

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2008

544 messages · Wed 30 Apr 2008 – Sat 31 May 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

May 2008 was a month about disappearance — the poem that abstracts itself past the point of reference, and the poet who vanished so completely he became the art's permanent ghost. Five hundred and forty-five messages moved through the list, its largest thread reaching after the poetry that would do what abstract painting did, dissolve the figure into pure gesture, and its most haunted thread circling a man who had walked out of his own life and never been found. The month lived at the vanishing point, where the image thins toward nothing.

The room's central argument was about how far a poem can abstract. The question came in plainly — *"What poets have come closest in practice to paralleling the mid-century's abstract expressionism movement?"* — and the answers reached, inevitably, for Robert Creeley, whose Selected one member was then reviewing as exactly that, a poetry built like an action painting, all attention and gesture and no picture. Creeley again, dead three years and still the room's reference for every hard question: here the test case for whether the poem could survive the loss of its subject and become, like the canvas, pure made surface.

Beneath the theory ran a human vanishing. A thread gathered around Weldon Kees, the poet who disappeared in 1955 and was never seen again, a man saved from oblivion only because Donald Justice had rescued and championed the work — one member recalled being handed the Selected as a boy and finding in the poem 1926 *"a perfect poem"*, a model kept for a lifetime. Kees was abstraction made biography: a figure subtracted from the world entirely, leaving only the poems and the ache of an unfinished sentence. The room spoke of him with the tenderness it reserves for its lost.

And against the vanishing the room set an anniversary of endurance. A Coney Island of the Mind had turned fifty, Ferlinghetti's book still in print and still selling after half a century, the plainest possible rebuke to the idea that poems dissolve or disappear. One current abstracted the image away and mourned the poet who vanished; the other pointed to a book that had simply refused to leave, fifty years on the shelf, as durable as anything the art had made.

I have set May down exactly as the archive delivered it — the poem reaching for abstract expression, Creeley as the model for it, the vanished Kees kept alive by one champion's care, and the fifty-year-old book that would not disappear — because it was the month the list held disappearance and endurance in the same

hand and could not choose between them. It asked whether a poem could thin itself to pure gesture and still hold, mourned a poet who had thinned himself out of existence, and then, almost in consolation, remembered that some books simply stay, in print and in love, for fifty years, which is the room's quiet answer to every vanishing: that a few of the made things do, against all the odds of the vanishing point, endure.

— *K. M. F.*

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- 371. Aryanil Mukherjee — Re: 50th Anniversary of A Coney Island of the Mind
- 372. SCOTT HOWARD — CFW: Interviews
- 373. David-Baptiste Chirot — (from Umbrella) All Artists should read this important Petition a...
- 374. steve russell — Re: Weldon Kees
- 375. steve d. dalachinsky — Re: 50th Anniversary of A Coney Island of the Mind

16 MAY 2008

- 376. William Allegrezza — Come hear poets Sarah Rosenthal and Kristy Bowen read next Tuesday in ...
- 377. Tim Peterson — SEGUE 5/17: DELANY & JAVIER
- 378. Camille Martin — CKLN-FM program
- 379. David Chirot — from David the Talking Head Byrne: Bob the Builder (Rauschenberg) - New York...
- 380. amy king — Tonight 's Candy
- 381. Charles Alexander — book launch!
- 382. Lindsay Wong — NEW BOOK: The Collected Poems of Robert Creeley, 1975-2005
- 383. Joel Weishaus — Re: 50th Anniversary of A Coney Island of the Mind
- 384. steve d. dalachinsky — reading
- 385. CA Conrad — sign-up time for "The 4 Sundays of JULY: The LIVING CITY POETRY WORKSHOPS!"
- 386. Danny Snelson — 2008 PennSound Featured Resources & Audio Essay
- 387. Danny Snelson — Also this: Further Resources & Daily Press
- 388. David A. Kirschenbaum — Advertise in Boog City's 51st Issue
- 389. Sarah Rosenthal — Jennifer Firestone -- West Coast Readings
- 390. Jill Chan — Debut issue of Numinous: Spiritual Poetry now online
- 391. William Slaughter — Notice: Mudlark

17 MAY 2008

- 392. Nicholas Karavatos — Re: 50th Anniversary of A Coney Island of the Mind
- 393. Jim Andrews — Color & brush 2
- 394. Maria Damon — bernadette mayer
- 395. Jennifer Karmin — Poet's Theater in Chicago - 2 more weeks!
- 396. Bob Grumman — Re: David Daniels has passed
- 397. Nick Piombino — Re: bernadette mayer

18 MAY 2008

- 398. Chris Stroffolino — Workshop Thang
- 399. Janet Holmes — Re: POETICS Digest - 16 May 2008 to 17 May 2008 (#2008-135)
- 400. steve d. dalachinsky — Re: 50th Anniversary of A Coney Island of the Mind
- 401. Samuel Wharton — call for submissions -- sawbuck
- 402. laura hinton — Re: bernadette mayer
- 403. Kevin Killian — Re: bernadette mayer
- 404. blacksox — Two Fringe Festival Events in Orlando
- 405. David Chirot — Strange Twists & Turns re online Petitions and Art : Call Uwe Boll the Worst...
- 406. Samuel Wharton — sawbuck poetry -- correction
- 407. Brian Cassidy, Bookseller — Re: bernadette mayer
- 408. Samuel Wharton — sawbuck -- a second correction
- 409. Marge Merrill — Re: Two Fringe Festival Events in Orlando
- 410. Jill Chan — Call for submissions
- 411. sara marcus — Reading (NYC) Tues., May 20: E. Tracy Grinnell + Martha Oatis (!)
- 412. Halvard Johnson — Submissions requested for a third Big Bridge anthology

19 MAY 2008

- 413. Small Press Traffic — Jennifer Firestone & Matthew Shenoda at Small Press Traffic 5/23/08
- 414. Jim Andrews — Kandinsky 5
- 415. Maria Damon — Re: bernadette mayer
- 416. Tarpaulin Sky Press — New Books: McCormick & Waldrep
- 417. Jennifer Karmin — CALL FOR SUBMISSIONS: Teaching the Body
- 418. Alan C Golding — Mayer scholarship

20 MAY 2008

- 419. Kevin Killian — Sad news in the East Bay
- 420. Alan Sondheim — urn at 3 am
- 421. Daniel Kane — Bernadette Mayer
- 422. Bob Heman — SILK HAS ITS OWN MELON BALL VELOCITY May 26 at The Stone
- 423. Caterina Davinio — translation needed
- 424. Pierre Joris — Recent NOMADICS blog posts
- 425. Michael Kelleher — Literary Buffalo Newsletter 05.19.08-05.25.08
- 426. Paul Siegel — an interview & a review: Poemergency Room
- 427. Rebecca Weaver — Midway Submissions Period Open til 6/1+theme issue
- 428. Grant Jenkins — Interview with Grant Matthew Jenkins about Poetic Obligation
- 429. Bock, Christopher — Call For Papers: Boston Poets 1950-2000
- 430. Bill Berkson — Berkson & Corbett in Cambridge
- 431. Steve Evans — NPF Conference on the Poetry of the 1970s-Updated

21 MAY 2008

- 432. David Moody — Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times
- 433. Jason Nelson — call for work/e-lit/digital poetry for Counterpath Press
- 434. Eric Elshtain — New Beard of Bees Chapbook
- 435. Bock, Christopher — Re: Call For Papers: Boston Poets 1950-2000
- 436. Bock, Christopher — CORRECTION: Call For Papers: Boston Poets 1950-2000
- 437. Dustin Williamson — May 25 in NYC: Dorothea Lasky & Steven Zultanski @ Zinc-TRS
- 438. steve d. dalachinsky — walt dickerson
- 439. Diana — Re: bernadette mayer

- 440. Caterina Davinio — thank-you
- 441. Patrick Herron — embedded in error (poem)
- 442. David A. Kirschenbaum — Boog City presents Paper Kite Press and Alan Semerdjian
- 443. Rob McLennan — new from above/ground press; PFYC #11
- 444. Layne Russell — Re: urn at 3 am
- 445. Jennifer Karmin — Links Hall Residency Program, Chicago
- 446. Anne Guthrie — (no subject)
- 447. CE Putnam — The Subterranean Yak Presents Wallace & Graham at / Seattle WA / May 28th, 200...
- 448. Catherine Daly — Fwd: [WOM-PO] Call for fiction submission--Arktoi Books
- 449. jkrick — Tont Towle EPC Page Announced

22 MAY 2008

- 450. Jason Nelson — New NetPoetic.com Digital Poetry Interfaces
- 451. William James Austin — Blackbox problems
- 452. David Chirot — ANNOUNCEMENT FROM MERITAGE PRESS AND XPRESS(ED)THE HAY(NA)KU ANTHOLOGY, VOL....
- 453. Dan Thomas-Glass — placeless
- 454. Artifact Reading Series — rtifact & Nonsite : 5.24.08 : Basinski : Heuving : Larsen
- 455. John Beer — Carla Harryman in Chicago
- 456. Gerald Schwartz — CATERA/LOPEZ/SCHWARTZ Perform in Jersey City Fri. 5/23
- 457. William Slaughter — Notice: Mudlark
- 458. Poetry Project — Events at The Poetry Project May
- 459. Catherine Daly — Hamilton Artists Inc. call for proposals
- 460. David Seaman — Re: Events at The Poetry Project May

23 MAY 2008

- 461. Vernon Frazer — Re: Blackbox problems
- 462. amy king — Re: Events at The Poetry Project May
- 463. Eric Hoffman — Of Love and Water (Paperback) is now available to order from Amazon.
- 464. Maria Damon — [Fwd: Moving Sale! 50% off all Coffee House Press titles!]
- 465. mIEKAL aND — Milwaukee Zine Fest! July 18-20
- 466. Fluffy Singler — anyone out there in or around Hays, KS
- 467. Sarah Rosenthal — Firestone - West Coast Readings
- 468. David Chirot — Fwd: 2008 Release of Poets For Palestine
- 469. Anny Ballardini — the Poets' Corner
- 470. David Chirot — Israel Arrests Outspoken Academic Norman Finkelstein & Two articles on suppr...
- 471. Vernon Frazer — Call for Work (submitted on Behalf of Michael Rothenberg)
- 472. Charles Alexander — Re: anyone out there in or around Hays, KS

24 MAY 2008

- 473. Alan Sondheim — LOGOUT
- 474. Cynthia Miller — [tlorg] POGSOUND is up and running
- 475. Murat Nemet-Nejat — Re: LOGOUT
- 476. David Chirot — Cornell Capa, Photographer, Is Dead at 90 - Obituary (Obit) - NYTimes.com
- 477. Geoffrey Gatza — The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza
- 478. steve russell — The Troubles: Brian O'Doherty/aka/Patrick Ireland/conceptual minded install...
- 479. Jennifer Karmin — June 1st: Amina Cain & Jennifer Karmin in Chicago
- 480. steve russell — buried: Patrick Ireland & The Troubles

25 MAY 2008

- 481. Charles Alexander — [tlorg] POGSOUND is up and running
- 482. Lewis Warsh — Ange Mlinko & Lewis Warsh at St Mark's Bookshop at Solas May 29
- 483. David Chirot — Re Censorship of the Internet-- - Joe Lieberman, Would-Be Censor - Editorial...
- 484. Fulcrum Annual — NY City 5/28: Samuel Beckett, Philip Nikolayev, Mary Jo Bang et al.

- 485. Troy Camplin — The Emerson Institute for Freedom and Culture
- 486. Gloria Mindock — new chapbook by Cervena Barva Press
- 487. Gloria Mindock — Reading in NYC

26 MAY 2008

- 488. Eireene Nealand — Russian Poets film screening: St. Petersburg and NYC
- 489. Megan M. Garr — Versal VI is out now
- 490. James Cervantes — The Salt River Review open for submissions
- 491. Jeff Hansen — New Blog and Bernstein Review
- 492. William James Austin — Blackbox winter gallery
- 493. Chad Sweeney — Re: The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza

27 MAY 2008

- 494. Pam Brown — calling a reviewer - Hank Lazer "Lyric & Spirit" for Jacket magazine
- 495. Adam Fieled — PFS Post: Garin Cycholl & Juliet Cook
- 496. Jim Andrews — Graphic Loven
- 497. Marc Nasdor — We want you to be in the New York Complaints Choir
- 498. Mairead Byrne — Re: We want you to be in the New York Complaints Choir
- 499. Christophe Casamassima — 501(c)3 advices and others
- 500. Obododimma Oha — The Serial Killer
- 501. Ryan Daley — New blog posts
- 502. Karen Randall — edition your chapbook
- 503. amy king — Rock the Stain Bar with Stein, Marks, Edmiston, Klassnik, and Peterson
- 504. Tim Peterson — SEGUE 5/13: Matthew Rotando and Simone White
- 505. William Allegrezza — poets reading on cds -- call for work
- 506. Rob McLennan — new(ish) on rob's clever blog
- 507. Jim Andrews — Re: Graphic Loven
- 508. Amy K. Griffiths — Re: bernadette mayer
- 509. David Chirot — from Francis Van Maele/Fan : new books from RedFoxPress
- 510. cris cheek — Peter Manson's Between Cup and Lip
- 511. Pam Brown — we have a reviewer for Lryic & Spirit - thanks.

28 MAY 2008

- 512. David Chirot — from Hilton Obenzinger: Meditations in a Time of Delusions and Lies 28: Colu...
- 513. David Chirot — Bruce Duncan Utah) Phillips, 73, Folk Singer ---Jimmy Griff Jazz Organist Ob...
- 514. Maria Damon — Re: bernadette mayer
- 515. Wanda Phipps — Special pre-release notice of my new book for my friends
- 516. Dustin Williamson — June 1 in NYC: Aaron Tieger and Michael Carr @ Zinc-TRS
- 517. noah eli gordon — Subito Press of the University of Colorado announces its Annual Book Comp...
- 518. Alan Sondheim — adultery to spine
- 519. Gabrielle Welford — Senate Bill 2913 & HR 5889 **ALL ARTISTS/WRITERS GOTTA READ** These WI...

29 MAY 2008

- 520. Nico Vassilakis — Subtext Reading: Janet Sarbanes & Doug Nufer :Seattle
- 521. Bob Heman — COMING SOON - The 6th BIG CLWN WR Event - Thursday June 12 at SAFE-T-GALLERY in...
- 522. David Chirot — An "avant grade" of "Conceptual Poetics?"--Monkeys control a robot arm with ...
- 523. William James Austin — Blackbox winter and spring galleries
- 524. Tenney Nathanson — today through Saturday: UA Poetry Center Conceptual Poetry Symposium, or...
- 525. Samuel Wharton — Re: Blackbox winter and spring galleries
- 526. amy king — Tomorrow Night -- The Stain of Poetry
- 527. Poetry Project — Events at The Poetry Project May/June

30 MAY 2008

- 528. Andy Gricevich — Cannot Exist #2 is out--submissions are open for #3
- 529. Andy Gricevich — Utah Phillips
- 530. K. R. Waldrop — Burning Deck News
- 531. David Chirot — essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry S...
- 532. David Chirot — Art Review - 'Glossolalia' - 'Glossolalia - Languages of Drawing' Opens at ...
- 533. Gabrielle Welford — Paula Gunn Allen
- 534. Bonnie MacAllister — Bonnie MacAllister Announces Chapbook Release
- 535. Patrick F. Durgin — New title from Kenning Editions: THE PINK, by Kyle Schlesinger
- 536. Sharon Mesmer/David Borchart — Mesmer and Sweeney
- 537. Alan Sondheim — LOGOUT: PLEASE HERE ME

31 MAY 2008

- 538. Elizabeth Switaj — Re: Art Review - 'Glossolalia' - 'Glossolalia - Languages of Drawing' O...
- 539. Alan Sondheim — Emanent
- 540. CA Conrad — interview with PhillySound poet ISH KLEIN
- 541. Jim Andrews — FW: INCIDENT.NET - MONOCHROME - En ligne/Online
- 542. Matt Henriksen — Cannibal: Issue Four
- 543. Mary Jo Malo — IMAGINATION : A Writers' Workshop & Conference
- 544. Larissa Shmailo — Review copies of Larissa Shmailo's new chapbook, "A Cure for Suicide💎💎"

1. **Kimmelman, Burt**
Robert Bly Contact Info
Wed 30 Apr 2008

Hi,

Does anyone have a way to contact Robert Bly? If so I'd appreciate it being sent to me via backchannel.

Thanks,

Burt Kimmelman

[REDACTED]

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2. **Bill Berkson**
Berkson at Myopic
Wed 30 Apr 2008

Bill Berkson
reading his poems
May 18, 7 pm
Myopic Books
1564 N. Milwaukee Avenue
(Wicker Park)
Chicago, ILL.

[REDACTED]

[REDACTED]

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3. **Steve Tills**
Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.
Wed 30 Apr 2008

Fascinating drug, LSD. I only had, or made, the occasion to "do/consume" it twice, myself, and both "trips" clean, comfortable, relaxed, "good," quite fun and entertaining.

Naw, didn't "see God" or otherwise experience anything profoundly "mystical" and "transformational" (I think ya have to be inclined to have/harbor belief systems that would lead ya to "unconsciously" Desire to experience such things, and I was/am a bit too "rational," "scientific," and "atheist" to be inclined that way). Were really neat and fun experiences, considerably more "intense" than

the mushrooms abundant in central Florida back at that time, but in any case Thank You to Mr. Hofmann for making those two occasions possible.

He represents a wonderful combination of "soul," "heart," and "mind" - a scientist for all seasons, including poetic ones. Okay, maybe that's a little "sappy," and what do I really know, just a 70's generation neo-hippy still idealizing those from the 50's and 60's...

<http://www.alberthofmann.org/index.php/component/content/article/44#josc> 55

http://en.wikipedia.org/wiki/Albert_Hofmann

<http://blog.wired.com/wiredscience/2008/04/lsd-inventor-al.html>

Steve Tills

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4. **Catherine Daly**

Fwd: 3rd Annual San Diego City College International Book Fair on Saturday, October 4th!

Wed 30 Apr 2008

Last year, Les Fignes Press, i.e Press, and 1913 all had presences here... booths are free, but as you can see, will be scarcer.

Dear Booksellers and Friends,

We hope this email finds you well. Please find attached the vendor form and contract for the Third Annual San Diego City College International Book Fair. The vending area of this year's fair will again be held on the San Diego City College campus from 10:00 AM to 5:00 PM on Saturday, October 4th, 2008, and it will be bigger and better than last year's. Saturday's exciting line-up features Carolyn Forché, Li-Young Lee, Thomas Frank, Helena Viramontes, Paul Rieckhoff, Robert Hine with Mike Davis, Reyna Grande, and many more. We have leads on a couple of big name writers who might be added soon—check our website at www.sdcitybookfair.com for updates later on in the summer!

Once again, we are proud to be able to offer a limited number of vending booths free of charge due, in part, to our partnership with the San Diego Booksellers Association. However, this year, because of recession-related budget cut-backs, we lost a couple of our bigger sponsors. Therefore, in order to maintain the quality of the program and to keep building the Fair, we've had to reduce the number of vending booths to 24. *San Diego Book Sellers Association members and other Book Fair sponsors have priority and booths will be allotted on a first-come, first-serve basis.* *It's important that you return your contracts well before the June 2nd deadline so that you don't get shut out of this year's fair! * This year's fair will be widely advertised in the San Diego *CityBeat*, the San

Diego *Reader*, the San Diego *Union-Tribune*, KPBS, KSDS Jazz 88.3, and elsewhere. As soon as posters and cards are available in July, I will let everyone know so you can help get the word out.

To ensure your free booth, please fill out and return the enclosed contract by *June 2nd, 2008* to: *Jim Miller, San Diego City College, 1313 Park Boulevard, San Diego, CA, 92101.* Since booths will be at a premium, please do not reserve a booth unless you are certain that you will attend the fair. Every no show costs the fair \$100 per booth which takes away money for increased advertising which will bring you all more customers.

For those of you unfamiliar with San Diego City College, please see this link for a more complete map than the one on our website:

<http://www.sdcity.edu/FAQ/directions.asp> All the other logistical details are covered in the attached vendor contract. If you have any further questions, feel free to reply to this email or email my assistant, Wendy Castellanos, at [REDACTED] or the Assistant Director, Kelly Mayhew, at [REDACTED]

Thank you for your continued participation in our fair,

Jim Miller, Director

San Diego City College International Book Fair and Literary Center

[REDACTED]

--

All best,

Catherine Daly

[REDACTED]

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5. **Corey Frost**

Showcase/Showdown: new writing by students and alumni at the CUNY Grad Center

Wed 30 Apr 2008

This Friday, May 2nd, at 4 pm, the GC Poetics Group invites you to a reading and discussion of the work of Jenny Boully (author of *The Book of Beginnings and Endings*, Sarabande Books), Cecily Parks (author of *Field Folly Snow*, University of Georgia Press), Chris Schmidt (author of *The Next in Line*, Slope Editions), and Douglas Martin (author of *In the Time of Assignments*, Soft Skull Press). All four have been studying at the CUNY Grad Center and all four are doing exciting work. They will be interviewing each on stage about selected poems from their new books out this year, and the conversation will be interspersed with readings and followed by questions and discussion. The public is welcome, so spread the word to anyone interested in new writing.

4 pm, May 2, in the DSC study lounge (room 5409) at the Graduate Center, 365 Fifth Avenue, New York.

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6. **David-Baptiste Chirot**

Issue nine of Otoliths has just gone live

Wed 30 Apr 2008

Date: Thu, 1 May 2008 00:01:39 +1000

From: [REDACTED]

Subject: Issue nine of Otoliths has just gone live

It is with both pleasure & sorrow that I announce the going live of issue nine of Otoliths. The pleasure is because this issue marks the beginning of Otoliths' third year, & once again contains a great variety of text & visual work. The sorrow is because Rochelle Ratner, a frequent contributor to this journal, passed away on March 31st. I'd like to dedicate this issue, in which she has new poems, to her.

In this issue are Rochelle Ratner, harry k stammer, Adam Fieled, Bill Drennan, David-Baptiste Chirot, Joel Chace, Michael Farrell, Reed Altemus, Andrew Lundwall, Douglas Barbour & Sheila E. Murphy, William Doeski, Duane Locke, Stu Hatton, Joe Balaz, Jeff Harrison, Raymond Farr, Esa Mäkijärvi, Bobbi Lurie, Julian Jason Haladyn, Simon Perchik, Suzanne Grazyna, Eileen R. Tabios, Diana Magallón & Jeff Crouch, Jeff Crouch & Matina L. Stamatakis, Thomas Lowe Taylor, Glenn R. Frantz, Angela Genusa, Randy Thurman, Philip Byron Oakes, Mark Cunningham, Geof Huth, Andrew Topel & Jim Leftwich & John M. Bennett, John M. Bennett, John M. Bennett & Luigino Solamito & Sheila E. Murphy, John M. Bennett & Scott MacLeod, Scott MacLeod, Robert Gauldie, Adam Strauss, Marcia Arrieta, Elizabeth Kate Switaj, William Allegrezza, Ernesto Priego, Ed Schenk, Irving Weiss, Mary Kasimor, Christopher Major, Derek Owens, Paul Siegell, Daniel f Bradley, Daniel Morris, Steve Timm, Mary Ellen Derwis, Thomas Fink, Louise Landes Levi, Toni Simon, Martin Edmond & Kirsten Kaschock.

As always, there's something there for everyone.

Mark Young

Express yourself wherever you are. Mobilize!

<http://www.gowindowslive.com/Mobile/Landing/Messenger/Default.aspx?>

[Locale=en-US?ocid=TAG_APRIL=](#)

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7. **steve d. dalachinsky**

reading series

Wed 30 Apr 2008

WORD/PLAY-- POETRY SERIES AT MEDICINE SHOW-- MAY 2008

The 25th season of the Word/Play series at Medicine Show will feature CHARLES BERNSTEIN, DANIEL CARTER and MARILYN SONTAG, STEVE DALACHINSKY, MICHAEL HELLER, and GEORGE WITTE

The following events take place at:

Medicine Show

549 West 52nd St. (between 10th and 11th Ave.), New York

\$5 admission

Reservations requested to ensure seating: [REDACTED]

This program is funded by the New York State Council on the Arts, a state agency.

Monday, May 5, 8pm -- CHARLES BERNSTEIN

Pre-publication book launch and performance

Blind Witness: Three American Operas

Forthcoming from Factory School

Libretti by Charles Bernstein | Music by Ben Yarmolinsky

performing sections of the operas along with

Deborah Karpel, soprano | Nathan Resika, bass | Silvie Jensen,

mezzo-soprano

Ishmael Wallace and Elizabeth Rodgers, piano

discounted advance copies of the books will be on sale

Monday, May 12, 7:30 pm-- STEVE DALACHINSKY, DANIEL CARTER &

MARILYN SONTAG Poets of The Music Steve Dalachinsky's most recent book is

The Final Nite & Other Poems: Complete Notes From A Charles Gayle

Notebook 1987-2006 (Ugly Duckling Presse, 2006), a compendium of poetry

written while watching saxophonist Charles Gayle perform throughout New

York City in that time period. Other publications include Trial and Error in Paris

from Loudmouth Collective Press and Quicksand from Isis Press. His spoken

word albums include Incomplete Directions, I thought it was the end of the

world then the end of the world happened again with Federico Ughi, and

Phenomena of Interference with Matthew Shipp. Daniel Carter's chapbook

Work in Process was recently released by Pitchfork Press. He has performed

with Sun Ra, Cecil Taylor, and William Parker to David Murray, Oliver Lake,

Sam Rivers, Medeski, Martin and Wood, Yo La Tengo, DJ Logic, Spring Heel

Jack, Dee Pop, Reuben Radding, and Matt Lavelle, as well as on his own

albums, including his most recent Aum Fidelity release, Luminescence, an

incisive, instructive set of soft editorials and tender tantrums. He will be reading in collaboration with Marilyn Sontag.

Monday, May 19, 7:30 pm-- MICHAEL HELLER & GEORGE WITTE These Are The People In Your Neighborhood Michael Heller-- Heller's poetry and criticism have appeared in numerous magazines and anthologies including The Paris Review, Conjunctions, Harpers, New Letters, The Nation, American Poetry Review, Pequod, The New York Times Book Review, Parnassus: Poetry in Review, and many others. George Witte's first book, The Apparitioners, was published by Three Rail Press in November 2005; please visit www.threerailpress.com for more information or to buy the book. His poems have appeared in The Atlantic, Boulevard, Gettysburg Review, Kenyon Review, Poetry, Prairie Schooner, Ploughshares, Southwest Review, Shenandoah, and elsewhere.

For more information, please call Gary Heidt at [REDACTED] [REDACTED]

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8. **Jonathan Skinner**

FW: UCL writer-in-residence post

Wed 30 Apr 2008

A great part-time opportunity for a writer in London, at the UCL Environment Institute.

JS

University College London

UCL Environment Institute and English Department

WRITER IN RESIDENCE 2008-09

The UCL Environment Institute in conjunction with the English Department is seeking to appoint a writer-in-residence for the 2008-09 academic year.

With this post, the UCL Environment Institute is hoping to enhance further its aim of connecting the arts community and environmental professionals in order to explore and promote the relationship between the arts, science, technology, business and the environment, as a means of enhancing understanding and fostering collective action.

The writer will be required to conduct a programme of work for academic staff and researchers linking creative writing with environmental issues on climate change. The specific content and structure of this programme will be a basis of selection at the interview stage. We anticipate that it might include a combination of such activities as workshops, public readings and seminars.

The award is 2 days per week for 9 months (October June) and it is £8,000 plus up to £1,000 for expenses. The Environment Institute will provide office space as required during this period.

The closing date for applications is 5pm, Tuesday 3rd June 2008 and interviews will be held on Thursday 19th June 2008. Applications are to be made by letter addressed to Ms Marianne Knight, UCLEI, Pearson Building, Gower Street, London, WC1E 6BT or by email:

[REDACTED]. Letters of application should include the following: a brief CV, giving details of recent publications, readings and/or broadcasts and any experience of teaching creative writing, as well as a proposed programme of work.

Further details on the Environment institute can be found on the website: <http://www.ucl.ac.uk/environment-institute/>

----- Forwarded Message

From: Kim Howey <[REDACTED]>

Date: Wed, 30 Apr 2008 14:24:50 -0700

To: <[REDACTED]>

Subject: UCL writer-in-residence post

I recently wrote regarding the Wolf magazine in London, and thought of you again today when I heard from my department at UCL about a post that has opened up. It's a writer-in-residence post sponsored by the UCL Environment Institute and the English department. I've attached the advert, in case you are interested or if you know someone who would like to apply.

Best wishes,
Kim Howey

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9. **Nico Vassilakis**

SuBText Reading Series:: Bethany Wright & Roberta Olson

Wed 30 Apr 2008

Bethany Wright & Roberta Olson read in the Subtext monthly reading series at the Chapel Performance Space on the 7th of May 2008.

Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Bethany Wright has authored three chapbooks, including *Indeed*, *Insist* (a mystery) from Ugly Duckling Presse. Other poems can be found in *Fascicle*, *Swerve*, *The Brooklyn Rail*, *SHIFTER*, *Bird Dog*, and *Arson*. Excerpts of her solo performance work *Hark the Harbingers* have been presented at The Brooklyn Museum, PS122, and Zieher Smith Gallery in New York, and at Nocturnal Gallery and The Mizpah in Portland, OR. In 2002, she co-founded *FO (A) RM* magazine, and in 2006 co-directed / curated the *Gilded Pony Performance Festival* in upstate NY. Wright teaches Comp and film theory at Pacific Northwest College of Art in Portland.

Roberta Olson's work has appeared most recently in *Golden Handcuffs Review* and in "Signs of Life 2008" a collaborative catalog published by *Facere Jewelry Art Gallery* in Seattle. Two chapbooks of her work have been published, *All These Fair and Flagrant Things* and *Some Numerous Dwarf Rippings*. She lives in Seattle with writer John Olson and cat Toby.

The future Subtext schedule is:

June 4, 2008 Janet Sarbanes (Bay Area) & Doug Nufer

July 2, 2008 Deborah Meadows (Los Angeles) & Mickey O'Connor

August 6, 2008 George Bowering (Vancouver) & Marion Kimes

+++

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10. **Jennifer Karmin**

Ploughshares interview: Jennifer Karmin

Thu 1 May 2008

"Experimenting to me has always meant thinking about all of the uses of language as ways to write, read, and discuss poetry. Poetry is one of the oldest art forms. People made poems to remember their stories and ideas. Sound is an essential element of words. Some words are just delightful to say aloud or see on the page."

-- Jennifer Karmin

<http://pshares.blogspot.com/2008/04/quickie-interview-32-jennifer-karmin.html>

4000 WORDS 4000 DEAD, Poet's Theater, Red Rover Series, and more a
Ploughshares Quickie Interview by Kathleen Rooney

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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11. **Elizabeth Switaj**

New Issue of Crossing Rivers Into Twilight

Thu 1 May 2008

Just in time for Beltane, the new issue of Crossing Rivers Into Twilight featuring Bill Dunlap, Holly Anderson, Ruby Mohan, Christopher Barnes, Gerard Sarnat, and Tom Sheehan is online at www.critjournal.com/current.html . In addition to seeking submissions for the next issue, CRIT is now looking for poetry for its first anthology *;* further details can be found at www.critjournal.com/about.html

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12. **Jim Andrews**

home page overhaul

Thu 1 May 2008

Home page overhaul:

<http://vispo.com/index.html>

<http://vispo.com/index2.html>

<http://vispo.com/index3.html>

<http://vispo.com/index4.html>

the first of the above urls is what you see when you go to <http://vispo.com> . the other of the above urls are reachable by clicking either the numbers at bottom right of the graphic table at <http://vispo.com> or by clicking the Vispo logo repeatedly.

the backgrounds are from the dbCinema project.

if you're on a pc, note that the F11 key should toggle Fullscreen viewing (that's a browser thang). i usually use the Opera browser to view net art because its

version of Fullscreen gets rid of every single pixel of the browser. ie used to be that way. but their fullscreen mode now includes browser chrome. i read the other day that the main writer of the sopranos says he hates almost every single minute of television as corporate propaganda for the state. i hate every pixel of the browser that encroaches into my art space.

the main nav principle on vispo.com is this: to go home, click the VispO logo. the home page lets you nav the site in a variety of ways: search; full site menu; "highlighted" projects; and by graphic table.

i used to use javascript to put textual descriptions of projects in the status bar. and i used the 'alt' property in the image tag. but those only works in ie. so i ditched those and, instead, now provide brief textual descriptions of projects in the main window itself via mouseover of the graphic table and any other links.

on most pages on vispo.com, i try to focus attention. i center things horizontally and vertically. blogs are often very info overload with a million things on the page.

in early versions of my site, there was constantly a nav menu on the left, wherever you were on the site. i ditched that years ago because usually i want the whole window for composition.

```
BODY {  
  background-color=#000000;  
  background-image: url(dbcinema/saint/47.jpg);  
  background-attachment:fixed;  
  background-repeat:no-repeat;  
  background-position: center center;  
}
```

the above code is used on the homepages. this centers the background image and makes it so that only one copy appears on the page. when the browser is resized, the background image retains its position relative to the other stuff on the page; all is centered.

i wrote a bit of javascript to change the opacity of images in the graphic table on mouseover. wee bit of interactivity, together with the text messages on mouseover.

the above pages are all html/css/javascript. by the way, there's a terrific css tutorial at <http://www.w3schools.com/Css> . i find this w3schools.com site very useful for html/css/javascript learning. for instance, i looked at http://www.w3schools.com/Css/css_image_transparency.asp for the opacity stuff.

the homepages are designed so that they look good and function on all browsers at all resolutions of 800x600 and larger and whatever the browser window size is.

http://web.archive.org/web/*/http://vispo.com shows the dev of the vispo.com homepage since 1999. the site has been around for longer than that. before i bought the vispo.com domain, the site's url was speakeasy.org/~jandrews and, before that, islandnet.com/~jandrews going back to 1995. the dev of the homepage has mostly been incremental over 13 years.

i try to use the whole screen, however big the space i have is. i don't think net art should settle for being 'content' in a space dominated by other stuff.

ja

<http://vispo.com>

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13. **Adam Fieled**

PFS Post: Laura Goldstein, from "primetime static"

Thu 1 May 2008

Check out five sparkling prose poems from Chicago's Laura Goldstein, from her series "primetime static":

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

Books!

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

"Opera Bufo"

<http://www.lulu.com/content/1137210>

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

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14. **ALDON L NIELSEN**

blogolalia

Thu 1 May 2008

Currently on the HeatStrings Blog:

Jayne Cortez tribute to Aime Cesaire

photos and sound from three days of the Georgetown/Lannan symposium on art and

democracy in the King years --

16. **Carol Novack**

Announcement or Reminder: The MAD HATTERS' REVUE this coming Sunday!

Thu 1 May 2008

*The Mad Hatters' Review

MAD HATTERS' REVUE

A Feast for the Eyes & Ears

*@ The Bowery Poetry Club

308 Bowery, between Houston & Bleecker (F train to 2nd Ave)

Sunday, May 4th, 4 - 8 PM

*

\$18 Admission*

*(Being also a Benefit to Keep The Mad Hatters Alive & Kicking High)

*

MC'd by comedienne Lisa Levy, the Revue will feature *FICTION WRITERS & POETS, PERFORMANCE ARTISTS &* *MULTI-MEDIA MAESTROS* Alex Caldiero, Alan Davies, Samuel R. Delany, Tonya M. Foster, Pierre Joris, Timothy Liu, Nicole Peyrafitte, Wanda Phipps, Alan Sondheim, Stephanie Strickland, Steve Tomasula, & Edwin Torres; *MUSICIANS & SOUND ARTISTS*, including Benjamin Rush Miller, austin publicover, Tom Abbott, & Peter Knoll; *VISUAL ARTISTS & FILM-MAKERS*, including: Amy Cohen Banker, Orin Buck, Theresa Byrnes, Michelle Handelman, Heide Hatry, Gregg LeFevre, Iris Schieferstein, & Robert Withers. * *

+ Drink Specials, Raffle, & Door Prizes

& presenting for sale our special illustrated REVUE book & other wonders

**

*Mad Hatters' Review

*

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

*<http://www.madhattersreview.com><<http://www.madhattersreview.com/events.shtml#may4>>

*

*

**P.S. Anyone coming who'd like to join us for dinner after the show at

NOMAD Restaurant (2nd Ave between 4th & 5th Streets)? Email me for details.*

*

*

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17. **mIEKAL aND** **Lesbos**

Thu 1 May 2008

Lesbos islanders dispute gay name

By Malcolm Brabant

BBC News, Athens

<http://news.bbc.co.uk/2/hi/europe/7376919.stm>

The term lesbian is now widely used to describe homosexual women

Campaigners on the Greek island of Lesbos are to go to court in an attempt to stop a gay rights organisation from using the term "lesbian".

The islanders say that if they are successful they may then start to fight the word lesbian internationally.

The issue boils down to who has the right to call themselves Lesbians.

Is it gay women, or the 100,000 people living on Greece's third biggest island - plus another 250,000 expatriates who originate from Lesbos?

The man spearheading the case, publisher Dimitris Lambrou, claims that international dominance of the word in its sexual context violates the human rights of the islanders, and disgraces them around the world.

He says it causes daily problems to the social life of Lesbos's inhabitants.

Injunction sought

In court papers, the plaintiffs allege that the Greek government is so embarrassed by the term Lesbian that it has been forced to rename the island after its capital, Mytilini. [map of Lesbos](#)

An early court date has now been set for judges to decide whether to grant an injunction against the Homosexual and Lesbian Community of Greece and to order it to change its name.

A spokeswoman for the group has described the case as a groundless violation of freedom of expression, and has pledged to fight it.

The term lesbian originated from a mythological goddess and poet called Sappho, who was a native of Lesbos.

Sappho expressed her love of other women in poetry written during the 7th Century BC.

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

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18. **David A. Kirschenbaum**

Advertise in, Donate to, Boog City Issue 50

Thu 1 May 2008

Please forward

Please Help Boog City's 50th Issue
see the light of day (and the dark of night)

By Placing a Shiny New Advertisement
(We're also cool with donations, real cool.)

The issue will feature:

- The Politics section with The Poet Who Once Ran for President: A Conversation with Eileen Myles
- The Printed matter section featuring reviews of
 - Tom Beckett's Unprotected Texts: Selected Poems 1978-2006 (Meritage Press) and
 - Paolo Javier and Ernest Concepcion's And Goldfish Kisses (Sonabooks)
- Poems from Lawrence Giffin, Uche Nduka, and Mark Wallace
- The Music section with reviews of
 - Brian Speaker's Off This Planet and
 - Sounds of Greg D's My Little Monkey Got Caught
- Art from Arnold J. Kemp
- Jim Behrle's comic Come On, Pilgrim!!
- The Greg Fuchs photo

****Deadline**

--Thurs. May 8-Ad or ad copy to editor

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.

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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19. **Ann Bogle**

Re: Lesbos

Thu 1 May 2008

In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time, [REDACTED] writes:

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

I always felt I knew.

*****Need a new ride? Check out the largest site for U.S. used car listings at AOL Autos.

(<http://autos.aol.com/used?NCID=aolcmp00300000002851>)

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20. **amy king**

The Coconut Runneth Over ...

Thu 1 May 2008

NEWISSUE OF COCONUT!

Contents

davidtrinidad/jeffery conway/gillian mccain reb livingston

chelseyminnis elizabeth treadwell christopher salerno

laurensphorer terita heath-wlaz tylercarter elisa gabbert

michaelball brenda iijima sam truitt jessica piazza

clairehero matthew zapruder james sanders linnea ogden

emily

kendal frey kc trommer gina myers seth landman

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

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

<http://www.amyking.org>

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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21. **Joel Weishaus**

Reality Too - April

Thu 1 May 2008

Here is the April edition of my blog, "Reality Too."

Blog:

<http://web.pdx.edu/~pdx00282/blog/April.htm>

Introduction (rev.):

<http://web.pdx.edu/~pdx00282/blog/intro.htm>

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

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22. **erica kaufman**

Tuesday: A Belladonna Book PARTY! and, Wednesday, a talk with Carla Harryman

Thu 1 May 2008

cy5vcmcK

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23. **Barry Schwabsky**

Re: Lesbos

Thu 1 May 2008

----- Original M

I think he is confusing her with Anna Karenina.

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

From: Ann Bogle <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 1 May, 2008 4:46:04 PM

Subject: Re: Lesbos

In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time, [REDACTED] writes:

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

I always felt I knew.

*****Need a new ride? Check out the largest site for U.S. used car listings at AOL Autos.

(<http://autos.aol.com/used?NCID=aolcmp00300000002851>)

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24. **J. A. Lee | Crane's Bill Books**

Re: Lesbos

Thu 1 May 2008

Not only that, but "Lesbian" is used as both a noun and an adjective, which is confusing. I mean, which is it? It can't be both. I'd like to initiate a class action lawsuit to have one of these functions eliminated. Jeffrey

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25. **Robert Fernandez**

Now Available from Cosa Nostra Editions

Thu 1 May 2008

Cosa Nostra Editions is proud to present its inaugural releases:

Comedies, poems by Simone dos Anjos

Logotherapy Pant, poems by Crystal Curry

Alexandra, poems by Jon Leon

a pilgrim's traveling kit, poems by Elisabeth Whitehead

These limited-edition chapbooks are available for purchase at www.cosanostra-editions.com.

About the poets:

Simone dos Anjos is co-founder of Parsifal Press, and Editor-in-Chief The Modern Review.

Crystal Curry was born in Greenville, Illinois in 1974. Her work has appeared in Denver Quarterly, Open City, Conduit, VERSE, and The Hat and is featured online at Wave Books' The Bedazzler. A graduate of the Iowa Writers' Workshop, Curry lives in Seattle where she helps manage a gourmet deli and studies to be a cheesemonger. She recommends Cypress Grove Chevre's Humboldt Fog for any and all occasions. She is also a mother to six-year-old Cor Finnegan.

Jon Leon is a writer and video artist living in the United States. His books include Right Now the Music and the Life Rule and TRACT. In 2008 The Felix Series (Rome) will release a bilingual edition of his Diphasic Rumors and Kitchen Press will release his chapbook Hit Wave. Recent work appears in Fence, Soft Targets, Action, Yes, and The New Review of Literature.

Elisabeth Whitehead grew up in the Washington D.C. area and Japan and has lived in Oregon, Montana, Iowa, and Helsinki, Finland where she received a Fulbright grant to study Finnish fairy tales. She currently lives in the Blue Ridge Mountains in Virginia and teaches at James Madison University. She has had poems published in Colorado Review, Denver Quarterly, LIT, jubilat, among others and is a co-editor of Greatcoat magazine.

Forthcoming in fall, 2008:

The Joseph and Mary Poems, by Mary Hickman

My Thousand Novel, poems by Lucy Ives

Owl's Bible, poems by Allyssa Wolf

From Whence Undone, poems by Bethany Ides (formerly Bethany Wright)

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26. **Stephen Vincent**
War Protest/West Coast Dockworkers

Thu 1 May 2008

Poetry-in-Motion - the Bush/Cheney Collective Paralysis Machine is Not Entirely Omnipresent/pervasive. A bit of America is still breathing on one of its edges! Go dockworkers. Hope there is a poet or two among you! To wit:

Thousands of dockworkers at West Coast ports stayed off the job on Thursday in what their union said was a call for an end to the war in Iraq. The International Longshore and Warehouse Union said more than 25,000 members in 29 ports stayed off the job. The action came despite an order issued Wednesday by an arbitrator directing the union to tell its members to report for work as usual in response to a request from employers. "Longshore workers are standing down on the job and standing up for America," Bob McEllrath, the union's president, said in a statement. "We're supporting the troops and telling politicians in Washington that it's time to end the war in Iraq." The scene at most West Coast ports was quiet, without any scuffles or confrontations. The cranes used to unload container ships stood idle and few trucks were lined up outside gates. Guillermo Durell, 45, a truck driver, was at the Los Angeles-area port of Long Beach. "I got up at 6 a.m. to drop a load off," he said. "When I got here the security guard said 'Drop this, but that's it. We're all leaving.'" Mr. McEllrath said the walkout was not ordered by the union's leadership, but was the result of a "democratic decision" made by the rank and file in February to demonstrate on May 1, a traditional day for labor activism. He said employers were notified in advance of the plan, but refused to accommodate the union's request, instead seeking the arbitrator's ruling. The longshore union and other labor groups are planning marches and rallies in various cities along the West Coast, and authorities in some location warned that these activities could snarl traffic during the evening commute. Rebecca Cathcart contributed reporting from Long Beach, Calif.

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

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27. **Eric Elshtain**
New Beard of Bees Chapbook

Thu 1 May 2008

We're proud to show you The Chief Business of Americans as told by Carole Stone:

<http://www.beadrofbees.com/stone/html>

Best,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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28. **amy king**

Re: Lesbos

Thu 1 May 2008

Mr. Lambrou's seems like a load of wishful thinking to me ...

<http://www.amyking.org>

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 1, 2008 12:09:31 PM

Subject: Re: Lesbos

----- Original M

I think he is confusing her with Anna Karenina.

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

From: Ann Bogle <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 1 May, 2008 4:46:04 PM

Subject: Re: Lesbos

In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time, [REDACTED] writes:

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

I always felt I knew.

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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29. **David Hadbawnik**
kadar koli #3 now available

Thu 1 May 2008

The third issue of kadar koli is now available.

\$5

Cover by Clifton Riley, saddle-stitched

45pp

Featuring work by Valerie Coulton, Brooks Johnson, Stephen Vincent, Noah Eli Gordon, Arielle Guy, Sotere Torregian, Michelle Detorie, David A.

Kirschenbaum, Susan Gevirtz, Chuck Stebelton, Stephen Berry, Roger Snell, Rusty Morrison, Erin Pringle, Joseph Massey, Dale Smith.

please visit

<http://www.habenichtpress.com/index.php>

for ordering information.

Thank you to all contributors -- your copies are on their way.

Future issues of kk, as well as more habenicht press titles, will come from my new home base of Buffalo, NY, where I'll be moving later this summer.

--DH

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30. **Anny Ballardini**
Re: Lesbos

Thu 1 May 2008

Oh did she? I couldn't remember the end. Why is my name so disgraced? I will have to follow the same destiny. I should take Tolstoj to court, yes, that is what I will probably do. Anny

On Thu, May 1, 2008 at 6:09 PM, Barry Schwabsky <[REDACTED]> wrote:

----- Original M

I think he is confusing her with Anna Karenina.

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

From: Ann Bogle <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 1 May, 2008 4:46:04 PM

Subject: Re: Lesbos

In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time,


writes:

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

I always felt I knew.

******Need a new ride? Check out the largest site for U.S. used car listings at AOL Autos. (http://autos.aol.com/used?NCID=aolcmp00300000002851)*

--

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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31. **Poetry Project**

Events at The Poetry Project May

Thu 1 May 2008

Welcome to the month of May. We hope you're having a good International Workers¹ Day. Here are the upcoming events at The Poetry Project as well as a few events being hosted by our friends:

Monday, May 5, 8 PM

Open Reading

Sign-in 7:45.

Wednesday, May 7, 8 PM

Kevin Davies & Nada Gordon

Kevin Davies is a petite bourgeois lyric poet who lives in Brooklyn. His objectively reactionary verses are gathered in *The Golden Age of Paraphernalia* (just out from Edge), *Comp.* (2000, also from Edge), and *Pause Button* (Tsunami Editions, 1992; reissued online by the haute bourgeois /ubu editions). Nada Gordon is the author of four poetry books: *Folly*, *V. Imp.*, *Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?*, *foreign bodie* and, with Gary Sullivan, an e-pistolary techno-romantic non-fiction novel, *Swoon*. She practices poetry as deep entertainment and is a proud member of the Flarflist Collective.

And further into the future:

Saturday, May 24, 2 PM

Silent Art Auction Fundraiser

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the cash bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works of art. If you can't make the party, please contact us for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Richard Hell, Bruce Andrews and Sally Silvers; Franklin Bruno; *Legends* (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Etel Adnan, Rackstraw Downes, George Schneeman, Andrei Codrescu, Ed Ruscha, Lawrence Ferlinghetti, Susan Bee, Star Black, Simone Fattal, Anne Waldman, Lee Friedlander, Mimi Gross, Ron Padgett, Jim Dine, and many more.

Thursday, May 8, 6:30 PM

St. Mark's Historic Landmark Fund's Fourth Annual Lecture Series:

St. Mark's Preservation Ethic

40 Years of Innovation: Lessons for the Future?

Parish Hall, St. Mark's Church In-the-Bowery

131 East 10th Street at Second Avenue

RSVP to [REDACTED] or call [REDACTED]

A discussion that celebrates the history of preservation at St. Mark's, looks at the precedents it set throughout New York and the U.S. and considers the future direction of community building through preservation.

Panelists:

- * Lisa Ackerman - Executive Vice President & COO, World Monuments Fund
- * Stephen Facey - Executive Vice President, Cathedral Church of St. John the Divine and President,
Board of Trustees, St. Mark's Historic Landmark Fund

* Jeffrey Hebert - Director of Planning at Concordia Architecture & Planning and former Director of Community Planning for the Louisiana Recovery Authority

Moderator: Anthony C. Wood, preservation activist & author of Preserving New York: Winning the Right to Protect a City's Landmarks

Reception to follow with wine generously donated by Union Square Wines & Spirits and food compliments of All About Food.

Saturday, May 3, 8pm

The Nuyorican Poets Café Third Millennium Celebration:
ALoud AND ALIVE AT 35

A wild and joyous evening with surprise guests and more than a dozen poets including Quincy Troupe, Ishmael Reed, Edwin Torres, La Bruja and the infectious music of Yerba Buena. Started in 1973 in Loisaida (The East Village), Miguel Algarin and Richard August began hosting regular gatherings of young outcast poets of color in their apartment. Soon that space moved to an old bar on East 6th Street and the Nuyorican Poets Café was born. Allen Ginsberg called the Café ³the most integrated place on the planet.² Several generations of novelists, poets, playwrights, musicians and artists have grown up within the walls of their open room. Come here their powerful voices, dance to their music, and celebrate the thirty-fifth anniversary of a world renowned literary movement. Tickets: \$40 & \$35.

All tickets for The Town Hall shows are available through TicketMaster, [REDACTED], or www.ticketmaster.com, or by visiting The Town Hall Box Office between noon and 6 PM (except Sundays) at 123 West 43rd Street, [REDACTED] or visit www.the-townhall-nyc.org

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

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.

[REDACTED]
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



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32. **Pam Brown**

calling a book reviewer for Jacket magazine

Thu 1 May 2008

Dear Poeticists,

Hanging Loose Press has just published OPENING DAY
a large new collection of poems by William Corbett.

Further info here : <http://www.hangingloosepress.com/newtitles.html>

If you would like to write an extensive review of this book for Jacket
magazine please email me
pdotbrown62atgmaildotcom

All the best,
Pam Brown

blog : <http://thedeletions.blogspot.com>
website : <http://www.geocities.com/p.brown/>
associate editor : <http://jacketmagazine.com/>

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33. **Pam Brown**

We have a reviewer

Thu 1 May 2008

Thanks everyone,

Jacket has a reviewer for Bill Corbett's new book.

Cheerio from Pam

--

blog : <http://thedeletions.blogspot.com>
website : <http://www.geocities.com/p.brown/>
associate editor : <http://jacketmagazine.com/>

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34. **Carol Novack**

Re: Lesbos

Fri 2 May 2008

Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of anything, including a man. The thalassa (sea) shines and the fish are plentiful. Women committing suicide over men, when they could fish for fish and cook them with fresh olives? Even Plath didn't kill herself over a man. That's a warped interpretation. I'm totally suspect.

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35. **Tim Peterson**

SEGUE 5/3: Miles Champion & Ted Greenwald

Fri 2 May 2008

The Segue Reading Series Presents:

Miles Champion and Ted Greenwald

Saturday, May 3, 2008 ** 4PM SHARP**

at the Bowery Poetry Club (308 Bowery, just north of Houston) \$6 admission goes to support the readers

hosted by erica kaufman & Tim Peterson

Miles Champion's recent or forthcoming books are *Eventually* and *How to Laugh*. His recent collaborations with artists include one on paper with Trevor Winkfield and one in latex with Jane South. He moved to New York—the bulk of the traffic was heading the other way—from London in 2002.

"Wet Flatware"

Two docks, up at the scent door.

Rigid mirrors check my building

tears & service

Eye like a silent film cleaning

out the reference

desk, a focus is expecting dust

the top took to kiss

assume neutral article

it came loose You make

the sounds: ah, ee, oo

No mistake, some view

Ted Greenwald was born in Brooklyn, raised in Queens, and has lived in New York City his entire life. During the course of a career that has spanned some

30 years, he has been the author of numerous book of poetry and of a video, "Poker Blues" (made in collaboration with Les Levine), in which he also appears as the sole performer.

from Two Wrongs

Inside person

Speaks to

Outside who

The one with

Alongside

That's the one

Blueprint

New leaf

=

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36. **Ram Devineni**

Ragan, Selgin, Rocha, Brosnan at The Mercantile Library

Fri 2 May 2008

Friday May 2, 2008 at 6:30 pm. The Mercantile Library Center for Fiction, 17 East 47th St., NYC. (btw. 5th and Madison). FREE.

The Mercantile Library Center for Fiction is dedicated to celebrating and supporting the creation and enjoyment of the art of fiction. This event is sponsored by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs. Introduction by Martin Riker with Dalkey Archive Press and Ram Devineni with Rattapallax. To RSVP: [REDACTED] or [REDACTED]

James Ragan is the author of five books of poetry including *In The Talking Hours*, *Womb-Weary*, *The World Sholdering "I"*, *The Hunger Wall* and *Lusions*, from Grove Press, as well as co-editor of Yevgeny Yevtushenko's *Collected Poems*. Director of the Graduate Professional Writing Program at the University of Southern California, he is a former NEA grant recipient and Fulbright Professor of Poetry. He has read his poetry for four heads of state including Mikhail Gorbachev and Vaclav Havel and is featured in *Rhino Records*, *In Thier Own Voices*.

Flavia Rocha is a Brazilian poet, journalist and translator living in Brazil. In Sao Paulo, she worked as a staff reporter for magazines *Casa Vogue*, *Carta Capital*, *República*, *Valor Econômico* and *Bravo!*, and was a contributor for other publications, including *MTV magazine*, *Vogue* and *Sabor*. She has an M.F.A

program in Writing at Columbia University. Her first collection of poetry, *The Blue House Around Noon* was released by Travessa dos Editores in 2005.

Peter Selgin's first book of short stories, "Drowning Lessons" won this year's Flannery O'Connor Award and will be published by the University of Georgia Press in the Fall of 2008. His children's book, "S.S. Gigantic Across the Atlantic" (Simon & Schuster, 1999), was a Scholastic Book Club selection and won the Lemme Award for Best Children's Book, 2000. In addition, he is an award winning fiction writer, play-writer, and illustrator with work appearing in the "New Yorker," "Time-Out New York", "Poets & Writers," "The Wall Street Journal", and many other publications.

Meredith Brosnan was born in Dublin, but lives in New York City since 1984. His work has appeared in "The Williamsburgh Bugle," "Sound Collector Audio Review," "the Brooklyn Rail" and "YETI." "Mr. Dynamite," a novel, was published by Dalkey Archive Press in 2004.

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37. **Philip Metres** *new posts on Behind the Lines*

Fri 2 May 2008

new on Behind the Lines:

Constantine Cavafy's "Waiting for the Barbarians"/...
Chuck Coleman's Documentary of Iraq War Protests
Abu Ghraib Torture, American Veteran Suicides
Reading with Kazim Ali at Cleveland State
Hadag Nahash and D.A.M./Israeli and Palestinian Hip-Hop
Amiri Baraka's reading for "Lunch Poems" at Berkel...
Military Embeds/Media In Bed (Message Force Multipliers)
Bill Knott's "Peace (Pascal)"/Making Peace with Desire
Beastie Boys' "In a World Gone Mad"
Travis Poling on William Stafford
Further Considerations on the Peace Video of Hamifkad
Some Recent Videos on the Israeli/Palestinian Conflict
Amy King's Potpourri of Poetry Un/Definitions
Homily for Tom Lewis, ex-Catonsville Nine peace activist
Call for Submissions for Come Together: Imagine Peace

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<http://www.philipmetres.com>
<http://www.behindthelinespoetry.blogspot.com>

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38. **Steensen, Sasha**
Hejinian Broadside / Bonfire Press
Fri 2 May 2008

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39. **CA Conrad**
Re: THE ONLY WAR THAT MATTERS...
Fri 2 May 2008

It's important to express how we're feeling. Some poets have asked why I'm wasting my time writing to the Buffalo List about the war if most readers (if not all?) already feel similarly about the war.

I've recently met YET ANOTHER person who knows of US military service men and women who, after serving their time in Iraq come back to the states, only to LOSE THEIR MINDS living amongst us when seeing how we do NOT address the war everyday, do NOT want to address it, and leave us to be citizens of other countries (mainly Germany).

It's so weird when you think about our expatriates with THIS war being our own military. Usually it's artists who leave us in a huff, but we have many angry military people, angry at you and me, and leave confused and damaged, forever.

A good friend working in Public Health has told me that ALL of her peers and especially her teachers and supervisors are stating that never before have they seen as many cases of Post Traumatic Stress Disorder from patients. Patients not in the war, but citizens like you and me. What my friend is saying is that the disorder is (in many opinions) from our living with the stress of guilt inside the belly of a system which wants us to deny what is going on. There are not enough comfort foods in the world that Martha Stewart can whip up for us apparently.

We're under the weight here. We don't even understand how much pressure we're under. I DO NOT understand it at all, but feel it, and want it to be

understood. MANY of you have written to me via back channel since my last post. Some supportive, and agreeing, others angry.

To the angry, especially to the angry, saying to me that I should spend my time working to stop the war. Apparently you didn't read my post entirely. I ALREADY said that we've been marching, writing letters, DOING many things, many creative things to try to end the war. The powers that be ignore all of it.

We must sound like the ocean to Bush and Cheney and Rice at this point.

We can't even get our candidates running for president to properly discuss the war, with time wasted on harpooning pastors of churches, and other such nonsense.

This is going to make even more people angry, but I feel very strongly that there is only one candidate who has the credentials for ending the war, and that's Obama. Only Obama had the foresight and sensitivity to foresee the tragic outcome of invading a country whose innocent people did not raise a hand against us.

If Clinton and McCain had authorized Hitler's invasion of Poland they would have been tried for war crimes, and found guilty for the misuse of their powers of authorization. It was THEIR JOB to keep the checks and balances of the power structure we live under in place, and they failed. Their failure must not be overlooked this year. In fact if I had my way they would be taken OFF the campaign trail in shackles and put on trial in international court alongside Bush, Cheney, Rice, Rumsfeld, Wolfowitz, etc., etc.

Yes I address poets right now. There are many people in my life I talk with about the war everyday, and why not with poets? Why not? It's our war, it belongs to us too, us poets. ALL OF US live our lives as poets in the invading country's shelter, going to poetry readings, going to AWP, going to the publishers. I'm JUST AS GUILTY, trust me I know it! But what about the poets of Iraq? What are their lives like? There must be MILLIONS of poets in Iraq, and the neighboring countries where we have caused ENDLESS displacement of lives of Iraqi citizens seeking refuge in other countries. The web of suffering WE have created, and continue to uphold with our taxes will be addressed I hope by the poets of all those countries.

How do we make all our crimes right? The war is five years old and if McCain wins it will go on and on and on into the lives of the young children who were born since the invasion. Will Clinton end it? I don't know. She says she wants to end it, which is good. But I can't vote for her because I can't vote for someone who voted for the war in the first place, and of course she also refuses to denounce torture. Even McCain denounces torture for cripes sake! Obama has always been opposed to the madness.

CAConrad
<http://PhillySound.blogspot.com>

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40. **Thomas savage**

Fw: Rejected posting to [REDACTED]

Fri 2 May 2008

When I read the initial post in this series this morning, I found myself laughing. First, of all the dumb things for people to fight about, the word "Lesbian" being contested by the inhabitants of the island of Lesbos should have been invented by some updated version of the Marx Brothers. Why can't the people of this island just call themselves Greeks and stop trying to fight further a worldwide appellation they will never be able to change, anyway? As for Sappho being "mythological" and a "goddess", I always thought she was just an ordinary human being. Admittedly, an extraordinary poet, but still human. Regards, Tom Savage

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41. **ALDON L NIELSEN**

"A Power Stronger Than Itself" finally being published!

Fri 2 May 2008

Four Decades of Music That Redefined Free
John Marshall Mantel for The New York Times

Muhal Richard Abrams, left, a founder of the organization, with George Lewis,
who has written a book about it.

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'ex=1367467200&en=07f007a4897e8cf6&ei=5124';}
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American
avant-garde music movement of the last 40 years.');
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function getShareByline() {
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}
function getSharePubdate() {
    return encodeURIComponent('May 2, 2008');
```

By NATE CHINEN

Published: May 2, 2008

“First of all, No. 1, there’s original music, only.”

<javascript:pop_me_up2('http://www.nytimes.com/imagepages/2008/05/02/arts/02aacmCA02ready.html', '02aacmCA02ready', 'width=720,height=600,scrollbars=yes,toolbars=no,resizable=yes')><javascript:pop_me_up2('http://www.nytimes.com/imagepages/2008/05/02/arts/02aacmCA02ready.html', '02aacmCA02ready', 'width=720,height=600,scrollbars=yes,toolbars=no,resizable=yes')> Dominik Huber

The Art Ensemble of Chicago, the best known of the groups affiliated with the Association for the Advancement of Creative Musicians.

Those words would have consequences, yielding everything from runic silence to braying cacophony, from open improvisation to orchestral scores. Baubles and bells. Bicycle horns. The rumble of a hundred tubas. Ancient drums and electronic striations, and flashes of full-tilt swing.

The pianist and composer Muhal Richard Abrams uttered that statement of purpose one afternoon some 43 years ago, in a meeting on the South Side of Chicago. In the process he laid the groundwork for the Association for the Advancement of Creative Musicians, an organization that has fostered some of the most vital American avant-garde music of the last 40 years.

Though noncommercial, often pointedly conceptual and unabashedly arcane, this music has had a profound influence over the years on several generations of experimental musicians worldwide.

The scene plays out vividly in *“A Power Stronger Than Itself: The A.A.C.M. and Experimental Music,”* an important book by the trombonist-composer-scholar George Lewis due out from the University of Chicago Press this month. Reconstructing that inaugural meeting from audio tapes, Mr. Lewis conveys not only Mr. Abrams’s aim but also the vigorous debate begun by his notion of *“original music.”* (Whose music? How original?) From the start, it’s clear, the association expressed its firm ideals partly through collective discourse.

Next Friday night another sort of discourse will unfold at the Community Church of New York in Murray Hill, when the association convenes a panel discussion with a handful of its current members, including Mr. Lewis, the multireedist Henry Threadgill and the pianist and vocalist Amina Claudine Myers. The conversation will precede a concert featuring Mr. Lewis and Mr. Abrams in an improvising trio with the trumpeter Wadada Leo Smith.

The evening was conceived largely as a celebration of Mr. Lewis’s book, which in turn was conceived largely as a celebration of the organization, an African-American body now rooted in both Chicago and New York. Mr. Lewis narrates its development with exacting context and incisive analysis, occasionally delving into academic cultural theory. But because the book includes biographical portraits of so many participating musicians, it’s a swift, engrossing read.

“I told George, ‘It’s like you wrote a Russian family novel of the A.A.C.M.,’” said the critic Greg Tate, who will moderate the panel.

Mr. Abrams reflected on the book and the organization last week in a conversation on the roof terrace of the apartment building in Clinton where he has lived since 1977. *“The A.A.C.M. is a group of individuals who agree to*

agree, or sometimes not to agree," he said. "Our cohesiveness has been intact because we respect each other's individualism."

Mr. Lewis, the Edwin H. Case professor of American music and the director of the Center for Jazz Studies at [Columbia University](http://topics.nytimes.com/top/reference/timestopics/organizations/c/columbia_university/index.html?inline=nyt-org).

http://topics.nytimes.com/top/reference/timestopics/organizations/c/columbia_university/index.html?inline=nyt-org>Columbia University, offered a similar thought. "As I saw it," he said in his office, "here's a group of people who had a robust conversation going on, with basically no holds barred, and yet managed to manage their diversity without falling apart, without falling into factionalism."

Such is the basic philosophy of an association once pegged by the jazz critic Whitney Balliett as "a black musical self-help group." Three years ago, as part of its 40th-anniversary celebration, some clearer definitions emerged at a colloquium presented by the Guelph Jazz Festival in Ontario.

The saxophonist Roscoe Mitchell began by recalling how the organization grew out of the Experimental Band, led by Mr. Abrams on the South Side of Chicago. "We wanted to have a place where we could sponsor each other in concerts of our original compositions; provide a training program for young, aspiring musicians in the community; reach out to other people and other cities; and have exchange programs," he said.

Noticeably absent from Mr. Mitchell's description, and from the language of the early planning meetings, was the word jazz. This was partly in keeping with the arm's length the organization intended to establish between its art and the commercial realm of nightclubs, then the de facto setting for any African-American art music. Partly, too, these musicians were concerned with a breadth of style that reached beyond jazz, to encompass serious classical composition, as well as music from Africa and the East. Having inherited the new freedoms of 1960s jazz innovators like [John Coltrane](http://topics.nytimes.com/top/reference/timestopics/people/c/john_coltrane/index.html?inline=nyt-per) and [Ornette Coleman](http://topics.nytimes.com/top/reference/timestopics/people/c/ornette_coleman/index.html?inline=nyt-per).

http://topics.nytimes.com/top/reference/timestopics/people/c/john_coltrane/index.html?inline=nyt-per>John Coltrane and [Ornette Coleman](http://topics.nytimes.com/top/reference/timestopics/people/c/ornette_coleman/index.html?inline=nyt-per), the artists in this movement were ready for a next step! , one they could claim as their own.

"This is a book about mobility and agency," Mr. Lewis said. He links this impulse conceptually to the Great Migration, illuminating how the association's first generation came from families that had moved to Chicago from a postslavery South. He examines the continuing debate over the

organization's exclusion of nonblack musicians, shedding new light on the phrase Great Black Music, which many in the association adopted.

"What a lot of us are looking for," he added, "is a much more open-ended conversation than any simplistic prescriptions of blackness will allow." (Page 2 of 2)

Pluralism has always been an ideal of the organization. Reporting on a marathon WKCR radio broadcast in 1977, Mr. Balliett quoted one unidentified member, responding to a question of style: "The A.A.C.M. sound? If you take all the sounds of all the A.A.C.M. musicians and put them together, that's the A.A.C.M. sound, but I don't think anyone's heard that yet."

Erin Baiano for The New York Times

Matana Roberts, one of the association's younger members.

Related

<<http://www.nytimes.com/2008/05/02/arts/02baacm.html?ref=music>> (May 2, 2008)

Jack Vartoogian/FrontRowPhotos

Wadada Leo Smith will perform with Mr. Abrams and Mr. Lewis next Friday in New York.

The utopian tinge of such language was hardly lost on the artists themselves. "If this was to be a revolution," Mr. Lewis writes, "it would be a revolution without stars, individual heroes or Great Men."

But the association has had its share of great men (and a few great women): audacious improvisers like the trumpeter Lester Bowie, the tenor saxophonist Fred Anderson and the violinist Leroy Jenkins; visionary composers like Mr. Abrams, Ms. Myers, Mr. Threadgill, Mr. Mitchell and the saxophonist Anthony Braxton. The Art Ensemble of Chicago, the most celebrated of all its groups, has always principally emphasized the elusive chemistry of its players, who in the group's heyday included Mr. Bowie and Mr. Mitchell alongside the multireedist Joseph Jarman, the bassist Malachi Favors and the drummer Famoudou Don Moye.

Yet even in the most solitary of settings — the solo saxophone recital, as represented by Mr. Braxton's landmark 1968 album, "For Alto" (Delmark) — the aesthetic of the organization called for something other than the jazzman's heroic voice. For this reason, Mr. Lewis said, the association represents a postmodern ideal: "You're thinking about it in terms of multiple subjectivities rather than a unified subject."

Unlike Coltrane or even Ornette Coleman, who each developed a recognizably penetrating sound, these artists largely favored a sense of identity that was protean and slippery. And their resistance to habitual gestures was fierce.

“With the A.A.C.M., you’re not rooted in a set of simple, codifiable practices,” Mr. Lewis said, “but you’re rooted in an attitude, in a creation of an atmosphere, in an orientation to experience.”

Not surprisingly, this approach never enjoyed mass acceptance, though the Art Ensemble of Chicago has always played to large concert audiences. The greater impact of the association has been felt among other artists. It inspired the formation of the Black Artists Group in St. Louis in the late 1960s. And as its first generation gradually relocated to New York in the 1970s, its experimental ethos connected with a larger circle of musicians. One was the alto saxophonist and composer

[More articles about John Zorn.](http://topics.nytimes.com/top/reference/timestopics/people/z/john_zorn/index.html?inline=nyt-per) John Zorn, a chief architect of the so-called downtown scene of the 1980s and ’90s.

Mr. Lewis’s book takes a clear-eyed view of the historic tensions between the Chicago and New York chapters of the association. Within his narrative those tensions sit side by side, unresolved, as they are in real life. The flutist Nicole Mitchell, a younger member of the organization who now serves as its first chairwoman, suggested as much in an e-mail message this week: “New York and Chicago will continue to be very distinct organizations.”

But Ms. Mitchell, who lives in Chicago, framed those differences in positive terms. “For example, new members only come through in Chicago, and the A.A.C.M. School only exists in Chicago.” She was referring to the organization’s educational program, which, as she put it, “continues to fill a gap that is still present today on Chicago’s South Side.” And she pointed out that the two chapters had grown much more interactive in recent years, partly as a result of events surrounding the 40th anniversary in 2005.

Matana Roberts, an alto saxophonist, weighed in as a younger member of the Chicago chapter who now lives in New York. “The Chicago organization and the New York organization have different goals,” she said. “The people who came to New York were pretty major performers on an international level, whereas there are a lot of people in Chicago who perform on more of a local level. So I think there has been a lot of misunderstanding. But in the last five or six years, things seem to be pretty well connected.”

The association’s presence in New York can be harder to find than it is in Chicago, but it has grown increasingly pervasive. Certainly its spirit of self-preservation and collectivity can be found in the Vision Festival, presented each June on the Lower East Side by the artist-run nonprofit organization Arts for

Art. (This yearâ€™s event will feature performances by numerous members of the association, including Mr. Lewis.) A related entity, Rise Up Creative Music and Arts, has been presenting performances each weekend this spring, also on the Lower East Side. On Friday the series will feature Ms. Roberts in a solo performance.

The association's practices can also be found around the city on a regular basis, thanks to artists like the pianist Vijay Iyer, a nonmember who has worked extensively as a sideman with Mr. Smith and Mr. Mitchell. Both of the albums released by Mr. Iyer last month reflect his deep experience with the organization; one, "Door" (Pi), is a product of the collective trio Fieldwork, which could be considered a sort of unofficial byproduct of the association. (Fieldwork's other two members are the drummer Tyshawn Sorey, who has backed Mr. Abrams in concert, and the saxophonist Steve Lehman, who is now a teaching assistant for Mr. Lewis.)

For Mr. Lewis, who began work on “Power Stronger Than Itself” more than a decade ago as a professor in the music department at the University of California, San Diego, the association presents a continuing story, especially given the relatively recent arrival of talent like Ms. Mitchell and Ms. Roberts. And as he has demonstrated in his own career, the older members of the organization have continued to create and innovate.

Mr. Abrams made much the same point. "Certainly there has been great development, and I think at the base of that development is constant work," he said.

And at the heart of that work? Originality, of course. Or as Mr. Abrams put it, "The word and the work are the same."

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"Study the fine art of coming apart."

--Jerry W. Ward, Jr.

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

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

██████████

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42. **David Chirot**

Re: Lesbos

Fri 2 May 2008

This is the first I've heard that Sappho is a suicide, for man or woman. Sappho did have a daughter, Kleis. Some say, and others deny, her husband and Kleis' father was a wealthy merchant of Andros named Kerkolas/Kerkylas.

Mr Lambrou is a familiar and recurring figure throughout the history of literature and the literature of history; the agent in charge of restoring to social norms and aesthetic conformities the lives and legacies of Legendary Writers, of Cleaning Up the Act, so to speak, so its more fit for "public consumption." This Remarkable Revisionist is not confined to patrolling the Classical Ages--one finds the same figure just as active among contemporary and recently past avant-gardes, post-avants, neo-avants, traditionalists, reactionaries, Retro-Futurists, Neo-Conceptualists, Pre-Da Vinci Code Codists, post- Sopranos Digitalists, Neo-Electronic Post-Luddite Meditationalists, proto-Tactilians, FauxK Balladeers, Crypto-Cunieformalists, Falanguage Classicists, , Neo-Concretists, Old School New Agists, Dead-Beat Bards, Hip Hop Hyper Textualists, Ultra-Soundists, Extra-Sensory Perceptualists, Phonemdalists, Satanic Versifiers, Peniteniacostalists, Forced Confessionalists--everywhere Mr Lambrou looks, the Augean Stables beckon, for is it not indeed a Herculean task to "restore the purity of the language of the tribe?"

Mr Lambrou would have poets, those Muse-blessed beings, as well as their lowly counterparts among humans living and dead or undead for thousands of years, be dwellers in a state of purity in which miraculously it was entirely unknown for persons to be married and have a family with a person of the opposite sex, and at the same be in love with or lovers with persons of the same sex.

Does it "redeem" Sappho if she had killed herself for a MAN?

Or--does this assertion of Mr Lambrou's redeem" HIMSELF?

As a "lover" of Sappho's work--?

Perhaps, it is rather the case--and here one may hear the first stirrings of terror in his voice as he stands poised at the edge of the abyss--

Perhaps it is the other way round, and it is Mr Lambrou who would kill himself for the love of HER--Sappho!!!

For having betrayed "him" with a--dare one utter it???--WOMAN!!

(It's already been hard enough for poor Mr Lambrou to take-- her bearing another man's child and all--)

Plato called Sappho "the Tenth Muse"--the first Nine being all males--who, being "Greek" so to speak--wrote poems of love addressed to--men.

Amazing how this doesn't seem to need Mr. Lambrou's Urgent Attention as a Concerned Citizen in the way that Sappho's "situation" does!

But then, while many may be called, few are chosen--and so it has fallen to Mr Lambrou to set this Terrible Lie, this Adulterous, this "Lesbian" Deception, to rest--and, though suffering much, to rise to his appointed and Herculean task and "purify the language of the tribe, " and at the same time sacrifice himself for his love--for Sappho--

Ah! What an incredible and fittingly "noble" public service has Mr Lambrou performed!!

Does he not deserve to have the some "changed aspect" of the Isle of Lesbos named in his honor--to perhaps--Lambrous? At least, a nice little cove with that name, complete with the bequeathing of a lifelong honorary citizenship and wonderfully appointed villa whose windows open out to those spectacular views for which the island has become, in good part thanks to Sappho, so justly famous--

I wonder how Mr Lambrou "negotiates" his way through such "treacherous" lines of Sappho's as these:

To me he seems like a god
as he sits facing you and
hears you near as you speak
softly and luagh

in a sweet echo that jolts
the heart in my ribs. For now
as I look at you my voice
is empty and

can say nothing as my tongue
cracks and slender fire is quick
under my skin. My eyes are dead
to light, my ears

pound, and sweat pours over me.
I convulse, greener than grass,
and feel my mind slip as I
go close to death,

yet, being poor, must suffer
everything.

On Thu, May 1, 2008 at 7:49 AM, mIEKAL aND <[REDACTED]> wrote:

Lesbos islanders dispute gay name

By Malcolm Brabant

BBC News, Athens

<http://news.bbc.co.uk/2/hi/europe/7376919.stm>

The term lesbian is now widely used to describe homosexual women

Campaigners on the Greek island of Lesbos are to go to court in an attempt to stop a gay rights organisation from using the term "lesbian".

The islanders say that if they are successful they may then start to fight the word lesbian internationally.

The issue boils down to who has the right to call themselves Lesbians.

Is it gay women, or the 100,000 people living on Greece's third biggest island - plus another 250,000 expatriates who originate from Lesbos?

The man spearheading the case, publisher Dimitris Lambrou, claims that international dominance of the word in its sexual context violates the human rights of the islanders, and disgraces them around the world.

He says it causes daily problems to the social life of Lesbos's inhabitants.

Injunction sought

In court papers, the plaintiffs allege that the Greek government is so embarrassed by the term Lesbian that it has been forced to rename the island after its capital, Mytilini.
map of Lesbos

An early court date has now been set for judges to decide whether to grant an injunction against the Homosexual and Lesbian Community of Greece and to order it to change its name.

A spokeswoman for the group has described the case as a groundless violation of freedom of expression, and has pledged to fight it.

The term lesbian originated from a mythological goddess and poet called Sappho, who was a native of Lesbos.

Sappho expressed her love of other women in poetry written during the 7th Century BC.

But according to Mr Lambrou, new historical research has discovered that

Sappho had a family, and committed suicide for the love of a man.

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43. **Suzanne Burns**

Re: Lesbos

Fri 2 May 2008

It's just hetero propaganda. Pfffft.

From Wikipedia:

A tradition going back at least to Menander (fr. 258 K) suggested that Sappho killed herself by jumping off the Leucadian cliffs for love of Phaon, a ferryman. T*his is regarded as ahistorical by modern scholars*, perhaps invented by the comic poets or originating from a misreading of a first-person reference in a non-biographical poem. The legend may have resulted in part from a desire to assert Sappho as heterosexual.

As for Sappho marrying and having a family, it's kind of important to remember that in many cultures getting married and having children is more about a notion of duty, and not necessarily about who you love and often even less about who you are sexually attracted to. People were and are married off all the time to people they barely know and accept it as an economic relationship. This doesn't say anything really about how Sappho actually felt.

What is interesting is how many people historically really, really need to disavow her sexuality. What;s that all about?

It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and saying "It says so right here...."

Cheers,

Suzanne

On Fri, May 2, 2008 at 12:10 AM, Carol Novack <[REDACTED]> wrote:

*Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of anything, including a man. The thalassa (sea) shines and the fish are plentiful. Women committing suicide over men, when they could fish for fish and cook them with fresh olives? Even Plath didn't kill herself over a man.
That's a warped interpretation. I'm totally suspect.*

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44. **Robin Hamilton**

Re: Lesbos

Fri 2 May 2008

From: "David Chirot" <[REDACTED]>

| *This is the first I've heard that Sappho is a suicide, for man or woman.*

It's a long-standing story. I think it crops up first in the 8thC AD _Suda_, or possibly earlier. The guy's name was Phaon.

It's been recognised as late apochryphal rubbish (although Donne and Pope both apparently bought it) for ages, so goodness knows why it's suddenly resurfaced.

| *Mr Lambrou is a familiar and recurring figure throughout the history of literature and the literature of history; the agent in charge of restoring to social norms and aesthetic conformities the lives and legacies of Legendary Writers, of Cleaning Up the Act, so to speak,*

Well, that's pretty much par for the course, and probably why the story was invented in the first place, lo these many centuries ago.

Lambrou also seems to illustrate another all-too-common "scholarly" phenomenon -- someone not bothering to do a blind bit of research into the material he's retailing, and as a result producing, or reproducing, rubbish.

You can't even call it "pernicious rubbish", since it's so silly.

As Peter Porter says in another context, "Finally we are condemned for our lack of talent."

Robin Hamilton

[↑ Contents](#)

45. **Joel Weishaus**

Re: Lesbos

Fri 2 May 2008

"It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and saying 'It says so right here....'"

Which is why we miss Allen.

-Joel

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

From: "Suzanne Burns" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 02, 2008 8:17 AM

Subject: Re: Lesbos

It's just hetero propaganda. Pfffft.

From Wikipedia:

*A tradition going back at least to Menander (fr. 258 K) suggested that Sappho killed herself by jumping off the Leucadian cliffs for love of Phaon, a ferryman. T*his is regarded as ahistorical by modern scholars*, perhaps invented by the comic poets or originating from a misreading of a first-person reference in a non-biographical poem. The legend may have resulted in part from a desire to assert Sappho as heterosexual.*

As for Sappho marrying and having a family, it's kind of important to remember that in many cultures getting married and having children is more about a notion of duty, and not necessarily about who you love and often even less about who you are sexually attracted to. People were and are married off all the time to people they barely know and accept it as an economic relationship. This doesn't say anything really about how Sappho actually felt.

What is interesting is how many people historically really, really need to disavow her sexuality. What;s that all about?

It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and saying "It says so right here...."

Cheers,

Suzanne

On Fri, May 2, 2008 at 12:10 AM, Carol Novack <[REDACTED]> wrote:

Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of anything, including a man. The thalassa (sea) shines and the fish are plentiful. Women committing suicide over men, when they could fish for

fish
and cook them with fresh olives? Even Plath didn't kill herself over a
man.
That's a warped interpretation. I'm totally suspect.

[↑ Contents](#)

46. **Gerald Schwartz**

Re: THE ONLY WAR THAT MATTERS...

Fri 2 May 2008

*It's important to express how we're feeling. Some poets have asked why
I'm
wasting my time writing to the Buffalo List about the war if most readers
(if not all?) already feel similarly about the war.*

*I've recently met YET ANOTHER person who knows of US military service men
and women who, after serving their time in Iraq come back to the states,
only to LOSE THEIR MINDS living amongst us when seeing how we do NOT
address
the war everyday, do NOT want to address it, and leave us to be citizens
of
other counties (mainly Germany).*

And don't forget the many, many of established mental instability and/or
criminal backgrounds being actively recruited into Today's Army...

I know of at least one who threatened to take his gun to school who
now serves as an MP guarding "prisoners" at one of the major camps in Iraq.

>

> It's so weird when you think about our expatriates with THIS war being our
> own military. Usually it's artists who leave us in a huff, but we have
> many

> angry military people, angry at you and me, and leave confused and
> damaged,
> forever.

>

> A good friend working in Public Health has told me that ALL of her peers
> and

> especially her teachers and supervisors are stating that never before have
> they seen as many cases of Post Traumatic Stress Disorder from patients.

> Patients not in the war, but citizens like you and me. What my friend is
> saying is that the disorder is (in many opinions) from our living with the
> stress of guilt inside the belly of a system which wants us to deny what

> is

> going on. There are not enough comfort foods in the world that Martha
> Stewart can whip up for us apparently.
>
> We're under the weight here. We don't even understand how much pressure
> we're under. I DO NOT understand it at all, but feel it, and want it to
> be
> understood. MANY of you have written to me via back channel since my last
> post. Some supportive, and agreeing, others angry.
>
> To the angry, especially to the angry, saying to me that I should spend my
> time working to stop the war. Apparently you didn't read my post
> entirely.
> I ALREADY said that we've been marching, writing letters, DOING many
> things,
> many creative things to try to end the war. The powers that be ignore all
> of it.
>
> We must sound like the ocean to Bush and Cheney and Rice at this point.
>
> We can't even get our candidates running for president to properly discuss
> the war, with time wasted on harpooning pastors of churches, and other
> such
> nonsense.
>
> This is going to make even more people angry, but I feel very strongly
> that
> there is only one candidate who has the credentials for ending the war,
> and
> that's Obama. Only Obama had the foresight and sensitivity to foresee the
> tragic outcome of invading a country whose innocent people did not raise a
> hand against us.
>
> If Clinton and McCain had authorized Hitler's invasion of Poland they
> would
> have been tried for war crimes, and found guilty for the misuse of their
> powers of authorization. It was THEIR JOB to keep the checks and balances
> of the power structure we live under in place, and they failed. Their
> failure must not be overlooked this year. In fact if I had my way they
> would be taken OFF the campaign trail in shackles and put on trial in
> international court alongside Bush, Cheney, Rice, Rumsfeld, Wolfowitz,
> etc.,
> etc.

>
> Yes I address poets right now. There are many people in my life I talk
> with
> about the war everyday, and why not with poets? Why not? It's our war,
> it
> belongs to us too, us poets. ALL OF US live our lives as poets in the
> invading country's shelter, going to poetry readings, going to AWP, going
> to
> the publishers. I'm JUST AS GUILTY, trust me I know it! But what about
> the
> poets of Iraq? What are their lives like? There must be MILLIONS of
> poets
> in Iraq, and the neighboring countries where we have caused ENDLESS
> displacement of lives of Iraqi citizens seeking refuge in other countries.
> The web of suffering WE have created, and continue to uphold with our
> taxes
> will be addressed I hope by the poets of all those countries.
>
> How do we make all our crimes right? The war is five years old and if
> McCain wins it will go on and on and on into the lives of the young
> children
> who were born since the invasion. Will Clinton end it? I don't know.
> She
> says she wants to end it, which is good. But I can't vote for her because
> I
> can't vote for someone who voted for the war in the first place, and of
> course she also refuses to denounce torture. Even McCain denounces
> torture
> for cripes sake! Obama has always been opposed to the madness.
>
> CAConrad
> <http://PhillySound.blogspot.com>
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47. **mIEKAL aND**

Re: "A Power Stronger Than Itself" finally being published!

Fri 2 May 2008

I just got my copy of this & have read most of it. I had already read a few sections that were published elsewhere so I kinda knew what to expect from GL's writing which does border on a Russian novel as one reviewer mentioned. Personally I could do without the pages & pages of heavy-handed analysis, some of it reading like a treatise from the 60s. Apart from that there's enough in the book to make any true jazz fan proud of all that AACM & its offshoots have done for jazz culture.

Perhaps in anticipation of the book, there seems to be a new crop of Art Ensemble, Braxton & company videos up on YouTube, well worth checking out as an accompaniment to the book.

~mIEKAL

On May 2, 2008, at 9:58 AM, ALDON L NIELSEN wrote:

*By NATE CHINEN
Published: May 2, 2008*

"First of all, No. 1, there's original music, only."

*The Art Ensemble of Chicago, the best known of the groups affiliated with the Association for the Advancement of Creative Musicians. *

Those words would have consequences, yielding everything from runic silence to braying cacophony, from open improvisation to orchestral scores. Baubles and bells. Bicycle horns. The rumble of a hundred

tubas. Ancient drums and electronic striations, and flashes of full-tilt swing.

The pianist and composer Muhal Richard Abrams uttered that statement of purpose one afternoon some 43 years ago, in a meeting on the South Side of Chicago. In the process he laid the groundwork for the Association for the Advancement of Creative Musicians, an organization that has fostered some of the most vital American avant-garde music of the last 40 years.

Though noncommercial, often pointedly conceptual and unabashedly arcane, this music has had a profound influence over the years on several generations of experimental musicians worldwide.

The scene plays out vividly in “A Power Stronger Than Itself: The A.A.C.M. and Experimental Music,” an important book by the trombonist-composer-scholar George Lewis due out from the University of Chicago Press this month. Reconstructing that inaugural meeting from audio tapes, Mr. Lewis conveys not only Mr. Abrams’s aim but also the vigorous debate begun by his notion of “original music.” (Whose music? How original?) From the start, it’s clear, the association expressed its firm ideals partly through collective discourse.

Next Friday night another sort of discourse will unfold at the Community Church of New York in Murray Hill, when the association convenes a panel discussion with a handful of its current members, including Mr. Lewis, the multireedist Henry Threadgill and the pianist and vocalist Amina Claudine Myers. The conversation will precede a concert featuring Mr. Lewis and Mr. Abrams in an improvising trio with the trumpeter Wadada Leo Smith.

The evening was conceived largely as a celebration of Mr. Lewis’s book, which in turn was conceived largely as a celebration of the organization, an African-American body now rooted in both Chicago and New York. Mr. Lewis narrates its development with exacting context and incisive analysis, occasionally delving into academic cultural theory. But because the book includes biographical portraits of so many participating musicians, it’s a swift, engrossing read.

“I told George, ‘It’s like you wrote a Russian family novel of the

A.A.C.M.,' " said the critic Greg Tate, who will moderate the panel.

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48. **Barry Schwabsky**

Re: Lesbos

Fri 2 May 2008

That's very funny, because when I was a student of Bloom's, altogether too many years ago, I remember him discoursing very freely about the sexuality in Whitman's poems, and I don't recall any effort to "heterosexualize" the poet--though it could be said, maybe, that he showed a sexuality so encompassing that it can't be limited to any specifically gender-determinate object-choice.

It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and saying "It says so right here...."

Cheers,

Suzanne

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49. **Patrick F. Durgin**

Kenning Editions/special offer

Fri 2 May 2008

Hello Buffalo Poetics---

Introducing the Kenning-Editions-is-going-to-press-with-a-new-title-and-reprinting-an-old, simultaneously, fund raising drive! We're broke & passing the savings on to you. Offer good through May. Here's your chance to pre-order the forthcoming chapbook, THE PINK, by Kyle Schlesinger. Full details on this title in a forthcoming mailing.

Subscribe to the trade paperback series by check (or carefully concealed cash), write "POETICS LIST" across the top of the sub form, and take three bucks off the overall price of your order. Here's that subscription form:

<http://www.kenningeditions.com/images/sub07-08.pdf>

Note that this includes an offer to our subscribers a free copy of our forthcoming chapbook title during the intermission between the Dorantes and Lu titles. So, in the order you can expect them to arrive, here are the details on all three books.

*** sexoPUROsexoVELOZ and SEPTIEMBRE, by Dolores Dorantes, translated by Jen Hofer ***

/sexoPUROsexoVELOZ and SEPTIEMBRE/ are books two and three of Dolores Dorantes' lifelong project, entitled /Dolores Dorantes/. They consist of fragmented interlocking poetic sequences that create a scaffolding to frame Dorantes' vivid explorations of the intensely personal and intensely social questions inhabiting the space called "Dolores Dorantes." /"Dolores Dorantes/ is a visionary book whose absent parts reclaim the author and haunt the reader. It contains spectral dimensions, whether one considers the relationship between poet and translator (collaborators, really) who shadow each other across the pages, or if you stop to notice the interplay (intertext) Dorantes allows her readers." —Guillermo Juan Parra, /Venepoetics/ // *** THE PINK, by Kyle Schlesinger *** // "The Pink: the color of course, or the recurrent carnations among the gathered leaves of this little bouquet, but also the sheer force of the form, the shear of a kind of textile cut, jagged and precise—a kind of coup de grace—not just between lines but also opening the serrated space between letters to reveal the "hue" in "house" or to separate the "ink" from the "inkling," the "blue" from the "print." To distinguish, in other words, the abstract plan from the material written form. In that linguistic pinking, Kyle Schlesinger cuts both into and against the weave, an angular slide into the inframince space of "the leading of a phrase" (both the leading question of rhetoric and the spacing of letterforms), somewhere "between the chair and the thought of it" (where chair is the French for "body"), or "the sensation of a concept" and "the concept of a sensation." Here is the world, of words, in miniature, through rose-colored magnifying glasses." --Craig Dworkin

*** AMBIENT PARKING LOT, by Pamela Lu ***

Part fiction, part earnest mockumentary, /Ambient Parking Lot/ follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient noise—one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post-9/11 landscape and embraces the comedy and poignancy of failed utopia. Pamela Lu is the author of /Pamela: A Novel/. Her work appears in the anthology /Biting the Error/ and in periodicals such as /Harper's/, /Chicago Review/, /call: a review/, /1913/, and /Fascicle/.

NOTE TO CURRENT SUBSCRIBERS: You'll get THE PINK as a free bonus, too, of course. NOTE TO DISINTERESTED PARTIES: Are you dumb or something? NOTE TO THOSE WISHING TO HELP THIS STRUGGLING PRESS ALONG: The

most helpful thing you could possibly do is to purchase the Kenning Editions titles at full price through our website: www.kenningeditions.com.

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50. **Suzanne Burns**

Re: Lesbos

Fri 2 May 2008

On Fri, May 2, 2008 at 11:48 AM, Joel Weishaus <[REDACTED]> wrote:

Which is why we miss Allen.

-Joel

There are many, many, many reasons-- too many to list-- to miss Allen.

Cheers,

Suzanne

[↑ Contents](#)

51. **Stephen Vincent**

Song of Myself/Whitman/O'Keefe DVD

Fri 2 May 2008

In association with making a recent "haptic" drawing, I listened to John O'Keefe's wonderful recent performance adaptation of Walt Whitman's Song of Myself. It was a presentation last summer here at the Marsh in San Francisco, filmed by William Farley, and just released on as DVD, (Go to www.farleyfilm.com for an exerpt and ordering details). O'Keefe's voices achieves a robust, sensual and ecstatic relationship with the original text and brings, at least, his sense of the man, quite to life. A real delight

I am naive to much critical work on Whitman. However, listening to the poet's spirited sense of intimacy of eye and ear for the streets of his Manhattan (folks et al), it's impossible not to make connections with Frank O'Hara's work on that island approximately a hundred years later. I cannot imaging that O'Hara was not imbued by this work.

Oh, if you want to see the drawing go to my blog (below my short riff on Rashenberg/Raushenberg Erased

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

For the drawing In addition to O'Keefe's Whitman, I was also listening to Ornette Coleman's Meta Body. I also imagine a relationship between Ornette's sense poly-expansiveness in rhythms and idioms and Whitman. But that's an

idea for another day. Of course, you can look at the "haptic" and see nothing to do with any of the above compadres.

Stephen

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52. **Catherine Daly**

Fwd: 2008 Community Access Scholarship Application Available

Fri 2 May 2008

PEN Center USA is now accepting applications for the 2008 Community Access Scholarship Award!

PEN Center USA is seeking applicants for a Community Access Scholarship sponsored by UCLA Extension Writers' Program. One winner will be chosen based on writing talent and need and will receive three free full courses at UCLA Extension's Writers' Program during the 2008/09 academic year. To apply, please fill out the attached application submit it with a writing sample (either poetry, fiction, creative non-fiction, or screenplay) of no more than 15 typed pages. All application materials need to be received in PEN's office by the end of business on JUNE 30th, 2008. Please see contact information at the end of this application for questions and submission instructions.

Thank you!

-PEN STAFF

the application was attached to the message, but I stripped it off;
probably on their site...

--

All best,
Catherine Daly



--

All best,
Catherine Daly



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53. **Maria Damon**

Re: Lesbos

Fri 2 May 2008

her sexuality was probably more complex than an either/or type of thing. as is most people's.

Suzanne Burns wrote:

> It's just hetero propaganda. Pfffft.

>

> From Wikipedia:

>

> A tradition going back at least to Menander (fr. 258 K) suggested that
> Sappho killed herself by jumping off the Leucadian cliffs for love of Phaon,
> a ferryman. T*his is regarded as ahistorical by modern scholars*, perhaps
> invented by the comic poets or originating from a misreading of a
> first-person reference in a non-biographical poem. The legend may have
> resulted in part from a desire to assert Sappho as heterosexual.

>

> As for Sappho marrying and having a family, it's kind of important to
> remember that in many cultures getting married and having children is more
> about a notion of duty, and not necessarily about who you love and often
> even less about who you are sexually attracted to. People were and are
> married off all the time to people they barely know and accept it as an
> economic relationship. This doesn't say anything really about how Sappho
> actually felt.

>

> What is interesting is how many people historically really, really need to
> disavow her sexuality. What;s that all about?

>

> It reminds me of that old Voices and Visions PBS show on Walt Whitman
when

> the interviewer first showed Harold Bloom proclaiming "there is no proof at
> all that Whitman was homosexual...." and then cut immediately to Allen
> Ginsberg opening Leaves of Grass, thumping his finger down on a passage
and

> saying "It says so right here...."

>

> Cheers,

>

> Suzanne

>

>

>

> On Fri, May 2, 2008 at 12:10 AM, Carol Novack <[REDACTED]> wrote:

>

>

>> Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of
>> anything, including a man. The thalassa (sea) shines and the fish are

>> plentiful. Women committing suicide over men, when they could fish for
>> fish
>> and cook them with fresh olives? Even Plath didn't kill herself over a
>> man.
>> That's a warped interpretation. I'm totally suspect.
>>
>>

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54. **Sarah Sarai**

Re: Lesbos

Fri 2 May 2008

how do you throw yourself off a cliff...seems very clever-greek-battle-device-y
anyone wanna form a lesbian little league? that'd stump them in florida {where
they, and i do mean they, want to form a christian little league};

anyone wanna form a sapphist little league; a little league of little stanzas just
like sappho's? an isle of lesbos league? a league of little lesbians? ten little
lesbians? the little lesbian who could {be sappho};

from the aisle of lesbos, i take sappho, and i put her in my little cart.

sarah sarai

www.myspace.com/sarahsarai

[↑ Contents](#)

55. **Maria Damon**

Re: Lesbos

Fri 2 May 2008

how 'bout a league of little sapphists?

Sarah Sarai wrote:

> how do you throw yourself off a cliff...seems very clever-greek-battle-device-y
>

> anyone wanna form a lesbian little league? that'd stump them in florida
{where they, and i

> do mean they, want to form a christian little league};

>

> anyone wanna form a sapphist little league; a little league of little stanzas
just like

> sappho's? an isle of lesbos league? a league of little lesbians? ten little
lesbians? the little

> lesbian who could {be sappho};
>
> from the aisle of lesbos, i take sappho, and i put her in my little cart.
>
>
> sarah sarai
> www.myspace.com/sarahsarai
>

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56. **Joel Weishaus**

Re: Lesbos

Fri 2 May 2008

Suzanne. Of course I agree with you.
This just reminded me of the brilliant scholar that he was.

-Joel

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

From: "Suzanne Burns" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 02, 2008 10:34 AM

Subject: Re: Lesbos

On Fri, May 2, 2008 at 11:48 AM, Joel Weishaus <[REDACTED]> wrote:

Which is why we miss Allen.

-Joel

There are many, many, many reasons-- too many to list-- to miss Allen.

Cheers,

Suzanne

[↑ Contents](#)

57. **ric carfagna**
abstraction & poetry
Fri 2 May 2008

Hi,
What poets have come closest in practice to parallelling
the mid-century's abstract expressionism movement?

Ric

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58. **Wanda Phipps**
The Mad Hatters' Review Benefit
Fri 2 May 2008

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59. **steve d. dalachinsky**
*Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died,
age 102.*
Sat 3 May 2008

only 2 and both good? boy what you missed

On Wed, 30 Apr 2008 14:37:45 -0400 Steve Tills <[REDACTED]>
writes:

> Fascinating drug, LSD. I only had, or made, the occasion to
> "do/consume" it twice, myself, and both "trips" clean, comfortable,
> relaxed, "good," quite fun and entertaining.
>
>
>
> Naw, didn't "see God" or otherwise experience anything profoundly
> "mystical" and "transformational" (I think ya have to be inclined
> to
> have/harbor belief systems that would lead ya to "unconsciously"
> Desire
> to experience such things, and I was/am a bit too "rational,"
> "scientific," and "atheist" to be inclined that way). Were really
> neat
> and fun experiences, considerably more "intense" than the mushrooms
> abundant in central Florida back at that time, but in any case Thank
> You

```
> to Mr. Hofmann for making those two occasions possible.  
>  
>  
>  
> He represents a wonderful combination of "soul," "heart," and "mind"  
> - a  
> scientist for all seasons, including poetic ones. Okay, maybe  
> that's a  
> little "sappy," and what do I really know, just a 70's generation  
> neo-hippy still idealizing those from the 50's and 60's...  
>  
>  
>  
>  
>  
>  
http://www.alberthofmann.org/index.php/component/content/article/44#josc  
> 55  
>  
>  
>  
> http://en.wikipedia.org/wiki/Albert_Hofmann  
>  
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>  
> http://blog.wired.com/wiredscience/2008/04/lsd-inventor-al.html  
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> Steve Tills  
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60. **steve d. dalachinsky**

Re: "A Power Stronger Than Itself" finally being published!

Sat 3 May 2008

there 'll be a discussion about this and then a concert to follow on may 9th here
in nyc with muhal george and leo smith

On Fri, 2 May 2008 10:58:59 -0400 ALDON L NIELSEN <[REDACTED]> writes:

> Four Decades of Music That Redefined Free

>

>

>

>

>

>

> John Marshall Mantel for The New York Times

>

>

> Muhal Richard Abrams, left, a founder of the organization, with

> George Lewis,

> who has written a book about it.

> function getSharePasskey() { return

> 'ex=1367467200&en=07f007a4897e8cf6&ei=5124';}

>

>

> function getShareURL() {

> return

>

encodeURIComponent('http://www.nytimes.com/2008/05/02/arts/music/02aacm.

h

tml');
> }

> function getShareHeadline() {

> return encodeURIComponent('Four Decades of Music That

> Redefined Free');

> }

> function getShareDescription() {


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>
>     return encodeURIComponent('A new book and a panel discuss
> the American
> avant-garde music movement of the last 40 years.');
```

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> }
> function getShareKeywords() {
>     return encodeURIComponent('Music,Muhal Richard Abrams');
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> }
> function getShareSection() {
>     return encodeURIComponent('arts');
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> }
> function getShareSectionDisplay() {
>
>     return encodeURIComponent('Arts / Music');
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> }
> function getShareSubSection() {
>     return encodeURIComponent('music');
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> }
> function getShareByline() {
>     return encodeURIComponent('By NATE CHINEN');
```

```
> }
> function getSharePubdate() {
>     return encodeURIComponent('May 2, 2008');
```

```
> }
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>
> By NATE CHINEN
> Published: May 2, 2008
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> "First of all, No. 1, there's original music, only."
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<javascript:pop_me_up2('http://www.nytimes.com/imagepages/2008/05/02/arts
/02aacmCA02ready.html',
> '02aacmCA02ready',
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>
'width=720,height=600,scrollbars=yes,toolbars=no,resizable=yes')><javascript:pop_me_up2('http://www.nytimes.com/imagepages/2008/05/02/arts/02aacmCA02ready.html',>
> '02aacmCA02ready',>
> 'width=720,height=600,scrollbars=yes,toolbars=no,resizable=yes')>
> Dominik Huber
>
>
> The Art Ensemble of Chicago, the best known of the groups affiliated
> with the Association for the Advancement of Creative Musicians. <A
> name=secondParagraph>
>
>
> Those words would have consequences, yielding everything from runic
> silence to braying cacophony, from open improvisation to orchestral
> scores. Baubles and bells. Bicycle horns. The rumble of a hundred
> tubas. Ancient drums and electronic striations, and flashes of
> full-tilt swing.
>
>
> The pianist and composer Muhal Richard Abrams uttered that statement
> of purpose one afternoon some 43 years ago, in a meeting on the
> South Side of Chicago. In the process he laid the groundwork for the
> Association for the Advancement of Creative Musicians, an
> organization that has fostered some of the most vital American
> avant-garde music of the last 40 years.
>
>
> Though noncommercial, often pointedly conceptual and unabashedly
> arcane, this music has had a profound influence over the years on
> several generations of experimental musicians worldwide.
>
>
> The scene plays out vividly in "A Power Stronger Than Itself: The
> A.A.C.M. and Experimental Music," an important book by the
> trombonist-composer-scholar George Lewis due out from the University
> of Chicago Press this month. Reconstructing that inaugural meeting
> from audio tapes, Mr. Lewis conveys not only Mr. Abrams's aim but
> also the vigorous debate begun by his notion of "original
> music." (Whose music? How original?) From the start, it's clear,

> the association expressed its firm ideals partly through collective
> discourse.
>
>
> Next Friday night another sort of discourse will unfold at the
> Community Church of New York in Murray Hill, when the association
> convenes a panel discussion with a handful of its current members,
> including Mr. Lewis, the multireedist Henry Threadgill and the
> pianist and vocalist Amina Claudine Myers. The conversation will
> precede a concert featuring Mr. Lewis and Mr. Abrams in an
> improvising trio with the trumpeter Wadada Leo Smith.
>
>
> The evening was conceived largely as a celebration of Mr. Lewis's
> book, which in turn was conceived largely as a celebration of the
> organization, an African-American body now rooted in both Chicago
> and New York. Mr. Lewis narrates its development with exacting
> context and incisive analysis, occasionally delving into academic
> cultural theory. But because the book includes biographical
> portraits of so many participating musicians, it's a swift,
> engrossing read.
>
>
> "I told George, 'It's like you wrote a Russian family novel of
> the A.A.C.M.,' " said the critic Greg Tate, who will moderate
> the panel.
>
>
> Mr. Abrams reflected on the book and the organization last week in a
> conversation on the roof terrace of the apartment building in
> Clinton where he has lived since 1977. "The A.A.C.M. is a group of
> individuals who agree to agree, or sometimes not to agree," he
> said. "Our cohesiveness has been intact because we respect each
> other's individualism."
>
>
> Mr. Lewis, the Edwin H. Case professor of American music and the
> director of the Center for Jazz Studies at [Columbia University](http://topics.nytimes.com/top/reference/timestopics/organizations/c/columbia_university/index.html?inline=nyt-org).
>
[href="http://topics.nytimes.com/top/reference/timestopics/organizations/c/columbia_university/index.html?inline=nyt-org"](http://topics.nytimes.com/top/reference/timestopics/organizations/c/columbia_university/index.html?inline=nyt-org)>Columbia

> University, offered a similar thought. "As I saw it," he
> said in his office, "here's a group of people who had a robust
> conversation going on, with basically no holds barred, and yet
> managed to manage their diversity without falling apart, without
> falling into factionalism."
>
>
> Such is the basic philosophy of an association once pegged by the
> jazz critic Whitney Balliett as "a black musical self-help
> group." Three years ago, as part of its 40th-anniversary
> celebration, some clearer definitions emerged at a colloquium
> presented by the Guelph Jazz Festival in Ontario.
>
>
> The saxophonist Roscoe Mitchell began by recalling how the
> organization grew out of the Experimental Band, led by Mr. Abrams on
> the South Side of Chicago. "We wanted to have a place where we
> could sponsor each other in concerts of our original compositions;
> provide a training program for young, aspiring musicians in the
> community; reach out to other people and other cities; and have
> exchange programs," he said.
>
>
> Noticeably absent from Mr. Mitchell's description, and from the
> language of the early planning meetings, was the word jazz. This was
> partly in keeping with the arm's length the organization intended
> to establish between its art and the commercial realm of nightclubs,
> then the de facto setting for any African-American art music.
> Partly, too, these musicians were concerned with a breadth of style
> that reached beyond jazz, to encompass serious classical
> composition, as well as music from Africa and the East. Having
> inherited the new freedoms of 1960s jazz innovators like <A
> title="More articles about John Coltrane."
>
href="http://topics.nytimes.com/top/reference/timestopics/people/c/john_c
oltrane/index.html?inline=nyt-per">John
> Coltrane and <A title="More articles about Ornette Coleman."
>
href="http://topics.nytimes.com/top/reference/timestopics/people/c/ornett
e_coleman/index.html?inline=nyt-per">Ornette
> Coleman, the artists in this movement were ready for a next
> step!

> , one they could claim as their own.
>
>
> “This is a book about mobility and agency,” Mr. Lewis said. He
> links this impulse conceptually to the Great Migration, illuminating
> how the association’s first generation came from families that had
> moved to Chicago from a postslavery South. He examines the
> continuing debate over the organization’s exclusion of nonblack
> musicians, shedding new light on the phrase Great Black Music, which
> many in the association adopted.
>
>
> “What a lot of us are looking for,” he added, “is a much more
> open-ended conversation than any simplistic prescriptions of
> blackness will allow.”
> Page 2 of 2)
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>
> Pluralism has always been an ideal of the organization. Reporting on
> a marathon WKCR radio broadcast in 1977, Mr. Balliett quoted one
> unidentified member, responding to a question of style: “The
> A.A.C.M. sound? If you take all the sounds of all the A.A.C.M.
> musicians and put them together, that’s the A.A.C.M. sound, but I
> don’t think anyone’s heard that yet.”
>
>
>
>
> Erin Baiano for The New York Times
>
>
>
> Matana Roberts, one of the association’s younger members.
>
> Related
> <<http://www.nytimes.com/2008/05/02/arts/02baacm.html?ref=music>> (May
> 2, 2008)
>

> Jack Vartoogian/FrontRowPhotos

>

>

> Wadada Leo Smith will perform with Mr. Abrams and Mr. Lewis next

> Friday in New York.

>

>

> The utopian tinge of such language was hardly lost on the artists

> themselves. "If this was to be a revolution," Mr. Lewis writes,

> "it would be a revolution without stars, individual heroes or

> Great Men."

>

>

> But the association has had its share of great men (and a few great

> women): audacious improvisers like the trumpeter Lester Bowie, the

> tenor saxophonist Fred Anderson and the violinist Leroy Jenkins;

> visionary composers like Mr. Abrams, Ms. Myers, Mr. Threadgill, Mr.

> Mitchell and the saxophonist Anthony Braxton. The Art Ensemble of

> Chicago, the most celebrated of all its groups, has always

> principally emphasized the elusive chemistry of its players, who in

> the group's heyday included Mr. Bowie and Mr. Mitchell alongside

> the multireedist Joseph Jarman, the bassist Malachi Favors and the

> drummer Famoudou Don Moye.

>

>

> Yet even in the most solitary of settings — the solo saxophone

> recital, as represented by Mr. Braxton's landmark 1968 album,

> "For Alto" (Delmark) — the aesthetic of the organization

> called for something other than the jazzman's heroic voice. For

> this reason, Mr. Lewis said, the association represents a postmodern

> ideal: "You're thinking about it in terms of multiple

> subjectivities rather than a unified subject."

>

>

> Unlike Coltrane or even Ornette Coleman, who each developed a

> recognizably penetrating sound, these artists largely favored a

> sense of identity that was protean and slippery. And their

> resistance to habitual gestures was fierce.

>

>

> "With the A.A.C.M., you're not rooted in a set of simple,

> codifiable practices," Mr. Lewis said, "but you're rooted in

> an attitude, in a creation of an atmosphere, in an orientation to
> experience.”
>
>
> Not surprisingly, this approach never enjoyed mass acceptance,
> though the Art Ensemble of Chicago has always played to large
> concert audiences. The greater impact of the association has been
> felt among other artists. It inspired the formation of the Black
> Artists Group in St. Louis in the late 1960s. And as its first
> generation gradually relocated to New York in the 1970s, its
> experimental ethos connected with a larger circle of musicians. One
> was the alto saxophonist and composer <A title="More articles about
> John Zorn."
>
> > Zorn, a chief architect of the so-called downtown scene of the
> 1980s and '90s.
>
>
> Mr. Lewis's book takes a cleareyed view of the historic tensions
> between the Chicago and New York chapters of the association. Within
> his narrative those tensions sit side by side, unresolved, as they
> are in real life. The flutist Nicole Mitchell, a younger member of
> the organization who now serves as its first chairwoman, suggested
> as much in an e-mail message this week: "New York and Chicago will
> continue to be very distinct organizations."
>
>
> But Ms. Mitchell, who lives in Chicago, framed those differences in
> positive terms. "For example, new members only come through in
> Chicago, and the A.A.C.M. School only exists in Chicago." She was
> referring to the organization's educational program, which, as she
> put it, "continues to fill a gap that is still present today on
> Chicago's South Side." And she pointed out that the two chapters
> had grown much more interactive in recent years, partly as a result
> of events surrounding the 40th anniversary in 2005.
>
>
> Matana Roberts, an alto saxophonist, weighed in as a younger member
> of the Chicago chapter who now lives in New York. "The Chicago
> organization and the New York organization have different goals,"

> she said. "The people who came to New York were pretty major
> performers on an international level, whereas there are a lot of
> people in Chicago who perform on more of a local level. So I think
> there has been a lot of misunderstanding. But in the last five or
> six years, things seem to be pretty well connected."
>
>
> The association's presence in New York can be harder to find than
> it is in Chicago, but it has grown increasingly pervasive. Certainly
> its spirit of self-preservation and collectivity can be found in the
> Vision Festival, presented each June on the Lower East Side by the
> artist-run nonprofit organization Arts for Art. (This year's event
> will feature performances by numerous members of the association,
> including Mr. Lewis.) A related entity, Rise Up Creative Music and
> Arts, has been presenting performances each weekend this spring,
> also on the Lower East Side. On Friday the series will feature Ms.
> Roberts in a solo performance.
>
>
> The association's practices can also be found around the city on a
> regular basis, thanks to artists like the pianist Vijay Iyer, a
> nonmember who has worked extensively as a sideman with Mr. Smith and
> Mr. Mitchell. Both of the albums released by Mr. Iyer last month
> reflect his deep experience with the organization; one, "Door"
> (Pi), is a product of the collective trio Fieldwork, which could be
> considered a sort of unofficial byproduct of the association.
> (Fieldwork's other two members are the drummer Tyshawn Sorey, who
> has backed Mr. Abrams in concert, and the saxophonist Steve Lehman,
> who is now a teaching assistant for Mr. Lewis.)
>
>
> For Mr. Lewis, who began work on "A Power Stronger Than Itself"
> more than a decade ago as a professor in the music department at the
> University of California, San Diego, the association presents a
> continuing story, especially given the relatively recent arrival of
> talent like Ms. Mitchell and Ms. Roberts. And as he has demonstrated
> in his own career, the older members of the organization have
> continued to create and innovate.
>
>
> Mr. Abrams made much the same point. "Certainly there has been
> great development, and I think at the base of that development is

61. **Gerald Schwartz**

"HOME FIELD ADVANTAGE - EXPERIMENTAL JAZZ IN JERSEY CITY" - YEAR 2! (Every Friday in May)

Sat 3 May 2008

"HOME FIELD ADVANTAGE - EXPERIMENTAL JAZZ IN JERSEY CITY" - YEAR
2! (Every Friday in May)

87

students and seniors, available the door each performance evening. The festival's concert schedule this year will be: 5/9 - People's Revolutionary Party -- debut of an avant-garde big band organized by James Keepnews, with Daniel Carter, Ras Moshe, Matt Lavelle, Tomchess and many others 5/16 - Bryan Beninghove -- featuring Eyal Maoz and special guests 5/23 - Damian Catera -- with Michael Lopez and G. E. Schwartz 5/30 - Nate Wooley -- with Chris Speed, Reuben Radding and Harris Eisenstadt More details about each group and performance follow below. For further information regarding "Home Field Advantage," please contact James Keepnews at [REDACTED], or at [REDACTED]. For more information about Toy Eaters Studio, go to <http://www.myspace.com/toyeaters>.

5/9 - People's Revolutionary Party -- debut of an avant-garde big band organized by JC resident James Keepnews, with Daniel Carter on saxophones, clarinet, flute and trumpet; Ras Moshe on saxophones and flute; Matt Lavelle on trumpet and bass clarinet; Tom Chess on saxophones, flute and Turkish ney; Nick Gianni on saxophones; Welf Dorr on saxophones; James Keepnews on guitar, laptop and electronics; Todd Nicholson on upright bass; and Michael Golub on drums

Described by band organizer James Keepnews as performing "late-post-ambient dub Ascension funk", this evening's concert as part of "Home Field Advantage" will present the debut of People's Revolutionary Party. An avant-garde big band featuring many of New York's most accomplished cutting-edge jazz musicians, PRP improvises entire sets of dynamic variety and towering intensity. This promises to be an unforgettable evening of music.

James Keepnews is a musician, writer and multimedia artist, often blurring each of these roles in his work. He has performed with dozens of bands and performing artists over the course of two decades, including Daniel Carter, George Lewis, Holland Hopson, Joe Giardullo, Linda Montano, Damian Catera and many others, with whom he has performed in multiple venues and broadcasters throughout the world. Keepnews received his B.A. in English at Hamilton College in 1988 and attended the Interactive Electronic Arts program (iEAR) at Rensselaer Polytechnic Institute, receiving his MFA from there in 1998. He served as both public relations and jazz/experimental music director at WRPI-FM, in addition to hosting several programs for the station. Also while a student, he collaborated as an actor, writer and video artist with fellow iEAR student, Johnny DeKam, in an early streaming media performance/virtual installation, *Ethereal/Corporeal*, in 1996. With fellow iEAR student Hopson, he also collaborated with pioneering interactive improviser -- and Macarthur Foundation "genius grant" awardee -- George Lewis on a software-based computer video sampler for Lewis' performance, *Following the Northstar Bugaloo*. In 1998, he performed *ADM Sonata* at New York City's *The Kitchen* with a computer video sampler system he controlled in real-time with his guitar.

With Hopson, Keepnews recorded the duo album "hunting and gathering," for Keepnews' label Metaharmonic Records which received wide acclaim. His writing has appeared in the New Haven Advocate, the Fairfield Weekly, The Squid's Ear, Reign of Toads and Metroland Magazine.

Daniel Carter: One of the legendary masters of creative music. Born in Wilkesburg, Pennsylvania in 1945. He has performed or recorded over the past three decades with such artists as: Sun Ra, Cecil Taylor, Billy Bang, William Parker, Roy Campbell, Sabir Mateen, Sonic Youth, Simone Forti, Joan Miller, Thurston Moore (Sonic Youth), Nayo Takasaki, Earl Freeman, Dewey Johnson, Nami Yamamoto, Matthew Shipp, Billy Martin, John Medeski, Wilber Morris, Denis Charles, MMW (Medeski, Martin, & Wood), Vernon Reid (Living Colour), Options, Spring Heel Jack, Yo La Tengo, Federico Ughi, Raphé Malik, Sam Rivers, Sunny Murray, Hamiet Bluiett, Bob Moses, Jaco Pastorius, Enrico Rava, David S. Ware, Steve Swell, Matt Lavelle, Karl Berger, Don Pate, Gunter Hampel, David Grubbs, the No Neck Blues Band, Alan Silva, Susie Ibarra, Steve Dalachinsky, D.J. Logic, Margaret Beals, Douglas Elliot, Butch Morris, TEST, Other Dimensions In Music, One World Ensemble, Saturnalia String Trio, Levitation Unit, Wet Paint.

Tomchess is a Multi-instrumentalist/Improviser/Composer. He plays Reeds, Western Flute, Arabic/Turkish Ney flute, Oud, Morsing, Husuli and Guitar. He also has a history of using electronics /sampling/live-sampling/loops/fx. He has performed with Drummer Ronald Shannon Jackson's Decoding Society, Butch Morris's Sheng Skyscraper, recorded with Tenor players Dewey Redman, Pharoah Sanders, Moroccan Sitarist Hassan Hakmoun and Butch Morris. He has also led a guitar trio with Drummer Phil Haynes and bassist Drew Gress called Seven Times a Year. He has studied Middle/Near Eastern and West African musics, spending time in West Africa playing and performing. He has studied with Bassam Saba, Tidiani Bangoura, Abdul Aziz Touré and Mohammad Camarra. He currently lives in NYC where he performs with his different ensembles and works as a freelance musician. He has performed at the Turkish Embassy, the Pakistani Embassy and the Asian Society among countless other venues in NYC and the United States. He has also performed in Africa, Canada, Holland, and Italy. His latest cd releases are: 2007-Tomchess & The Lovedogs-In The Beautiful Future (Footjumbo records), 2008-Continuance (Footjumbo records), The World Is Dust The World Is Gold (Footjumbo records), The Celebrant (Ruby Red Editoria) www.myspace.com/tomchess www.cdbaby.com/cd/tomchess

On his steady search for the right balance between "free" and "groove" Welf Dorr's composing and (alto) playing are mixing influences from the jazz of the 60's (from free jazz in general to Miles' band with Wayne Shorter in particular) with contemporary elements from hip hop, drum&bass and world music.

Originally from Munich (Germany) he studied at Berklee before he moved 1995 to New York. Here he played and recorded a.o. with Frank Lacy, Sonny Simmons, Sabir Mateen, Jeffrey Shurdut, Lukas Ligeti, Vernon Ried and participated in many conductions by Butch Morris as a member of the Nublu Orchestra. In 2005 he recorded a concert with a quintet including Kenny Wollesen on drums (no unfamiliar name in the NYC downtown jazz and avantgarde scene, who has played with all kinds of musicians from John Zorn to John Scofield) and Jonathan Finlayson on trumpet (long time member of Steve Coleman's Five Elements). Besides playing in different jazz clubs in the US, Europe and Mexico he performed at festivals such as Willisau (Switzerland) or Celebrate Brooklyn as well as places as City Hall of New York. Bassist and composer Todd Nicholson is a mainstay of the downtown New York hardjazz scene. He has performed with Billy Bang, Roy Campbell, Eddie Gale, Frank Lowe, William Parker, James Spaulding, and Steve Swell, among others. His work with the legendary violinist, Mr. Bang, is especially notable for its longevity: Nicholson has been a core member of Bang's ensembles for the past seven years. He has appeared in a variety of settings throughout the U.S., Europe and Japan, including the Vision Festival (NYC), the Rochester Jazz Festival, the Other Minds Festival (San Francisco), Tampere Jazz Happening (Tampere, Finland), Sons d'Hiver (Paris), the Ottawa Jazz Festival, and the Full Moon Festival (Mangetsu sai) in Miyajima, Japan (the island off the coast of Hiroshima). He has collaborated with numerous dancers, most recently Carmen deLavallade and Gus Solomons jr. at Symphony Space. He also leads his own group, the Otic Band/Ensemble. Recent recorded appearances include "Long Hidden: The Olmec Series" by William Parker (AUM Fidelity), "First, Keep Quiet" by the Gauci Trio (CIMP Records), and a live recording by the Billy Bang Quintet entitled "Above and Beyond" (Justin Time).

Michael Golub is a drummer, guitarist, socialist, devoted husband and father of two very musical girls. He has composed music for the classic upstate ny ensemble, Kuru, who were briefly signed to Knitting Factory records, and for his current band, The Red Hook Project.

5/16 - JC resident and saxophonist Bryan Beninghove - featuring Eyal Maoz on guitar and special guests <!--[endif]--> Bryan Beninghove is a tireless bandleader whose innovative projects span numerous genres. Originally hailing from Westminster, MD, a rural suburb of Baltimore, Bryan brings a blue collar earthiness to the world of jazz. Before becoming a full time professional musician, he worked for different steel shops, carpenters, & he bartended. Drawing from these diverse experiences, Bryan has always played with an urgent grittiness, a sense of humor, & a strong foundation in the blues. Bryan has performed with such jazz luminaries as Eddie Henderson, Rufus Reid, Ron Affif, & Jamey Haddad as well as young guns like Mark Guiliana, Sam Barsh,

Duane Eubanks, Rick Parker, & Josh Dion. Bryan has also performed with the hard rock group Clutch, the indie band Lake Trout, & beatbox extraordinaire Taylor McFerrin. Music education has always been a priority in Bryan's life. Since receiving a bachelor's degree in music from William Paterson University, he has spent countless hours teaching privately, running ensembles for all ages, putting on clinics, and running a jazz camp for kids each summer. Guitarist Eyal Maoz is a composer and guitarist based in New York City. Eyal was recently hosted at WNYC "Ear To Ear" radio program, presenting some of his music and ensembles. His latest CD Edom (Tzadik Records) with John Medeski on organ, Shanir Blumenkranz on bass and Ben Perowsky on drums is available now. His group Hypercolor just performed at the 2008 NYC Winter Jazzfest. Eyal's ensemble Edom performed at the 2006 Montreal Jazz Festival, 2007 BAM Next Festival and at the 2007 Winter JazzFest. His ensembles performed at the Verizon Jazz festival, Jewish Music and Heritage, The Red Sea International Jazz Festival and many others. <http://www.eyalmaozmusic.com/>

5/23 - JC resident and interactive guitarist Damian Catera - with Michael Lopez on drums and spoken-word artist G. E. Schwartz on poetry and vocals

"Call it dark space music or experimental drones, this music rattles the soul -- and the windows."

-- François Couture, allmusic.com

Damian Catera is an electroacoustic composer/improviser, sound installation and media artist. Catera's work reflects interests in experimental composition/improvisation, transmission and sociopolitical critique. He has toured and exhibited his work the US, Europe and Asia. His primary mission as an artist is to blur disciplinary boundaries often utilizing appropriated material and algorithmic processing. In recent years, Catera has performed solo improvised "decompositions" using computer manipulated live radios as instrumentation in such venues as the New Museum of Contemporary Art and The Kitchen in New York City, the ZKM institute in Germany and the Institute for Contemporary Art in Prague. He is represented by the Hogar Collection Gallery in Brooklyn, NY and is the recipient of a 2008 Fellowship from the New Jersey State Council on the Arts.

Writer, poet and vocalist G. E. Schwartz, frozen by the mad love of John Montague and Joseph Brodsky and Joey Heatherton, and the immense teaching of their spring of broken symbols, has turned and twisted in the circles of SOLOMONS RAMADA, FAKING TRAINS and EONCHS OF RUBY. He forfeited the divine nameless by putting out the book *Only Other Are: Poems* (LEGIBLE PRESS), all the while his little finger plumbing the dark moist sepal of new terrain. The Bellingham Dance Company has just choreographed his "House of Silver Windows" out in the Seattle area).

5/30 - JC resident and trumpeter Nate Wooley -- with Chris Speed on tenor saxophone and clarinet, Reuben Radding on bass and JC resident Harris Eisenstadt on drums "Local trumpet ace Nate Wooley (is) one of the few cats who is working hard at redefining the vocabulary and sound of the trumpet."
-- Bruce Gallanter, Downtown Music Gallery

Nate Wooley grew up in a small fishing town in Oregon. He grew up in his father's big band, beginning his professional career at age 13. After a period of study, Nate landed in Jersey City. He has made a name for himself as a sideman, working with such improvisors as Paul Lytton, Anthony Braxton, John Butcher, Steve Beresford, Joe Morris, and Daniel Levin. His experimentation on the trumpet has led to him being labeled "exquisitely hostile" by the Italian magazine, *Touching Extremes*. His solo work, acoustic and with unprocessed amplification, has led him to work in fields left and right of the jazz world as well, with bands such as Akron/Family, Wolf Eyes, Burning Star Core, and David Grubbs. The quartet will perform pieces of Nate's worked to a wonderful frayed edge over the past 5 years.

The group, featuring two of the leading lights of the Brooklyn/downtown scene, Reuben Radding and Harris Eisenstadt (a JC resident who participated in last year's "HFA" festival), welcomes special guest Chris Speed tonight for a reading of this music as well as some of Nate's new Christian Wolff inspired "exercises".

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62. **John Cunningham** *Re: abstraction & poetry*

Sat 3 May 2008

I've recently submitted a review to *Contemporary Verse 2* of Robert Creeley's *Selected Poems* where I argue that many of his poems are a poetic version of abstract expressionism. John Cunningham

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of ric carfagna
Sent: May 2, 2008 7:19 PM
To: ██████████
Subject: abstraction & poetry

Hi,

What poets have come closest in practice to parallelling
the mid-century's abstract expressionism movement?

Ric

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.524 / Virus Database: 269.23.8/1412 - Release Date: 02/05/2008

4:34 PM

No virus found in this outgoing message.

Checked by AVG.

Version: 7.5.524 / Virus Database: 269.23.8/1412 - Release Date: 02/05/2008

4:34 PM

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63. **Aryanil Mukherjee**

Re: abstraction & poetry

Sat 3 May 2008

John Ashbery, Frank O'Hara, James Schyuler, David Shapiro, John Yau.... The list goes on.

Are there foreign poets who could go down in that list ?....a question for the listserv.

Aryanil

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

From: "ric carfagna" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 02, 2008 8:19 PM

Subject: abstraction & poetry

Hi,

What poets have come closest in practice to parallelling the mid-century's abstract expressionism movement?

Ric

--

No virus found in this incoming message.

Checked by AVG. Version: 7.5.524 / Virus Database: 269.23.8/1412 - Release

Date: 5/2/2008 4:34 PM

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64. **Kyle Schlesinger**

TODAY Miles Champion & Ted Greenwald @ SEGUE

Sat 3 May 2008

Today at the Segue Reading Series featuring Miles Champion and Ted Greenwald I'll have copies of Ted's Two Wrongs, a collaboration with painter Hal Saulson available for half off the cover price (usually \$20, today \$10). I'll also be taking orders for his forthcoming book 3, due out from Cuneiform at the end of the month.

Of 3, poet Ron Padgett wrote: ³Ted Greenwald's 3 takes the mind in at least three different directions simultaneously, in hardboiled, richly detailed, well-made poems whose giddy wordplay, pantoum-like interweavings, and nimble jumpcuts create a sort of 21st-century Poet in New York. An inspired challenge and a delight.²

See you there on Saturday, May 3, 2008 at 4pm
Bowery Poetry Club (308 Bowery, just north of Houston)
\$6 admission goes to support the readers
hosted by erica kaufman & Tim Peterson

Cheers,

Kyle

www.kyleschlesinger.com

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65. **J. Michael Mollohan**

Re: abstraction & poetry

Sat 3 May 2008

John M. Bennett
Ficus Strangulensis
Bob Grumman

. . .

I could go on. . .

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

From: "ric carfagna" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, May 02, 2008 8:19 PM

Subject: abstraction & poetry

Hi,

What poets have come closest in practice to parallelling
the mid-century's abstract expressionism movement?

Ric

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66. **steve d. dalachinsky**

Re: abstraction & poetry

Sat 3 May 2008

many

On Fri, 2 May 2008 20:19:09 -0400 ric carfagna <[REDACTED]> writes:

> Hi,

> What poets have come closest in practice to parallelling

> the mid-century's abstract expressionism movement?

>

> Ric

>

>

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67. **Mathew Timmons**

Reading (a Reading) Saturday, May 10 at 7:30pm

Sat 3 May 2008

Reading

(a Reading)

with Susan Gevirtz and Steve Dickison

Saturday, May 10 at 7:30pm

Free

I have been able to catch up on some reading lately. Finished _____ by _____? I really like it but _____ does get a bit technical in talking about the brain and how it functions in the role of the emotion life. Have had the Winter 2007 issue of _____ sitting around to finish? title is "_____." It is about the rise, of _____? one article talks about "monastic groupies," people who connected themselves to a monastery, practiced some of the disciplines but lived outside in the world. I have tended to go to different monasteries, three I think at this point but was a regular at a retreat center for about a year.

Also Just finished reading _____ on "_____." They have excellent material in that _____, maybe I need to re-subscribe? Of course, I have had this one lying around for 6 months and only now finished it. One article talked about the problem of _____ and how so many _____.

I am moving slowly through _____ but hope I can sustain my concentration enough to finish it this time?likely will take a few months. Re-reading _____ and the book that _____ says had a significant impact on him (in the _____ I just finished). I should finish _____ by the _____ of my recently completed _____?hmmm, if I am saying should, that is not a good sign. Also have a couple of chapters to finish in _____?that is one that started out very promising but couldn't sustain itself and so I put it aside? maybe having two _____ to finish had something to do with it. What is next? A couple on my desk that I am looking at longingly?_____ by_____, _____ by _____ and _____ by _____. I do want to head back and finish _____ that I started last summer.

Susan Gevirtz's books include Aerodrome Orion & Starry Messenger, forthcoming from Kelsey Street: Broadcast, forthcoming from Trafficker: Without Event: Introductory Notes, forthcoming from eohippus labs: THRALL, Post Apollo; Omatic & After St. John, dpress, 2006; Hourglass Transcripts, Burning Deck, 2001; Spelt, collaboration with Myung Mi Kim, a+bend press, 1999; Black Box Cutaway, Kelsey Street, 1999; PROSTHESIS : : CAESAREA, Potes and Poets, 1994; Taken Place, Reality Street, 1993; Linen minus, Avenue B, 1992; Domino: point of entry, Leave Books, 1992; Korean and Milkhouse, ABACUS, Potes and Poets, 1991; and the critical study Narrative's Journey: The Fiction and Film Writing of Dorothy Richardson, Peter Lang, 1996. Many essays have appeared in literary magazines and scholarly journals. She was an Assistant Professor for ten years at Sonoma State University and now teaches in the MFA in Poetry Program at Mills College. With Greek poet Siarita Kouka she runs The Paros Symposium, on Paros island, an annual meeting of poets and translators from Greece and the U.S..

Steve Dickison has directed the Poetry Center and American Poetry Archives at San Francisco State University since 1999. He is editor and publisher of the small press Listening Chamber, with offshoots Rumor Books and Parrhesia Press, and with David Meltzer, he co-edits and publishes Shuffle Boil, an occasional music magazine with poet, artist, and musician contributors. He curated the art exhibition Poetry and its Arts: Bay Area Interactions 1954?2004 at the California Historical Society during Winter 2005, in celebration of the Poetry Center's 50th anniversary, and during Spring 2006 the book exhibition Recent Visitors: Poets & Publishing on the Bolinas Scene in the Seventies at the Book Club of California. Disposed, a book of poetry, published in 2007 by the Post-Apollo Press, was selected as 2007 Book of the Year under "Poet to Watch" by the Northern California Independent Booksellers Association.

Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT" located at 963 N. Hill Street in Chinatown, Los Angeles
2. Locate the narrow alley on the left hand side of Full House.
3. Walk about 20 feet down the alley (away from the street).
4. Stop.
5. Notice dumpster on your right hand side.
6. Take a right and continue down the alley.
7. Exercise caution so as not trip on the wobbly cement blocks underfoot
8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

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68. **Ward Tietz**
"poudre" (powder) in the Aire river

Sat 3 May 2008

Ambroise Barras posted a video clip to YouTube that I thought I'd share of one of the words (poudre) from my piece la chasse-cueillette (hunting and gathering) at the Villa Bernasconi Museum in Geneva. The link's below.

<http://www.youtube.com/watch?v=w475nUDp-D0>

Best,

WT

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69. **mIEKAL aND**
sending books to UK

Sat 3 May 2008

I just sent a 3 lb package of books to London & it cost me \$26 for the cheapest rate. Anyone know of any cheaper alternatives for getting books overseas? In the old days there used to be a surface rate that took weeks or months but at least it was a reasonable charge.

~mIEKAL

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70. **steve russell**

Re: abstraction & poetry

Sat 3 May 2008

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

Fr

Jorie Graham, perhaps.

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Saturday, May 3, 2008 2:10:06 PM

Subject: Re: abstraction & poetry

many

On Fri, 2 May 2008 20:19:09 -0400 ric carfagna <[REDACTED]> writes:

> Hi,

> What poets have come closest in practice to parallelling

> the mid-century's abstract expressionism movement?

>

> Ric

>

>

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know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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71. **steve d. dalachinsky**

sad news

Sat 3 May 2008

Hanon Reznikoff after suffering a massive stroke and pneumonia has passed away He was a founding member of the living theatre and was Judith Malina's partner after Julian Beck passed away - there is a shiva if anyone in NY area want s to go

you can backchannel me

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72. **Jason Quackenbush**

Re: abstraction & poetry

Sat 3 May 2008

Jackson Mac Low? Twenties always puts me in mind of rothko. On May 2, 2008, at 5:19 PM, ric carfagna wrote:

Hi,
What poets have come closest in practice to parallelling the mid-century's abstract expressionism movement?

Ric

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73. **Daniel Godston**

Re: sad news

Sat 3 May 2008

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

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

Behalf Of steve d. dalachinsky

Sent: Saturday, May 03, 2008 7:32 PM

To: ██████████

Subject: sad news

Hanon Reznikoff after suffering a massive stroke and pneumonia has passed away He was a founding member of the living theatre and was Judith Malina's partner after Julian Beck passed away - there is a shiva if anyone in NY area want s to go

you can backchannel me

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74. **Gustavo Dourado**

Cordel for Machado de Assis:The Bruxo of Cosme Velho ...

Sat 3 May 2008

Cordel for Machado de Assis:

The Bruxo of Cosme Velho ...

Gustavo Dourado

Joaquim Maria Machado de Assis:

The Morro do Livramento ...

From an impish Baleiro:

The Wiz and budding talent in ...

Wizard of Literature:
Luzeiro of Thought ...

21/06/1839:
He gave up his birth ...
He came to the world in Rio:
At the Quinta do Livramento ...
Master Machado de Assis:
Expression of thought ...

Joseph Francis of Assisi:
Maria Machado Leopoldina ...
Genitores the Writer:
Mestre, academic, genius ...
The genesis of the novelist:
I have noted with me ...

Well was little orphan:
From his mom dear ...
It was his father soon after:
A machadada in life ...
Maria Ines, the stepmother:
It gave him love, bread and shelter ...

It could not examine:
Neither had access to school ...
It was seller of bullet:
To not begging ...
The bias was large:
Although there was no ball ...

Sacristão of Lampadosa:
Learned Latin-French ...
He studied the German:
The English language ...
If you were here:
Chinese until Falaria ...

Boy poor-Mulato:
In the Capital City ...
Season of yellow fever:
From the industrial age ...
Everything was imported:
Brazil was backyard ...

Father Silveira Sarmento:
Machado encouraged to ...
An intelligent boy:
As soon became genius ...
To get out of suffering:
The sad life of cattle ...

It came from poor family:
Persistent and hard ...
He had to 16 years:
A poem published ...
The book Paula Brito:
Contratou our Machado ...

London dictated by fashion:
Imperava to slavery ...
Fabricaram external debt:
The capital submission ...
And Machado in the scenario ...
Fluía art and creation ...

It published the sonnet was "It":
Big deal was not ...
In Marmota Fluminense:
He gave wings to the chimera ...
It was caixeiro and seller:
And a reviewer fera well ...

In Marmota Fluminense:
He began to write ...
It was 1855:
As I understand ...
Until 1861:
Collaborated assert pra ...

Year 1856:
Typography National ...
Manuel Antonio de Almeida:
Influence natural ...
Until 1858:
Learning literal ...

It became assistant:
The Daily Journal ...
Registration in journals
His original works ...

He worked in Ministry:
It was the first-official ...

Collaborated in the press:
In Mercantile mail:
Diary of Rio de Janeiro:
Machado to over a thousand ...
Jornal da Tarde, O Globo:
In the capital of Brazil ...

In the Journal of Families:
And in Revista Brasileira ...
In the News Gazette:
His prose of the first ...
Ilustrada Week, The Cruise:
Machado in front ...

1866:
Carolina comes to the River ..
(Sister of the poet Faustino):
Where was wife of brilliance ...
It was the life of Machado:
Sun, poetry, mio amore ...

Ministry of Agriculture:
Journal of office ...
I would like to move:
For the Rua do Catete:
And in Largo do Machado:
Bebia coffee with milk ...

In 1869:
He is with Carolina ...
Machado, almost Gago:
Writer of beautiful sina ...
He fought against prejudice:
And won the girl ...

Former Rio Machado is:
Cosme Velho - Ombudsman ...
In the Rua dos Andradas:
Exercitou the love ...
With the muse Carolina:
A novel alentador ...

Stories of Half-Night:
The book Resurrection ...
Morou in Rua da Lapa:
Top of trans.formação ...
In Rua das Laranjeiras:
It is the initiation ...

Poetry, American:
The muse to inspire you ...
Crisálidas was the beginning:
From a poet to grow ...
Gil, Job and Plato:
Pseudônimos learned to use ...

Falenas ... Western:
Helena ... The Cartomante ...
Stories without ... Contos Date:
Machado always below ...
The Alienista ... Mass of the Rooster:
Pulsa high as Dante ...

Teceu the hand and the glove:
The work Iaiá Garcia ...
He Contos the Fluminenses:
He studied philosophy ...
Stories of Half-Night:
Reflections of the day-to-day ...

Criticism of Araripe:
Also highlighted was the unwillingness ...
Machado exceeded:
All the criticality ...
It was well and transmutou to:
In gold of immortality ...

Vitor de Paula ... Job:
Max and Lara then ...
Published with several names:
A work that does not stop ...
Creative and talented:
Flui the genius that God dara ...

Republic and Abolition:
The cry for freedom ...
Anti-slavery:
Ares of civility ...

Season of Realism:

From new company ...

Poetry new, realistic:

Faraway of Romanticism ...

Campaign abolitionist:

Marx and the Communism ...

Machado addition to Real:

Bebeu in Naturalismo ...

1878-79:

In Freiburg, season:

Treatment of health:

New life in the day ...

This is a new writer to work:

Press ... Vera - dawn ...

The Posthumous Memoirs of Bras Cubas:

Art of stoning ...

Text of Engineering:

Positive and emotion ...

Creativity the flower of the skin:

He gave wings to the heart ...

Memories Póstumas published:

The journal Brazilian ...

It is an essential book:

What mark his career ...

In the News Gazette:

It was the first chronicler of ...

Memories came out in book:

Highlight for Machado ...

Papers published Avulsos:

Text well prepared ...

Rua Cosme Velho, 18:

Very well accommodated ...

In Machado is no irony:

Doubt and questioning ...

Capitu betrayed or not?

The answer flies to the wind ...

The love everything beyond:

It is the feeling ...

Officer of the Order of Rosa:
By imperial decree ...
Director of Traffic:
Several stories, after all ...
Machado has been:
In the national scene ...

He founded the Academy:
Once elected president ...
Quincas Borba reflects:
A writer sapiente ...
The novel Dom Casmurro:
This is a book conscious ...

Chair 23:
The old Academy ...
Jose de Alencar, patron:
Machado ... the enaltecia
The master of Iracema:
Machado always the Lia ...

13 light comedy:
The verve of playwright ...
You, only you, pure love:
It was more than Taumaturgo ...
He Lesson of Botany:
A text demiurge pra ...

Old Stories wrote:
Contos, Pages Collected
He Complete Poems:
His works always read ...
I see their characters:
For squares and avenues ...

20/10/1904:
He died the Carolina ...
Companheira solidarity:
Fraternal and Diamantina ...
Beloved of all life:
A sudden loss ...

Romance Esau and Jacob:
He is the publication ...
Relics of Old House:
Drafting procedure ...

In 1906:

It was publishing ...

Relics of Old House:

He dedicated the Carolina ...

"At the foot of the bed ultimate":

Sonnet of verve fine ...

A pearl in poetry:

In addition to the crystalline prose ...

1/06/1908:

Machado asked leave ...

To address health:

It was weakened ...

Memorial Aires, romance:

It was published last ...

3:20 a.m., September 29:

Death of the great writer ...

In 1908 ...

It's gone but the creator

Saudado by Rui Barbosa:

Magistrate and speaker ...

Cronista-Teatrólogo:

Poet, literary critic ...

Journalist, thinker ...

Decifrou the dictionary ...

Shakespeare Tupinikim:

Master of vocabulary ...

It was a masterpiece:

Grandiosa, brilliant ...

There are many influences:

The national culture ...

Machado eternizou Up

In the scenario Universal ...

100 years without Machado:

And he always this ...

His art is sculpture:

What proud our people ...

It's canon of literature:

From West to East ...

His novel transcended:
In addition to the dialectic ...
This is a work of good size:
What balances the ethical ...
It philosopher's stone
Quintessência of aesthetics ...

Gustavo Dourado
www.gustavodourado.com.br

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75. **Lucas Klein**
Re: abstraction & poetry

Sun 4 May 2008

The question--or, the answers--confuse(s) me. While I expect some of the names that have appeared, it's only through what secondary snippets I've read; I've never been able to figure out the criteria. What are they? How can anyone who uses language to represent anything--which literature seems almost to have to do, even if it also represents itself--do what abstract visual art does? I'm obviously missing something... but what?

Lucas

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76. **Anny Ballardini**
Re: sending books to UK

Sun 4 May 2008

And sometimes, on top of it, they tax the addressee. They explained me at the post office that it is a customs law and, if I receive any packages without paying the due tax it is because the employee did not notice it came from the States. *Ipse dixerunt.* Thus, keep silent and keep on paying, this is what I got out of it.* *

On Sun, May 4, 2008 at 12:07 AM, mIEKAL aND <[REDACTED]> wrote:

I just sent a 3 lb package of books to London & it cost me \$26 for the cheapest rate. Anyone know of any cheaper alternatives for getting books overseas? In the old days there used to be a surface rate that took weeks or months but at least it was a reasonable charge.

~mIEKAL

--

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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77. **Morgan Schuldt**

NEW CUE: A Journal of Prose Poetry

Sun 4 May 2008

CUE 7 is now available for \$5 and includes new work by Karla Kelsey, G.C. Waldrep, Michael Schiavo, Ravi Shankar, Barbara Cully, Stephanie Balzer, Mark Horosky, Shelly Taylor, Ann Fine, Jon Thompson, Arianne Zwartjes and a retrospective of Kora in Hell by Stephen Cushman.

I'm also happy to announce the new CUE Editions bookstore, where you can now purchase individual back-issues of CUE: A Journal of Prose Poetry, each of CUE's final two print issues of the journal (7 & 8), as well as all forthcoming CUE Editions chapbook titles, including our first--Mark Horosky's Let It Be Nearby, coming in July and with cover art by Amie Robinson.

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

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

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

Windows Live

SkyDrive lets you share files with faraway friends.

[http://www.windowslive.com/skydrive/overview.html?](http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=)

[ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=](http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=)

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78. **steve d. dalachinsky**

Fw: Re: abstraction & poetry

Sun 4 May 2008

maybe none of these yer all fishing for straws
they all had a free associastion with visual arts and artists
but abstraction in ther writing where?
ashberrry more surreal yau more ashberry
schyuler lyrical shapiro wonderful and is an art maniac but abstract?
ohara come on they were his pals but his work is more like freilicher

paintings pardon the spelling
maybe coolidge's free formisms
open forms
they may be influenced but technique
a spontaneity as in a jazz solo improv
as in pollack klein not really possibly de kooning somewhat etc
one abstract expressionist herman cherry wrote lovely pomes

On Sat, 3 May 2008 11:39:06 -0400 Aryanil Mukherjee <[REDACTED]>
writes:

> John Ashbery, Frank O'Hara, James Schyuler, David Shapiro, John
> Yau....
> The list goes on.

>
> Are there foreign poets who could go down in that list ?....a
> question for
> the listserv.

>
> Aryanil
> ----- Original Message -----
> From: "ric carfagna" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, May 02, 2008 8:19 PM
> Subject: abstraction & poetry

>
>
> > Hi,
> > What poets have come closest in practice to parallelling the
> mid-century's
> > abstract expressionism movement?

> >
> > Ric

> >
> >
> >
> > --

> > No virus found in this incoming message.
> > Checked by AVG. Version: 7.5.524 / Virus Database: 269.23.8/1412 -
> Release
> > Date: 5/2/2008 4:34 PM
> >
> >

>
>

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79. **Robin Hamilton**

Re: sending books to UK

Sun 4 May 2008

If you're sending a lot, M-bags are the best bet. I had two complete sacks sent from the US to the UK no problem. Took about two weeks, I think, to arrive.

A got a friend in the US to check the details for me, and here's what she said:

It is called an "M-Bag" (presumably standing for "Mail-Bag"), but you pay the minimum weight amount (11 pounds weight), even if you're sending less weight. Better and slightly cheaper (about \$3 a pound weight), I found out after using M-Bags, would be (about \$3 a pound weight) Priority Mail International (Flat-Rate Envelopes); here's the URL for its info:

http://pe.usps.gov/text/pub51/pub51_003.html#NL508_4

Priority Mail International would seem to come out at \$9 for 3 lbs.

Robin Hamilton

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, May 03, 2008 11:07 PM

Subject: sending books to UK

I just sent a 3 lb package of books to London & it cost me \$26 for the cheapest rate. Anyone know of any cheaper alternatives for getting books overseas? In the old days there used to be a surface rate that took weeks or months but at least it was a reasonable charge.

~mIEKAL

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80. **EJOYCE**

Re: abstraction & poetry

Sun 4 May 2008

I've related what DuPlessis, Vanderborg and Davidson call in various ways palimpsests to the types of painting that Jackson Pollack does, where the text becomes layered and increasingly illegible, creating the depth of greys, blacks and whites or off-whites of the drips and TEXTures.

Sara Lundquist writes about Barbara Guest and the abstract expressionists, too.

Lisa Joyce

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81. { brad brace }

Global Islands Project [Island 5.0]

Sun 4 May 2008

Island 5.0 is Las Islas del Maiz of Nicaragua!

* PDF AND AUDIO FILES NOW AVAILABLE ONLINE *

Global Islands Project -- ongoing series of multi-media pdf-ebooks -- a pastoral, pictorial and phonic elicitation of island parameters.

Your (Art)world is based on mutual relief at your common corruption. Maybe some cultures are based on even worse. But that wouldn't change the bad faith of it and as years go by, you wake at night in terror of your whole life being an act of bad faith, where everything is self-interest and nothing more, where every human interaction is driven by a silent, even subconscious calculation of some ulterior motive, to the point that a sea of bad faith has taken over your whole life, there's no small island left from which you can even try to build a bridge of good faith, because even that effort becomes suspect, even good faith is nothing but self-interested, even altruism is nothing but solipsistic, even your professed agonizing right here right now is nothing but a gesture, made to the conscience in order to assure it that it exists.

<http://bbrace.laughingsquid.net/id.html> <http://bbrace.net/id.html>

Island 1.0 is Ambergris Caye, Belize

Island 2.0 is Koh Si Chang, Thailand

Island 3.0 is Lamu, Kenya

Island 4.0 is Narikel Jingira, Bangladesh

Island 5.0 is Isla del Maiz, Nicaragua

Global Islands Project:

Island 1.0 -> <http://bbrace.net/islands/island1/island1.html> or
<http://bbrace.laughingsquid.net/islands/island1/island1.html> -- over 800 images
and hour-long audiotrack -- 69mb -- (acrobat 6)

Island 2.0 -> <http://bbrace.net/islands/island2/island2.html> or
<http://bbrace.laughingsquid.net/islands/island2/island2.html> -- over 535 images
and hour-long audiotrack -- 78mb -- (acrobat 6)

thanks-in-part to and/oar's examples I'm considering stressing the audio portion of my Global Islands Project with an augmented PDF book included on the CD(s)

I have the original recordings for all the mp3s online so what I'd like is an editor/publisher/distributor to orchestrate material for the CD from the online files...

http://www.archive.org/details/global_islands_project_island_1.0

http://www.archive.org/details/global_islands_project_island_2.0

http://www.archive.org/details/global_islands_project_island_3.0

http://www.archive.org/details/global_islands_project_island_4.0

http://www.archive.org/details/global_islands_project_island_5.0

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters...

<http://www.bbrace.net/id.html>

<http://bbrace.laughingsquid.net/id.html>

bbs: brad brace sound

<http://69.64.229.114:8000>

<http://www.bbrace.net/undisclosed.html>

enregistrement en exterieur

/:b

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82. **Nick Piombino**

Re: abstraction & poetry

Sun 4 May 2008

Yesterday at the Jasper Johns show at the Met I noticed that one of the paintings included the cover to Ted Berrigan's *The Sonnets*; others were dedicated to Frank O'Hara and Hart Crane.

What about John Ashbery's **The Tennis Court Oath**, Kenneth Koch's **When The Sun Tries To Go On** (with a cover by Larry Rivers), Clark Coolidge's **Space** (with a cover by Jasper Johns), and **Polaroid**, and early Bernadette Mayer like **Story** and **Moving** (especially the ending), and other works published in *O-9* edited by Acconci and Mayer?

On 5/3/08 8:33 PM, "Jason Quackenbush" <[REDACTED]> wrote:

Jackson Mac Low? Twenties always puts me in mind of rothko.

On May 2, 2008, at 5:19 PM, ric carfagna wrote:

Hi,

What poets have come closest in practice to parallelling the mid-century's abstract expressionism movement?

Ric

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83. **David Chirot**

Re (Critical) Writing & "Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976," at Jewish Museum - New York Times

Sun 4 May 2008

http://www.nytimes.com/2008/05/02/arts/design/02acti.html?_r=1&oref=slogin

A poet/writer not yet noted re the Abstract Expressionists is Jack Kerouac--who was friends with many of the painters, and used "sketching" as fundamental of his Spontaneous Bop Prosody, combining visual and sonic awareness brought together with the "frame" of the page of a pocket notebook--which could be pulled out and sketched in "on site"--

though a difference in scale makes Kerouac's approach, until he gets to his "studio" and its typewriter--portable in a way that the huge canvases of the painters is not--

in this sense Kerouac moves also from visual/sonic sketching to his considerations of photography and his collaborations with Robert Frank--in photography and film both--

certainly Kerouac can be called an "Action Poet" in the sense the painters are "Action Painters"--from the sketches to his famous high speed typing, which was considered by some an almost athletic feat in itself--(and like many athletes then and now, aided by "banned substances" such as the still popular "uppers"--)

Kerouac called writing at this stage "silent meditation going a hundred miles an hour"--the sonic aspects of Bop and immediate sounds in the world of the sketching and dreaming over photographic images now being converted to type at such high speed that it become a silent meditation on the art of the writer--while the spectators/listeners through a crack in the door reported the non-stop "clang clang clang" of the return bell, the typing being so fast that lines were finished "almost immediately---

While the article & exhibition are concerned with critical writings rather than poetry in re Abstraction Expressionism/Action painting-- very much the "war of words" involved in a "war of images" during the Cold War--

for all it's reputation critically, at the time Abstract Expressionism/Action Painting sold poorly--it's exhibition often was via the State Department and other official venues as a major propaganda/cultural export like Jazz, promoting American "freedom of expression" versus its "opposite number" behind the Iron Curtain.

(Also promoting USA as new center of High Culture--in painting and music--and the novel--was Sartre helping out here by having written some very interesting essays on the European receptions and manipulations of American novels by Fascist and Communist governments--during WW2--the Nobel Prize for Faulkner and the impact of American "hardboiled" writers and Hemingway-)

John Zerzan has an interesting essay & different take on the painters/painting of this period in his book *Running on Emptiness The Pathology of Civilization*, called "Abstract Expressionism Painting as Vision and Critique."

Zerzan considers the painters from the point of view of their lifelong involvements with Anarchism (Newman, Gottlieb, Rothko, and Still). Reading the statements by and quotes from remarks in conversations with Newman, Rothko, Still and Pollock, the passion and violence as well as peaceful, Utopian aspects of Anarchism are very alive. By contrast with the timidity of "radical" American artists and writers today, these characters sound like "extremists" not far removed from being "detained." Perhaps the suicides of several were like that of Van Gogh, as described by Artaud during this same time period: "The Man Suicided by Society." Not to mention a pronounced alcoholism, a slower form of suicide. (Or, one may also ask, does the particular stance adopted and the time period and place in which it was operative, in a sense, aided by alcoholism, function as a set-up--the "heroic" aspirations which can "never be realized here" setting up the scenario for the self-immolating Icarian Fall--)

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84. **Bob Grumman**

Re: abstraction & poetry

Sun 4 May 2008

*Hi,
What poets have come closest in practice to
parallelling
the mid-century's abstract expressionism movement?*

Ric

--- "J. Michael Mollohan" <[REDACTED]> wrote:

> John M. Bennett

> Ficus Strangulensis

> Bob Grumman

> . . .

> I could go on. . .

>

Interesting question. Thanks for thinking of me, J. Michael. At first, upon reading your post, I thought, yes, I must surely be as ab-ex in my poetry as anyone since I compose ab-ex graphics for use as terms in my long-division poems, and have copied canonical specimens of 1950's ab-ex works into my poems. On reflection, though, I realized that I use ab-ex conceptually rather than do it--although I may be a lot like Gottlieb in that. A poet who uses words the way ab-ex painters used paint, though, is John M. Bennett, whom I've called the Jackson Pollock of contemporary poetry. I see ab-ex painting as non-representational painting at its most visceral, primitive level--a reveling in color as dance-steps, pre-conceptual expression of sub-cerebral inner (animal) states; Bennett, in much of his poetry does something similar with words, which he transforms into sub-verbal vocalizations of sub-cerebral inner states rendered in dance-steps as a literary equivalent of action painting.

I don't think too many poets are much like the abstract-expressionists--but *Ficus strangulensis*, yes--and you, J. Michael, too. Mike Basinski in some of his work. Jackson Mac Low, very possibly, although I'm not sufficiently conversant with his work to be sure. But certainly not post-Eliot/Pound jump-cut poets like Jorie Graham. Nor most language poets, I don't think, who seem to me to have different aims than the ab-ex painters.

--Bob G.

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85. **Carrie hunter**

Easter Sunday by Barbara Jane Reyes

Sun 4 May 2008

New ypolita press chapbook available:

Easter Sunday by Barbara Jane Reyes. In peach or blue. \$5.

ypolitapress.blogspot.com

Read some poems from the chapbook here:

<http://mtd.celaine.com/barbarajanereyes.htm>

If you don't trust paypal (be careful what you click!) let me know and I will send you my mailing address for checks/money orders.

And also let me know if you would like a review copy.

Still available: William Allegrezza's Filament Sense and Arielle Guy's Gothenburg.

CAConrad's Frank Poems and Elizabeth Kate Switaj's The Broken Sanctuary are out but will print more if anyone wants one.

Forthcoming, sooner or later, hopefully sooner, but probably later: Suzanne Stein, Gina Meyers, Nicholas Manning, and Matina Stamatakis.

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86. **Jesse Seldess**

Antennae website

Sun 4 May 2008

After seven years in print, Antennae is finally on the web. I'm particularly excited to make available free PDF versions of out-of-print issues. Please take a look and pass on word.

<http://www.antennae-journal.com>

Jesse Seldess, Editor

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87. **Susan Webster Schultz**

Sidewalk Blogger: The cost of war series

Sun 4 May 2008

<http://www.facebook.com/album.php?aid=21060&l=a660e&id=654553661>

Put up signs last night detailing the (U.S.!) cost of the Iraq war; the stats are available at costofwar.com

aloha, sms

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88. **Murat Nemet-Nejat**

Re: abstraction & poetry

Sun 4 May 2008

Bob,

Very interesting post.

I think to see into the relationship between the eye and words, particularly the way Jackson Pollock may use the visual, for example, one might go to Stan Brakhage, particularly films like mothlight, the garden of earthly delight, the stars are beautiful, and what he says about the titles of his films.

Ciao,

Murat

On Sun, May 4, 2008 at 12:38 PM, Bob Grumman <[REDACTED]> wrote:

Hi,
What poets have come closest in practice to
parallelling
the mid-century's abstract expressionism movement?

Ric

--- "J. Michael Mollohan" <[REDACTED]> wrote:

John M. Bennett
Ficus Strangulensis
Bob Grumman

...
I could go on. . .

Interesting question. Thanks for thinking of me, J. Michael. At first, upon reading your post, I thought, yes, I must surely be as ab-ex in my poetry as anyone since I compose ab-ex graphics for use as terms in my long-division poems, and have copied canonical specimens of 1950's ab-ex works into my poems. On reflection, though, I realized that I use ab-ex conceptually rather than do it--although I may be a lot like Gottlieb in that. A poet who uses words the way ab-ex painters used paint, though, is John M. Bennett, whom I've called the Jackson Pollock of contemporary poetry. I see ab-ex painting as non-representational painting at its most visceral, primitive level--a reveling in color as dance-steps, pre-conceptual expression of sub-cerebral inner (animal) states; Bennett, in much of his poetry does

something similar with words, which he transforms into sub-verbal vocalizations of sub-cerebral inner states rendered in dance-steps as a literary equivalent of action painting.

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--Bob G.

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89. **Factory School**

Bernstein Book Party & Special Announcement Preview

Sun 4 May 2008

YOU ARE INVITED TO A BOOK PARTY

Monday, May 5th, 2008, 8pm

Medicine Show Theater, 549 W 52nd St, NYC.

Pre-Publication Book Party for Charles Bernstein and Ben Yarmolinsky's *Blind Witness: Three American Operas*, due out in August from Factory School.

For more information about this event, please click here:

<http://epc.buffalo.edu/authors/bernstein/blog/#04-23-08>

For more information about *Blind Witness*, and to pre-order a copy, please click here:

<http://factoryschool.org/pubs/blindwitness/>

SPECIAL ANNOUNCEMENT - PLEASE HELP US CONTINUE OUR WORK

If you are unable to attend Monday's event, we hope you will join us online for an important announcement regarding the future of Factory School and its work in the community. We are planning a significant relaunch of our organization, its purpose and orientation. This change will be visible on our website on Monday, May 5th, when we will unveil a 2.0 upgrade to our site. To this end, we are seeking collaborators, projects, and support for our work.

Since 2000, Factory School has sponsored online galleries, an audio archive of poetry readings, as well as resources for teachers and teachers of writing--all this in addition to our books. Hundreds of thousands of visitors have made use of these materials. Since our books are our only source of income, we are pleading with the community to help us continue our work by purchasing one or more of our books. These purchases will allow us to continue to publish books while continuing to expand our organizational infrastructure.

Here is a preview of what our priorities will be in the coming years:

CULTURAL CAPITAL GENERATING MACHINE

--Free University of New York Press: a new academic press without the university. --Publication Club: social networking site allows younger writers to meet each other and develop editorial identity, social and real capital. --Series based publishing: Developing projects for extant book series (Heretical Texts, PS3577, Public Intermedia, Southpaw Culture). --Working collaboratively not as aesthetic judges, seeking alternatives to the social-subcultural engine that drives micro communities of taste. --Development of books for use in courses, not the other way around.

KNOWLEDGE LAUNDERING

--"Community Handbook" resource development project: teaching materials, student-generated learning modules.
--Textbook recycling program.
--Reclaiming for public use educational content pilfered from the public domain by private corporations.

ACTION RESEARCH CONSULTATION SERVICE

--Community-based problem solving and future planning.
--Design studio and workshop.
--Curriculum and learning program development.
--Organizational feedback strategies, research methods and practice.

LEARNING STUDIOS AND POLICY LABORATORIES

--Interactive websites for all new Factory School books. --Beginning research and planning phases for independent urban college. --Think tank and policy-paper laboratory to counter-act regressive trends in American politics and culture.

PLEASE CONSIDER DONATING, OR PURCHASING SOME BOOKS

Click on the link below to order a book or make a donation using Paypal. If you would rather send us money, please send an email to INFO "@
FACTORYSCHOOL.ORG to make arrangements.

<http://factoryschool.org/pubs/order.html>

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90. **Murat Nemet-Nejat**

Re: abstraction & poetry

Sun 4 May 2008

But that layered texture has a cadence, a rhythm, a song. That is, it is not all a matter of technique, or surfaces.

Murat

On Sun, May 4, 2008 at 10:47 AM, EJOYCE <[REDACTED]> wrote:

I've related what DuPlessis, Vanderborg and Davidson call in various ways palimptexts to the types of painting that Jackson Pollack does, where the text becomes layered and increasingly illegible, creating the depth of greys, blacks and whites or off-whites of the drips and TEXTures.

Sara Lundquist writes about Barbara Guest and the abstract expressionists, too.

Lisa Joyce

[↑ Contents](#)

91. **Bob Grumman**

Re: abstraction & poetry

Sun 4 May 2008

On Sun, May 4, 2008 at 10:47 AM, EJOYCE <[REDACTED]> wrote:

I've related what DuPlessis, Vanderborg and Davidson call in various ways palimptexts to the types of painting that Jackson Pollack does, where the text becomes layered and increasingly illegible, creating the depth of greys, blacks and whites or off-whites of the drips and TEXTures.

Sara Lundquist writes about Barbara Guest and the abstract expressionists, too.

Lisa Joyce

You remind me of d a levy, who was very much an abstract expressionist in his treated texts, which featured various kinds of overprinting, and were intentionally accident-prone to an extreme the way I think much abstract-expressionism was. Also visceral, "sloppy," and primitive-seeming. Another visual poet who has been abstract-expressionist with over-printing, although rather carefully, is Tom Phillips. Doris Cross, another, and fully intuitive and "sloppy." Still, for splattering words like Pollock splattered paint, I think John M. Bennett one of the very few (although he's a visual poet, too, who splatters ink of various colors, too, and who knows what else).

--Bob G.

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92. **Dan Thomas-Glass**

Re: abstraction & poetry

Sun 4 May 2008

I'm confused-- how are rhythm or cadence not techniques or surfaces? Couldn't that be where the action happens?

On Sun, May 4, 2008 at 1:22 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

But that layered texture has a cadence, a rhythm, a song. That is, it is not all a matter of technique, or surfaces.

Murat

On Sun, May 4, 2008 at 10:47 AM, EJOYCE <[REDACTED]> wrote:

I've related what DuPlessis, Vanderborg and Davidson call in various ways palimptexts to the types of painting that Jackson Pollack does, where the text becomes layered and increasingly illegible, creating the depth of greys, blacks and whites or off-whites of the drips and TEXTures.

Sara Lundquist writes about Barbara Guest and the abstract expressionists, too.

Lisa Joyce

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93. **erica kaufman**

REMINDER! Belladonna* PARTY this Tuesday (5/6)

Sun 4 May 2008

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94. **Jena Osman**

Chain Links Intersection

Sun 4 May 2008

Hi,

Juliana Spahr and I are pleased to announce the publication of Intersection: Sidewalks and Public Space, edited by Marci Nelligan and Nicole Mauro. It is the first in a new book series called ChainLinks, a spinoff project of the journal Chain. The goal of this new series is to produce books that might change people's minds, might agitate for (thought) reform, might shift perspectives. This project also continues Chain's desire to provide space for work that slips through genre cracks and falls outside of disciplinary boundaries. In the spirit of Chain magazine, these books will combine works that normally would not be published side by side, organizing them around a formal thematic.

Intersection is a collection of essays concerning sidewalks and public spaces in contemporary society. Each contributor presents a unique response to concepts first laid out by Jane Jacobs in her influential work The Death and Life of Great American Cities (excerpts of which are reprinted at the beginning of the book). Contributors include historian Claire Potter, performance artist William Pope.L, sociologist Mitchell Duneier, surveillance expert Melissa Ngo. Also included is a photo essay by Paul Madonna on stencil art on the sidewalks of San Francisco's Mission District.

This book can be ordered through Small Press Distribution:

<http://www.spdbooks.org/Details.asp?BookID=1930068395>

<<http://www.spdbooks.org/Details.asp?BookID=1930068395>>

The next book in the ChainLinks series will be Borders, edited by Susanne Christensen & Audun Lindholm. For more information on ChainLinks and how to propose a book for the series, please go to www.chainarts.org

Thanks,

Jena Osman

Info:

Title: Intersection: Sidewalks and Public Space

Editors: Marci Nelligan and Nicole Mauro

Publisher: ChainLinks

ISBN: 978-1-930068-39-1

Price: \$16.00

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95. **Wystan Curnow**

Re: abstraction & poetry

Sun 4 May 2008

Murat, Mentioning Brakhage, who's the best candidate--but easiest since the painting-film connection is easier to make--so far for an ab-ex in some other art, reminds me of Len Lye, whose hand-painted, scratched films Brakhage admired. I wrote a piece ("Len Lye and Abstract Expressionis," for the catalogue for Lye' Pompidou show some years ago). Seems to me the 'expressionist' analogy is the one most have looked for (but several so-called ab ex's weren't Bery 'expressionist', such as Barnett Newman) whereas it is the 'abstract' part on which the analogy falls over. What's abstract poetry? And, more difficult still: does it mean the same thing as abstract painting? And if it does or doesn't, does it matter? Wystan

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

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

On Behalf Of Murat Nemet-Nejat

Sent: Monday, 5 May 2008 7:24 a.m.

To: ██████████

Subject: Re: abstraction & poetry

Bob,

Very interesting post.

I think to see into the relationship between the eye and words, particularly the way Jackson Pollock may use the visual, for example, one might go to Stan Brakhage, particularly films like mothlight, the garden of earthly delight, the stars are beautiful, and what he says about the titles of his films.

Ciao,

Murat

On Sun, May 4, 2008 at 12:38 PM, Bob Grumman <████████> wrote:

Hi,

What poets have come closest in practice to

parallelling
the mid-century's abstract expressionism movement?

Ric

--- "J. Michael Mollohan" <[REDACTED]> wrote:

John M. Bennett
Ficus Strangulensis
Bob Grumman

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I could go on. . .

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very possibly, although I'm not sufficiently conversant with his work
to be sure. But certainly not post-Eliot/Pound jump-cut poets like
Jorie Graham. Nor most language poets, I don't think, who seem to me
to have different aims than the ab-ex painters.

--Bob G.

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96. **Alan Sondheim**

Flesh of the world -- Flesh of the body -- Being

Mon 5 May 2008

Flesh of the world -- Flesh of the body -- Being

May, 1960

Flesh of the world, described (apropos of time, space, movement) as segregation, dimensionality, continuation, latency, encroachment -- -- Then interrogate once again these phenomena-questions: they refer us to the perceiving-perceived _Einfuhlung,_ for they mean that we are already _in_ the being thus described, that we _are_ of it, _that_ between it and us there is _Einfuhlung_ That means that my body is made of the same flesh as the world (it is a perceived), and moreover that this flesh of my body is shared by the world, the world _reflects_ it, encroaches upon it and it encroaches upon the world (the felt [_senti_] at the same time the culmination of subject-ivity and the culmination of materiality), they are in a relation of transgression or of overlapping -- -- This also means: my body is not only one perceived among others, it is the measurant (_measurant_) of all, _Nullpunkt_ of all the dimensions of the world.

[...]

The _touching itself, seeing itself_ of the body is itself to be understood in terms of what we said of the seeing and the visible, the touching and the touchable. Ie. it is not an act, it is a being at (etre a).

- Merleau-Ponty, The Visible and the Invisible, from the Working Notes

of there to here as not both here and here, neither here nor here -- -- "my body is made of the same flesh as the world" - incipient accumulative processes, no differing among real and virtual, prim and corporeality, tissue and organ -- emanent life, emanent living --

(clearly these speak to my recent work/theory, and thanks to Sandy Baldwin for sending me to the book)

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97. **Small Press Traffic**

Dawn Lundy Martin & Miranda Mellis @ SPT 5/9/08

Mon 5 May 2008

Small Press Traffic is thrilled to present:

Miranda Mellis & Dawn Lundy Martin

Friday, May 9th, 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Miranda Mellis is the author of *The Revisionist* (Calamari Press) and a founding editor at The Encyclopedia Project. Her work has appeared in Harper's, Tin House, Post Road, Fence, McSweeney's, and elsewhere. She is a recipient of the John Hawkes Prize in Fiction and an NEH grant. In her former life as an aerialist in the tiniest circus in the world, she toured with Sister Spit in 1998. She teaches at the California College of the Arts.

A Gathering of Matter/A Matter of Gathering, Dawn Lundy Martin's new poetry collection, published by the University of Georgia Press, won the Cave Canem Poetry Prize in 2006. Ms. Martin is completing her Ph.D. in English at the University of Massachusetts, Amherst, and is an assistant professor in the English Department, University of Pittsburgh. She is the co-founder of the Third Wave Foundation, a national organization for young feminists.

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

There's no better time to join SPT!

Check out: <http://www.sptraffice.org/html/supporters.htm>

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

Directions & map:

<http://www.sptraffice.org/html/directions.htm>

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107



<http://www.sptraffice.org>

www.smallpresstraffice.blogspot.com

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98. **Jim Andrews**

Kandinsky 4

Mon 5 May 2008

KANDINSKY 4

<http://vispo.com/dbcinema/kandinsky4>

fourth kandinsky med. with dbCinema.

use opera or ie, if you use a pc, or safari if you use a mac, please.

ja

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

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99. **steve russell**

Re: abstraction & poetry

Mon 5 May 2008

Has anyone mentioned Barbara Guest? For whatever reason, I think of jazz musicians, Ornette Coleman, when I think of abstract expressionism. & on to pop art: I recently saw a retro Jasper John's exhibit. His work seems dated. Interesting, but not so daring anymore.

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

From: Bob Grumman <[REDACTED]>

To: [REDACTED]

Sent: Sunday, May 4, 2008 12:38:47 PM

Subject: Re: abstraction & poetry

Hi,
*What poets have come closest in practice to
parallelling
the mid-century's abstract expressionism movement?*

Ric

--- "J. Michael Mollohan" <[REDACTED]> wrote:

> John M. Bennett

> Ficus Strangulensis

> Bob Grumman

> . . .

> I could go on. . .

>

Interesting question. Thanks for thinking of me, J. Michael. At first, upon reading your post, I thought, yes, I must surely be as ab-ex in my poetry as anyone

since I compose ab-ex graphics for use as terms in my long-division poems, and have copied canonical specimens of 1950's ab-ex works into my poems. On reflection, though, I realized that I use ab-ex conceptually rather than do it--although I may be a lot like Gottlieb in that. A poet who uses words the way ab-ex painters used paint, though, is John M. Bennett, whom I've called the Jackson Pollock of contemporary poetry. I see ab-ex painting as non-representational painting at its most visceral, primitive level--a reveling in color as dance-steps, pre-conceptual expression of sub-cerebral inner (animal) states; Bennett, in much of his poetry does something similar with words, which he transforms into sub-verbal vocalizations of sub-cerebral inner states rendered in dance-steps as a literary equivalent of action painting.

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--Bob G.

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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100. **Carrie Etter**
Sending books to UK
Mon 5 May 2008

The M-bags that have been mentioned worked wonderfully for me in moving the last of my books to England, but in my experience delivery took six weeks and I was originally advised 4-6.

If anyone comes up with a cheaper alternative for smaller parcels, please let me know!

Cheers,
Carrie Etter

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101. **Wystan Curnow**
Re: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times
Mon 5 May 2008

Dear David,

I'm with you on Kerouac, at his most improvisational anyway. Improvisation is one of the widely pervasive aspects of practice that is under-discussed in my view. But closer still to Abstract Expressionist poetics is surely Olson's Projective Verse and his own practice; there's something to that fact that Black Mountain College was visited by de Kooning, Kline, Twombly, Rauschenberg and others. The approach 'composition by field' was shared ' by the painters, Olson, and Merce Cunningham to choreography. Olson's 'Propriception' essay, sketches out a phenomenology of the gesture that is as appropriated to 'gestural abstraction,' as to Len Lye's kinetic sculpture's 'figures of motion.' of the late 50s.

cheers,
Wystan

From: UB Poetics discussion group on behalf of David Chirot

Sent: Mon 5/05/2008 4:02 a.m.

To: [REDACTED]

Subject: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

http://www.nytimes.com/2008/05/02/arts/design/02acti.html?_r=1&oref=slogin

A poet/writer not yet noted re the Abstract Expressionists is Jack Kerouac--who was friends with many of the painters, and used "sketching" as fundamental of his Spontaneous Bop Prosody, combining visual and sonic awareness brought together with the "frame" of the page of a pocket notebook--which could be pulled out and sketched in "on site"--

though a difference in scale makes Kerouac's approach, until he gets to his "studio" and its typewriter--portable in a way that the huge canvases of the painters is not--

in this sense Kerouac moves also from visual/sonic sketching to his considerations of photography and his collaborations with Robert Frank--in photography and film both--

certainly Kerouac can be called an "Action Poet" in the sense the painters are "Action Painters"--from the sketches to his famous high speed typing, which was considered by some an almost athletic feat in itself--(and like many athletes then and now, aided by "banned substances" such as the still popular "uppers"--)

Kerouac called writing at this stage "silent meditation going a hundred miles an hour"--the sonic aspects of Bop and immediate sounds in the world of the sketching and dreaming over photographic images now being converted to type at such high speed that it become a silent meditation on the art of the writer--while the spectators/listeners through a crack in the door reported the non-stop "clang clang clang" of the return bell, the typing being so fast that lines were finished "almost immediately---

While the article & exhibition are concerned with critical writings rather than poetry in re Abstraction Expressionism/Action painting-- very much the "war of words" involved in a "war of images" during the Cold War--

for all it's reputation critically, at the time Abstract Expressionism/Action Painting sold poorly--it's exhibition often was via the State Department and other official venues as a major propaganda/cultural export like Jazz, promoting American "freedom of expression" versus its "opposite number" behind the Iron Curtain.

(Also promoting USA as new center of High Culture--in painting and music--and the novel--was Sartre helping out here by having written some very interesting essays on the European receptions and manipulations of American novels by Fascist and Communist governments--during WW2--the Nobel Prize for Faulkner and the impact of American "hardboiled" writers and Hemingway--)

John Zerzan has an interesting essay & different take on the painters/painting of this period in his book Running on Emptiness The Pathology of Civilization, called "Abstract Expressionism Painting as Vision and Critique."

Zerzan considers the painters from the point of view of their lifelong involvements with Anarchism (Newman, Gottlieb, Rothko, and Still). Reading the statements by and quotes from remarks in conversations with Newman, Rothko, Still and Pollock, the passion and violence as well as peaceful, Utopian aspects of Anarchism are very alive. By contrast with the timidity of "radical" American artists and writers today, these characters sound like "extremists" not far removed from being "detained." Perhaps the suicides of several were like that of Van Gogh, as described by Artaud during this same time period: "The Man Suicided by Society." Not to mention a pronounced alcoholism, a slower form of suicide. (Or, one may also ask, does the particular stance adopted and the time period and place in which it was operative, in a sense, aided by alcoholism, function as a set-up--the "heroic" aspirations which can "never be realized here" setting up the scenario for the self-immolating Icarian Fall---)

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102. **Suzanne Burns**

Re: Lesbos

Mon 5 May 2008

On Fri, May 2, 2008 at 7:54 PM, Maria Damon <[REDACTED]> wrote:

| *how 'bout a league of little sapphists?*

Ya know, I kinda miss that word "Sapphist". I think someone needs to bring it back into common usage. You start the team, I'll create the t-shirt and show up to whistle.

Sigh. Just wrote and deleted a fantasy that is waaaaaaaay off topic. Heheh.

Cheers,

Suzanne

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103. **James T Sherry**

Annual Book Party, May 15: Save this Date

Mon 5 May 2008

—

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104. **Lisa Samuels**

Re: Sending books to UK

Mon 5 May 2008

M-bags (stands for 'media' bags, I was told at the PO) also can get pretty mashed around, so careful packing and strapping tape are a good idea even though they put the boxes inside canvas bags. And yes on the 6-week time frame in my experience also -

Lisa

On Mon, May 5, 2008 at 5:13 AM, Carrie Etter <[REDACTED]> wrote:

The M-bags that have been mentioned worked wonderfully for me in moving the last of my books to England, but in my experience delivery took six weeks and I was originally advised 4-6.

If anyone comes up with a cheaper alternative for smaller parcels, please let me know!

*Cheers,
Carrie Etter*

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105. **Steve Tills**

Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.

Mon 5 May 2008

Good point, Steve!

Sounds like it's quite possible that I missed "bad trips," that is to say, experiences that might have "gotten deeper" and ruptured whatever ego control was "protecting" or "guarding"

"darker" sides of myself that might have proved more than simply "entertaining."

Yeah, I'll buy that, if that's what you're implying.

AND if that is in fact "the case..." Again, I might argue that quite possibly "bad" trips might not be "available" to some whose minds might perhaps be "too rational" to permit certain "fears," that is, get terribly shook up by even "fear," itself.

(I'm not saying that I was invulnerable to "fear" or Fear's ghostly sister "anxiety." Nor that I was hyper-rational; that's be an irrational delusion, anyhow. Nor that I didn't have considerable "stuff" to "work on"; several years of deep, long term psychotherapy/psychoanalysis years later certainly revealed all kinds of "hurt" and pain and fear and the like.)

Interesting question(s) arise, though: Were "bad trips" caused by "bad acid?" Or were folks more deeply vulnerable - for example, folks with organic schizophrenias (schizophrenias caused by true, genetically physiological chemical imbalances - more likely to experience "bad trips?" Or develop more so-called "mystical" experiences? If one did NOT experience "bad trips," then did one have too rigid or uptight an ego system or "defenses," or did one just override the interpretation of the experience as "bad," that is, somehow keep in "mind," yes, a conscious-ego awareness, that "hey, we're along for the ride now, and it will be over after a certain number of hours and then that will be that, so no reason to be scared or frightened?" If one did not experience any "bad" trips, then did one miss out on -- fail to go deep enough to experience - truly "worthwhile" psychological/perceptual "territory?" Or, if one did not experience "bad" trips, then does one perhaps suffer from a "retarded" or "underdeveloped" imagination or soul-system? (Of course, that last question is pretty much rhetorical. Not experiencing "bad" trips would NOT suggest an underdeveloped imagination; it would only suggest that one had developed his/her imagination to

concentrate on less esoteric and obscure interpretations of experience, or that one was, simply, much less inclined to indulge in or find compelling more "fantastic" interpretations of experience/reality.)

I did, in fact, "do"/consume "freshly picked mushrooms" dozens of times (and raw peyote buttons once). I lived in Gainesville, Florida, for about a year after finishing college at Jacksonville in 1979. It was, essentially, the "mushroom capital of the East," and we used to go sneak on farmlands and ranches out in the country and pick them by the grocery sack-ful. My roommate, who was 6-7 years older, had organized and facilitated various "acid-tests" there a decade earlier, too, and he was "gentle" and "careful" introducing me to such things. Also, this "guide" had, in turn, been introduced to me by humanistic psychology professors and Gestalt therapist(s) and others involved in progressive psychiatries up in Jacksonville, so there was even more "safety" and a point-of-view "going into psychedelics ingestion" that all had been "done before" by all kinds of very solid, together, "rational," and courageous folks, and THEY MADE IT THROUGH THESE THINGS QUITE INTACT, so nothing to be scared about... Now, hey, heck, we used to eat the mushrooms until we were "totally Saturated," that is, ingest 6-8 of them (east coast mushrooms are not as potent as west coast and mexico mushrooms), enough so that one's body chemistry

cannot really be affected by further ingestion, as the body's chemistry can only metabolize or interact with just so much of the chemicals, and any excess is simply "ignored" (the body runs out of receptors available, I think). Anyhow, it was always just an especially intense (and very "muscular," as the stomach muscles really, really get put to the test, ditto with peyote buttons) "visual" and "time" experience. A great deal of "joy," and "laughter," and "distortion of space and bodily sensation and perception," but, truly, how much of that is really exceptionally "irrational" or extraordinary? There are "chemicals" in one's body and those chemicals affect one's perception and one's physical sensations. What's so extraordinary about that?

(Well, one thing that WAS unusual with both LSD trips/experiences is that I temporarily lost my "fear of heights." First trip, we climbed up "monkey bars" in a city park and I moved along like a cat, completely "coordinated" and "graceful" and "fearless." Same thing, Second trip, in San Francisco, down at the Marina in 1990, we trekked to some high ground that ordinarily would scare the heck out of me and put me on my hands and knees, afraid of falling and getting hurt, but ON ACID, there was no such fear of heights...)

Here's a few questions more obviously and directly related to "poetics" and poetry: (1)if ONE OF "poetry's" purposes and effects is "liberation," would one want to "be liberated from"

the vulnerability of having "bad trips" while taking hallucinogens; or "liberated from" the inclination to interpret any given trip, including quite arresting and frightening ones, as "bad"; or "liberated from" psychological and emotional disorders and fixations that cause one to experience life with diminished spirit and joy and courage and awareness? (2)If "liberation" that "poetry" can be said to engender or actualize IS/WERE the same kind that "psychotherapy" engenders and actualizes, what kinds of poetries really do that as well as really effective psychotherapies? (The latter question is always especially compelling to me, as I often see a great divide between effective psychotherapies and conscientious psychotherapists who truly "guide people" to greater liberation and awareness and consciousness and some poetries and poets who, understandably, perhaps, do NOT seek to engender "liberation" in the first place. BUT I do not see why "charlatans" in either "discipline" should be respected or emulated or rewarded, either...)

Cheers,

Steve Tills

Date: Sat, 3 May 2008 01:22:01 -0400

From: "steve d. dalachinsky" <[REDACTED]>

Subject: Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.

only 2 and both good? boy what you missed

On Wed, 30 Apr 2008 14:37:45 -0400 Steve Tills <[REDACTED]>

writes:

Fascinating drug, LSD. I only had, or made, the occasion to "do/consume" it twice, myself, and both "trips" clean, comfortable, relaxed, "good," quite fun and entertaining.
Naw, didn't "see God" or otherwise experience anything profoundly "mystical" and "transformational" (I think ya have to be inclined to have/harbor belief systems that would lead ya to "unconsciously" Desire to experience such things, and I was/am a bit too "rational," "scientific," and "atheist" to be inclined that way). Were really neat and fun experiences, considerably more "intense" than the mushrooms abundant in central Florida back at that time, but in any case Thank You to Mr. Hofmann for making those two occasions possible.
He represents a wonderful combination of "soul," "heart," and "mind" - a scientist for all seasons, including poetic ones. Okay, maybe that's a little "sappy," and what do I really know, just a 70's generation neo-hippy still idealizing those from the 50's and 60's...

<http://www.alberthofmann.org/index.php/component/content/article/44#josc>

http://en.wikipedia.org/wiki/Albert_Hofmann

<http://blog.wired.com/wiredscience/2008/04/lsd-inventor-al.html>

Steve Tills

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106. **Mark Weiss**

Re: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

Mon 5 May 2008

See also O'Hara's monograph "Jackson Pollock," especially a brief section called : "Action Painting," which applies equally to poetry.

Mark

At 07:45 AM 5/5/2008, you wrote:

>Dear David,

> I'm with you on Kerouac, at his most improvisational
> anyway. Improvisation is one of the widely pervasive aspects of
> practice that is under-discussed in my view. But closer still to
> Abstract Expressionist poetics is surely Olson's Projective Verse
> and his own practice; there's something to that fact that Black
> Mountain College was visited by de Kooning, Kline, Twombly,
> Rauschenberg and others. The approach 'composition by field' was
> shared ' by the painters, Olson, and Merce Cunningham to
> choreography. Olson's 'Propriception' essay, sketches out a
> phenomenology of the gesture that is as appropriated to 'gestural
> abstraction,' as to Len Lye's kinetic sculpture's 'figures of
> motion.' of the late 50s.

> cheers,

> Wystan

>

> _____

>

>From: UB Poetics discussion group on behalf of David Chirot

>Sent: Mon 5/05/2008 4:02 a.m.

>To: [REDACTED]

>Subject: Re (Critical) Writing & "'Action/Abstraction: Pollock, De
>Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

>

>

>

>[http://www.nytimes.com/2008/05/02/arts/design/02acti.html?](http://www.nytimes.com/2008/05/02/arts/design/02acti.html?_r=1&oref=slogin)
_r=1&oref=slogin ---

>

>A poet/writer not yet noted re the Abstract Expressionists is Jack
>Kerouac--who was friends with many of the painters, and used
>"sketching" as fundamental of his Spontaneous Bop Prosody, combining

>visual and sonic awareness brought together with the "frame" of the
>page of a pocket notebook--which could be pulled out and sketched in
>"on site"--
>
>though a difference in scale makes Kerouac's approach, until he gets
>to his "studio" and its typewriter--portable in a way that the huge
>canvases of the painters is not--
>
>in this sense Kerouac moves also from visual/sonic sketching to his
>considerations of photography and his collaborations with Robert
>Frank--in photography and film both--
>
>certainly Kerouac can be called an "Action Poet" in the sense the
>painters are "Action Painters"--from the sketches to his famous high
>speed typing, which was considered by some an almost athletic feat in
>itself--(and like many athletes then and now, aided by "banned
>substances" such as the still popular "uppers"--)
>
>Kerouac called writing at this stage "silent meditation going a
>hundred miles an hour"--the sonic aspects of Bop and immediate sounds
>in the world of the sketching and dreaming over photographic images
>now being converted to type at such high speed that it become a silent
>meditation on the art of the writer--while the spectators/listeners
>through a crack in the door reported the non-stop "clang clang clang"
>of the return bell, the typing being so fast that lines were finished
>"almost immediately---
>
>While the article & exhibition are concerned with critical writings
>rather than poetry in re Abstraction Expressionism/Action painting--
>very much the "war of words" involved in a "war of images" during
>the Cold War--
>
>for all it's reputation critically, at the time Abstract
>Expressionism/Action Painting sold poorly--it's exhibition often was
>via the State Department and other official venues as a major
>propaganda/cultural export like Jazz, promoting American "freedom of
>expression" versus its "opposite number" behind the Iron Curtain.
>
>(Also promoting USA as new center of High Culture--in painting and
>music--and the novel--was Sartre helping out here by having written
>some very interesting essays on the European receptions and
>manipulations of American novels by Fascist and Communist

>governments--during WW2--the Nobel Prize for Faulkner and the impact
>of American "hardboiled" writers and Hemingway-)
>
>John Zerzan has an interesting essay & different take on the
>painters/painting of this period
>in his book Running on Emptiness The Pathology of Civilization, called
>"Abstract Expressionism Painting as Vision and Critique."
>
>Zerzan considers the painters from the point of view of their lifelong
>involvements with Anarchism (Newman, Gottlieb, Rothko, and Still).
>Reading the statements by and quotes from remarks in conversations
>with Newman, Rothko, Still and Pollock, the passion and violence as
>well as peaceful, Utopian aspects of Anarchism are very alive. By
>contrast with the timidity of "radical" American artists and writers
>today, these characters sound like "extremists" not far removed from
>being "detained." Perhaps the suicides of several were like that of
>Van Gogh, as described by Artaud during this same time period: "The
>Man Suicided by Society." Not to mention a pronounced alcoholism, a
>slower form of suicide.
>(Or, one may also ask, does the particular stance adopted and the time
>period and place in which it was operative, in a sense, aided by
>alcoholism, function as a set-up--the "heroic" aspirations which can
>"never be realized here" setting up the scenario for the
>self-immolating Icarian Fall---)

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107. **Michael Kelleher**

Literary Buffalo Newsletter 05.05.08-05.11.08

Mon 5 May 2008

LITERARY BUFFALO

05.05.08-05.11.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers can re-up for \$75. New subscription (four events): \$100. Patron subscription \$250. Patron Pair \$400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out

next season by subscription. If we do not, tickets for individual events will go on sale September 1.

Note: as of today, we are 50% sold out for next season.

JUST BUFFALO EDUCATION DIRECTOR POSITION ? DEADLINE FOR APPLICATIONS IS WEDNESDAY!

Just Buffalo Literary Center seeks full-time Education Director. This person must have excellent organizational skills, be team-oriented, and work well with a wide variety of people. Responsibilities include: day-to-day management and oversight of all Just Buffalo Education Programs; coordination of education-based programs and events; oversight of all independently contracted teaching artists; development of department plans and budgets; and assessment program effectiveness. Bachelor's degree required; Masters degree in related field or comparable job-related experience in an arts non-profit setting preferred. Starting salary range \$28,000 - \$32,000. Generous benefits including 75% cost of individual health insurance policy; paid personal, sick and vacation time off, plus two additional weeks at Christmas/New Year and the 4th of July; employer sponsored retirement plan after 6 months. Please send cover letter and resume by May 7th, 2008 to: Just Buffalo Literary Center, 617 Main St. #202A, Buffalo, NY 14203, or by email to: [REDACTED]. EOE.

EVENTS THIS WEEK

05.07.08

Talking Leaves?Books

Linda Drajem, Barbara Faust, Kathleen Shoemaker

Poetry reading and signing for: InnerSessions

Wednesday, May 7, 7 p.m.

Talking Leaves?Books, 3158 Main St.

&

Just Buffalo/Center For Inquiry Literary Cafe

Jennifer Campbell and Lisa Forrest

Reading with 8 slots for open readers

Wednesday, May 7, 7:30 p.m.

Center for Inquiry, 1310 Sweet Home Rd., Amherst

&

UB Green Environmental Library

Jonathan Skinner and Ben Bedard

Reading

Wednesday, May 7, 8 p.m.
UB Green Environmental Library
220 Winspear Ave, UB South Campus

05.08.08

Rooftop Poetry Club
Jonathan Skinner and Brenda Coultas
Thursday, May 9, 7 p.m.
E.H. Butler Library, Room 210
Buffalo State College

05.09.08

Rust Belt Books/UB Poetry Collection
Stephen Collis and Meredith Quartermain
Poetry Reading
Friday, May 9, 8 p.m.
Rust Belt Books, 202 Allen St.

05.11.08

Just Buffalo/Spoken Word Sundays
Nikki Germany and Alex Mead
Reading (with open slots)
Sunday, May 11, 8 p.m.
Allen Street Hardware Caf , 245 Allen St.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-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 6:30 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 immediately be 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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108. **Alan Sondheim**

Experiment solitary touching appetite of union in bodies.

Mon 5 May 2008

Experiment solitary touching appetite of union in bodies.

293. It is certain that in all bodies there is an appetite of union, and evitation of solution of continuity; and of this appetite there be many degrees; but the most remarkable, and fit to be distinguished, are three. The first in liquors; the second in hard bodies; and the third in bodies cleaving or tenacious. In liquors this appetite is weak; we see in liquors the threading of them in stillicides (as hath been said); the falling of them in round drops (which is the form of union); and the staying of them for a little time in bubbles and froth. In the second degree or kind, this appetite is strong; as in iron, in stone, in wood, &c. In the third, this appetite is in a medium between the other two: for such bodies do partly follow the touch of another body, and partly stick and continue to themselves; and therefore they rope, and draw themselves in threads; as we see in pitch, glass, birdlime, &c. But note, that all solid bodies are cleaving, more or less; and that they love better the touch of somewhat that is tangible, than of air. For water, in small quantity, cleaveth to any thing that is solid; and so would metal too, if the weight drew it not off. And therefore gold foliate, or any

metal foliate, cleaveth: but those bodies which are noted to be clammy and cleaving, are such as have a more indifferent appetite (at once) to follow another body, and to hold to themselves. And therefore they are commonly bodies ill mixed: and which take more pleasure in a foreign body, than in preserving their own consistence; and which have little predominance in drought or moisture.

(from Francis Bacon, Sylva Sylvarum: or A Natural History, 1627)

(think of electrick fluid, magnetism, electrostaticks; think of mud or other problematic 'objects' in Plato; of abjection; of Kristeva's Powers of Horror; of Being and Nothingness (last sections); of the analogick; of substance and its uncanniness; of the discrete and its imaginary. this has always been with us, think of Visuddhimagga, highest tantra, think of purification rites, scapegoats, abjections, dis/ease, dis/comfort, think of anything unthought ...)

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109. **David A. Kirschenbaum**

NYC 5/15: Bowie's Ziggy Stardust & Radiohead's OK Computer Live

Mon 5 May 2008

Please forward

Boog City¹s Classic Albums Live presents

David Bowie

The Rise and Fall of Ziggy Stardust and the Spiders of Mars

and

Radiohead

OK Computer

Thurs., May 15, 7:00 p.m., \$8

Cake Shop

152 Ludlow St.

NYC

performed live by

Dibson T. Hoffweiler

Huggabroomstik

Poton

Randi Russo

So L'il

The Passenger Pigeons

The Trouble Dolls

Todd Carlstrom and The Clamour

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [REDACTED], [REDACTED], or
<http://www.cake-shop.com/>

Musical acts¹ bios and websites follow show running order

David Bowie

The Rise and Fall of Ziggy Stardust and the Spiders of Mars

*The Passenger Pigeons

--Five Years

--Soul Love

*So L'il

--Moonage Daydream

--Starman

*Randi Russo

--It Ain't Easy

--Lady Stardust

--Star

*Poton

--Hang on to Yourself

--Ziggy Stardust

--Suffragette City

*Todd Carlstrom and The Clamour

--Rock 'n' Roll Suicide

Radiohead

OK Computer

--Airbag

--Paranoid Android

*The Passenger Pigeons

--Subterranean Homesick Alien

--Exit Music (For a Film)

*The Trouble Dolls

--Let Down

--Karma Police

--Fitter Happier

*Huggabroomstik

--Electioneering

--Climbing Up the Walls

--No Surprises

*Dibson T. Hoffweiler

--Lucky

--The Tourist

Bios:

**Boog City

<http://www.welcometoboogcity.com>

Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series: d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Dibson T. Hoffweiler

<http://www.myspace.com/dibson>

The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green, and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets, and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny.

**Huggabroomstik

<http://www.huggabroomstik.com>

<http://myspace.com/lehuggacoustique>

Huggabroomstik is not even really a band, it plays music and is 7 years old

****Poton**

<http://www.myspace.com/poton>

<http://myspace.com/deadrabbitmusic>

While not walking his pet pig Oscar through the forest looking for winter truffles with Cat Stevens blaring through his iPod, Poton (aka Adam Richard Rudolf Ferretti) sits around in his hometown Staten Island abode crafting songs about Zombies, not so endangered animals and the end of time, but never ever love. Sometimes he plays with a band of Rabbits.

****Randi Russo**

<http://www.myspace.com/randirusso>

<http://www.randirusso.com>

Randi Russo has ended up on the wrong side of the tracksŠat least when it comes to her guitar playing. Her fingers ride and glide the rails of strings of a right-handed guitar played upside-down and backwards. In other words, this southpaw is not just taking a righty guitar and switching the strings around, but keeps the guitar as is and just flips it over, so that the bass strings are on the bottom. This style of playing is her foremost artistic muse: It allows her to experiment in an organic way, resulting in unique and interesting chords. Randi's singing style is as equally intense and beautiful as her guitar playing is edgy and unusual. The Village Voice has called her a "guitar goddess" and has said that, "her guitar playing is sweet when it needs to be, but nasty in all the right places. All she needs is one gig opening up for someone like Cat Power and her fame is pretty much guaranteed."

There is a toughness and tenderness in Randi's songwriting and performances that has led to comparisons to fellow New Yorkers Lou Reed and Patti Smith. Armed with gutsy songs and infectious melodies, she cuts deep with her poignant, incisive lyrics. After a few overseas tours and shows in the U.S., Randi earned a spot at the Milwaukee Summerfest in 2004, playing alongside main stage artists Crosby, Stills and Nash. She has shared bills with acts such as Kimya Dawson, Adam Green, Jeffrey Lewis, and Regina Spektor, and has also been on an Antifolk compilation along with cult hero Daniel Johnston.

Critics have been praising her latest release, Shout Like a Lady, mostly commenting on her "provocative lyrics" (The Big Takeover) and "exceptional vocals" (<http://babysue.com>). Randi plans on heading back into the studio later this spring.

****So L'il**

<http://www.myspace.com/solil>

<http://goodbyebetter.com>

So L'il are an ambient glam band from Brooklyn comprised of keyboards, violins, drums, cut-ups, harmonies, guitars, bells, and fabulousness. They like to explore the dreamlike spaces. Sometimes music to fall into, sometimes music to have fun in.

In the last five years they have released a six-song self-titled EP, one split 7-inch with the band Timesbold (both on Neko Records), and the full-lengths 'Revolution Thumpin' and 'Dear Kathy,' (both on Goodbye Better). In 2007 So L'il was featured on White Label Music's 'Electronic Bible 3', and contributed three new tracks to the Goodbye Better compilation Weird Terrain. They have just finished a new album, A Glittering Facade, recorded at Emandee with Mark Ospovat, to be released in 2008.

****The Passenger Pigeons**

<http://myspace.com/rachelandrew>

Andrew Phillip Tipton and Rachel E. Talentino are two birds who migrate between Brooklyn and Staten Island. Their diet consists of nuts, fruits, and small insects. They exhibit lifelong partnership rituals and make fine quiet music.

****The Trouble Dolls**

<http://www.troubledolls.net/>

Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

****Todd Carlstrom and The Clamour**

<http://www.myspace.com/toddcarlstrom>

After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. TJ Farr, the usual bassist (not for this gig, unfortunately), was contacted through MySpace. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre. Check out songs from Gold at their above myspace page.

--

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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110. **Thomas savage**

(no subject)

Mon 5 May 2008

Wasn't the New York School of Poets called that because of its association with the Abstract Expressionists? It seems to me that both Ashbery and Koch were very much influenced by abstract expressionisms. O'Hara, too, sometimes especially in poems like Easter Monday. Regards, Tom Savage

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know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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111. **Corey Frost**

Carla Harryman @ GC CUNY Wednesday

Mon 5 May 2008

A reminder:

Carla Harryman Please join poet, playwright, novelist and essayist Carla Harryman reading from her forthcoming collection of conceptual essays, Adorno's Noise, and discussing it with erica kaufman.

Wednesday, May 7, 2008, 6:30PM

Location: English Department lounge (room 4406), Graduate Center, 365 Fifth Avenue, New York, NY.

Carla Harryman's most recent publications include the book length poem Open Box (Belladonna 2007), the novel Gardener of Stars (Atelos, 2001), Baby (Adventures in Poetry, 2005), and the special edition Tourjour l'epine est sous la rose (Ikko, 2006) translated by Martin Richet from There Never Was a Rose Without a Thorn (City Lights, 1995). Adorno's Noise, a collection of conceptual essays, is forthcoming from Essay Press. Harryman is co-editor of Lust for Life:

On the Writings of Kathy Acker (Verso, 2006) and a participant in the multi-authored experiment in autobiography, *The Grand Piano*, a serial work that locates its project in the San Francisco Bay Area writing scene between 1975-1980. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation and have appeared in the United States, Canada, and Europe. She received a 2004 Foundation for Contemporary Art award in poetry and serves as full-time faculty in the Department of English at Wayne State University and on the MFA faculty of the Milton Avery School of the Arts at Bard College.

Erica Kaufman is the author of several chapbooks, most recently *censory impulse* (an excerpt of her long poem of the same title) (OMG, March 2008), *civilization day* (Open24Hours, Winter 2007) and *censory impulse* (an excerpt of her long poem of the same title) (Big Game Books, Fall 2007). Kaufman holds an MFA from the New School and was the winner of the 2003 New School University Chapbook Contest. Her poems can be found in *Puppyflowers*, *Painted Bride Quarterly*, *Bombay Gin*, *The Mississippi Review*, *Unpleasant Event Schedule*, *the tiny*, *Turntable + Blue Light*, 26, *Aufgabe*, *LIT*, among other places. Essays and reviews can be found in *The Poetry Project Newsletter*, *CutBank*, *Rain Taxi*, *Verse*, and elsewhere. Kaufman is currently a Ph.D. candidate at the CUNY Graduate Center.=

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112. **Nicholas Perrin**

Steve Collis and Meredith Quartermain in Buffalo this Friday

Mon 5 May 2008

Stephen Collis, author of *The Commons* and *Through Words of Others: Susan Howe and Anarcho-Scholasticism*, reads at Rust Belt Books in Buffalo (202 Allen St.), with Meredith Quartermain, Friday May 9 8pm.

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113. **Nicholas Perrin**

N.49.15.832 - W.123.05.921 - POSITIONS COLLOQUIUM

Mon 5 May 2008

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announcing

N 49 15.832 - W 123 05.921

:::::: POSITIONS COLLOQUIUM :::::

AUGUST 19 - 24, 2008

VIVO Media Arts Centre

1965 Main Street

Vancouver, BC (Coast Salish Territory)

CANADA

invited participants include

|Rita Wong | Tyrone Williams | Darren Wershler-Henry | Mark Wallace |Aaron
Vidaver | Rodrigo Toscano | Catriona Strang | Brian Kim Stefans |Juliana Spahr
| Rod Smith | Colin Smith | Kaia Sand | Lisa Robertson |Judy Radul | Sianne
Ngai | Dorothy Trujillo Lusk | Kevin Killian | RegJohanson | Robert Fitterman |
Roger Farr | Laura Elrick | Stacy Doris |Jeff Derksen | Michael Davidson | Louis
Cabri | Clint Burnhan | JulesBoykoff | Dodie Bellamy |

newly commissioned works

readings + talks + panels + performances

the KOOTENAY SCHOOL of WRITING

with VIVO Media Arts Centre

for details

thematics statements

and registration information

please visit

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

to learn more about VIVO, visit

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

the KOOTENAY SCHOOL of WRITING 309-207 West Hastings St.
Vancouver, BC V6B 1H6 CANADA Phone: [REDACTED] www.kswnet.org for details
& upcoming events & our community calendar

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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114. **Ken Chen**

Readings this week - Indran Amirthanayagam, Brenda Shaughnessy

Mon 5 May 2008

Hi,

Just wanted to inform everyone about a reading tomorrow night at 7pm
featuring Indran Amirthanayagam and Brenda Shaughnessy. It'll be at the Asian
American Writers' Workshop at 16 West 32nd Street, 10th Floor (btwn
Broadway & 5th Avenue) (\$5 suggested donation).

More details here: http://www.aaww.org/aaww_events.html.

Thanks,

Ken Chen

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115. **Rob McLennan**

im looking for an email

Mon 5 May 2008

for mark yakich?

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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116. **steve russell**

Re: poetry & abstraction

Mon 5 May 2008

That's it. That's exactly it. & Abstract Expressionism exploded along with the beats during the 50s. I loved both schools. It took me a while to warm up to the cooler pop. But cool and free (Ornette Coleman) jazz, the AE painters, the New York poets and the beats were all on the scene. & there was a real avant-garde. It makes our cloistered art scene today seem sort of depressing.

Also of interest: 1977/'78. Both punk & LANGUAGE make their debuts.

Actually, & not that it matters, but I wasn't alive when the scene was most alive (the 50s), not that I mean to whine about it. & I've no doubt romanticized a time that wasn't so cool if one didn't have the correct...

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

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Sent: Monday, May 5, 2008 1:25:24 PM

Subject:

Wasn't the New York School of Poets called that because of its association with the Abstract Expressionists? It seems to me that both Ashbery and Koch were very much influenced by abstract expressionisms. O'Hara, too, sometimes especially in poems like Easter Monday. Regards, Tom Savage

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know-it-all with Yahoo! Mobile. Try it now.
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117. **steve russell**

(no subject)

Mon 5 May 2008

i may not have dotted every i. did the beats become prominent one decade before the Abstract Expressionist? the beats hit the scene during the 50s & the Abstract Expressionist along with the New York school during the sixties. I think.

--- Original Message ---

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Sent: Monday, May 5, 2008 1:25:24 PM

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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118. **mIEKAL aND**

Headless in Weimar

Mon 5 May 2008

Mystery deepens over German poet Schiller's skull

Mon May 5, 2008 1:10pm EDT

<http://www.reuters.com/article/email/idUSL0537267920080505>

BERLIN (Reuters) - A painstaking two-year investigation to determine which of two skulls belonged to Friedrich Schiller has found neither is a match, prolonging a 180-year-old mystery over the celebrated German poet's remains.

A team of international experts came to their surprise conclusion after comparing DNA samples from the two skulls in question to material from the graves of the poet's relatives.

"The investigations into the relics which have been attributed to Friedrich Schiller have proven that neither of the skulls is authentic," said a statement released by the Weimar Foundation and MDR broadcaster who had supported the research.

German anthropologists from Berlin and Freiburg had initiated the project and earlier this year they exhumed the graves of several of Schiller's family members in southern Germany.

The puzzle over the skull began in 1826, 21 years after Schiller died when the mayor of Weimar had 23 skulls dug up from a mass grave in which the poet was buried.

The mayor identified the biggest skull and one which bore a resemblance to the dramatist's death mask as Schiller's and it was brought to the home of his contemporary Goethe before being buried in a crypt in the eastern city of Weimar.

Later, Goethe's tomb was placed next to Schiller's in the crypt which still attracts about 41,000 visitors a year. Schiller had spent the last years of his life in Weimar which is mostly famous for being Goethe's home for almost 50 years.

However, in 1911, another skull was retrieved from the mass grave and researchers claimed that was the real one, sparking a lengthy dispute amongst academics, historians and anthropologists about the origin of the two skulls.

It is now a mystery where the dramatist's skull is.

Schiller, who lived between 1759 and 1805, wrote plays which are still performed regularly both in Germany and abroad. His poems including the Ode to Joy which Beethoven set to music in his Ninth Symphony.

The team of experts came from institutions in Germany, Austria and the United States.

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119. **Barry Schwabsky**

(no subject)

Tue 6 May 2008

But "the New York School" of the '50s was not only the abstract expressionists-- it was also artists like Johns and Rauschenberg who were more influenced by Duchamp, figurative painters like Fairfield Porter and Larry Rivers (who were at some point lovers with Schuyler and O'Hara respectively), and so on...so in terms of personal connections and general sympathies, the abstract expressionists were far from the only painters to have affected the NY school poets. As to the name itself, it was John Bernard Myers who thought of applying it to the poets, and he explains how it came about either in his introduction to his anthology "Poets of the New York School" or in his memoirs "Tracking the Marvelous" or both--as I recall it was meant as a bit of a joke, not really seriously.

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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120. **Andy Nicholson**

New Lamplighter Post

Tue 6 May 2008

New posts on my blog, including a note on the films of Stan Brakhage, the poetry of Robert Grenier, and an upcoming poetry reading in San Francisco.

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

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121. **Mary Jo Malo**

Re: abstract poetry

Tue 6 May 2008

VERNON FRAZER !

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122. **Sarah Sarai**

Sat. May 10 | Ear Inn | NYC | 3 pm | PoETry rEaDing | Sarah Sarai + Banias / Eggers |

Tue 6 May 2008

All..

If disinclined to do anything useful or productive or wholesome or natural with your Saturday afternoon, please drop by.

Sarah Sarai + Ari Banias and Sarah Eggers
rEaD PoETry

FREE (good food and drink always good to buy)

Saturday, May 10

3 pm

The Ear Inn

326 Spring St. (west of Greenwich St., close to the Hudson River)

New York City

Subway: C/E to Spring Street; 1/9 to Canal; N/R to Prince

curated by Michael Broder

This reading is not being sued by the Isle of Lesbos, Treasure Island, Bimini, Atlantis or properties of Dr. Moreau

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123. **David Chiot**

Ray Johnson & The New York School of Correspondance

Tue 6 May 2008

Ray Johnson found a way to "build a new society in the shell of the old," by punningly linking the "High Culture" New York School with "Low Class" "Correspondence Schools" and creating the New York School of Correspondence (1962) , from which rapidly developed Mail Art, the International Eternal Network.

"{Mail Art} has no history, only a present, which was a pun, of course, on present as now, and present as gift. A pun on my own way of giving information and objects or whatever, in letter form."

Ray Johnson also created (1960) what he called "nothings"--which are "more about an attitude" than a "performance" per se.

Johnson attended Black Mountain College 1945-8, studying under Josef Albers and Robert Motherwell. Via friends and their friends from Black Mountain days (all the usual suspects--), he became part of the art-society scene in NYC, becoming known as "the most famous unknown artist." of the time, in part for being a Pop Artist since the mid-1950's, before Pop was "Pop." (Except in England--where it wasn't yet called "Pop" either--as in the works of Richard Hamilton, et alia--)

Johnson was attacked on 3 June 1968, the same day Valerie Solinas shot Andy Warhol. From then on, he lived outside NYC and became increasingly reculsive, eventually forbidding any public exhibitions of his works, though still sending it out in large volume via the mails.

Johnson created his life as a work of art in itself, and so elaborately planned and staged his own death, jumping off a bridge on 13 January. Since his death, a myriad clues to it and concealed puns and jokes regarding it have been found among the documents he left behind for various friends. His final testament and will being works of art in themselves, "presents in the present" rather than "memento mori."

Johnson developed on the most intricate and complexly referential collage styles and bodies of works by any artist, and worked also in creating "tesserae" starting in the late '50s. These are little blocks made of layers of cardboard that are glued together, then painted and sanded. The combination of layering and sanding shapes the materials and moves them from two dimensional "flats" into three dimensional forms. The painting and sanding afterwards also gives a much more vibrant feel to the colors, in turn enhancing the senses of volumes, giving the pieces a feeling of energy and mass that far exceeds their small sizes.

An excellent--and hilarious and very moving-- introduction to Johnson and his work is the six-years-in-making film *How to Draw A Bunny*. Check it out!

In relation with writing, poetry--Johnson was a pioneer of many aspects of Conceptual Art (though definitely a lot funnier and more imaginative and inventive than most of its rather solemn practitioners-- in the ways which which he works and plays with the interrelationships of images and words, often through elaborate series of extended puns.

Internationally, Ray Johnson is one of the great ever present Beings, with countless exhibitions, Mail Art Calls, "Nothings" events and homages public and private pouring forth seemingly non-stop. His Bunny image and "RayJay" logos and symbols of all sorts decorate postcards and envelopes in continually active

circulations, making him perhaps the most mailed "person" in the world over the last roughly fifty years.

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124. **Jeffrey Side**
Calling all bloggers

Tue 6 May 2008

Do any of you want to put a link to your blog on my blog? I don't expect the same in return.

Jeff

<http://jeffreyside.tripod.com/>

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125. **Christophe Casamassima**
We had CAConrad wrong this whole time...

Tue 6 May 2008

After spending a lovely evening with my friend CAConrad in Philly at the Highwire Gallery in Fish Town, it has come to dawn upon me that CAConrad is not a poet, but a beautiful poem in the shape of a human being.

Thanks, Conrad. Be well until we meet again. Karen sends her love.

Christophe

=

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redirectid=6bae9dbe11f5aaf9093d69bcdafc6244

--

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126. **Dillon Westbrook**
Northwestern Depots of Literary Activity?

Tue 6 May 2008

Answers can be back or front channel, but going to be road-tripping through the northwest, thinking of booking some dates and/or catching some readings from folks I'd never have otherwise heard. Wondering where the spots would be, and who the folks would be. This is around the last week of June/ first week of July.

thanks,
Dillon Westbrook

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127. **Murat Nemet-Nejat**
(no subject)

Tue 6 May 2008

When I was referring to Stan Brackage in terms of poetry and Abstract Expressionism is because Brackage consistently connects his "abstract expressionist" quick moving, short films (a dart's instantaneous license) to language, to specific titles. Most of them have commentaries, somewhat the way mentions Grenier did with his poem drawings, which I also witnessed at The Poetry Project. Brackage is very aware of the conflict between the eye and the word. In relation to of of his pieces (it might be mothlight, but I am not sure), he says that the word myth derived from the word mouth. He wanted to create a myth completely made, expressed with the eye. That is to say, in his "abstract expressionist" phantasmagoria, where the eye is forced to move faster than the mind can absorb (mythologize) he was trying to make a conversion of the word into the visual.

That's my two bit at the moment.

Ciao,

Murat

On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky <[REDACTED]> wrote:

But "the New York School" of the '50s was not only the abstract expressionists--it was also artists like Johns and Rauschenberg who were more influenced by Duchamp, figurative painters like Fairfield Porter and Larry Rivers (who were at some point lovers with Schuyler and O'Hara respectively), and so on...so in terms of personal connections and general sympathies, the abstract expressionists were far from the only painters to have affected the NY school poets. As to the name itself, it was John Bernard Myers who thought of applying it to the poets, and he explains how it came about either in his introduction to his anthology "Poets of the New York School" or in his memoirs "Tracking the Marvelous" or both--as I recall it was meant as a bit of a joke, not really seriously.

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

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To: [REDACTED]

Sent: Monday, 5 May, 2008 6:25:24 PM

Subject:

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

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128. **Jonathan Minton**

Word For/Word #13

Tue 6 May 2008

I'm pleased to announce that Word For/Word #13 is online at
www.wordforword.info

with poetry and visuals by Carrie Olivia Adams, Kismet Al-Hussaini, Jim Andrews, Carlyle Baker, C. Mehrl Bennett, John M. Bennett, David-Baptiste Chirot, David Doran, Tim Earley, Christopher Eaton, Jill Alexander Essbaum, Emily Kendal Frey, Richard Froude, Alan Halsey, Martin Jackson, George Kalamaras, A. J. Patrick Liszkiewicz, Adrian Lurssen, Mez, Catherine Moore, Gustave Morin, Sheila E. Murphy, Cami Nelson, Amber Nelson, Marko Niemi, Michael Peters, Stephen Ratcliffe, James Sanders, Kate Schapira, Peter Schwartz, Michael Sikkema, Joshua A. Ware, Ted Warnell, Kerri Webster, Jared White, and Arianne Zwartjes

plus essays, reviews, and a special section on code poems.

Cheers!

Jonathan Minton

www.wordforword.info

from ANGOLA: A Dictionary of Names, Forms, and Actions

by Adrian Lurssen

[Teeth: A Methodology]

"Absolute north" is to "guerilla outpost" as "love" and "antelope" are to the bush they occupy: uniform urgency as overt as names on a skirt. The range is an exercise, tame as a vase, and to talk is to occupy. In time, the range is a plain without end, an envelope of light unable to injure itself. Or an ostrich, and light becomes the uniform -lips, a skirmish between what's open and what is tapping to loosen time.

The plan to explain is absolute, but only an entrance.

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129. **Fulcrum Annual**

Poets Barraclough and Sturgeon in Harvard Square May 11

Tue 6 May 2008

Fulcrum Poetry Reading

Sunday May 11, 6 pm

Pierre Menard Gallery,

10 Arrow Street in Harvard Square

(up Arrow Street from the Cafe Pamplona)

Cambridge, MA

Simon Barraclough and Stephen Sturgeon will be reading from their latest work on Sunday, May 11, 2008. Admission is free and a reception will follow.

Simon Barraclough, an English poet, was born in Huddersfield, Yorkshire but has lived in London for 11 years. He won the poetry section of the London Writersâ€™ Competition in 2000 and has been published widely in magazines such as Poetry Review, The Manhattan Review, Time Out, and Magma. His work has also been broadcast several times on BBC Radio 4 and Radio 3. His debut collection *Los Alamos Mon Amour* was published by Salt in April 2008 and has already been noted by Sarah Crown of The Guardian as one of the poetry books to look out for this year. He also appeared in The Timesâ€™ list of "Top Ten Literary Stars of 2008."

Stephen Sturgeon's poems have appeared in Boston Review, Fulcrum: an Annual of Poetry and Aesthetics, Harvard Review, and Jacket, among other journals. He was recently named Editor of Fulcrum.

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130. **Murat Nemet-Nejat**

Re: Headless in Weimar

Tue 6 May 2008

Would you call this a hoax or wishful thinking or a theme park?

Ciao,

Murat

On Mon, May 5, 2008 at 11:33 PM, mIEKAL aND <[REDACTED]> wrote:

Mystery deepens over German poet Schiller's skull

Mon May 5, 2008 1:10pm EDT

<http://www.reuters.com/article/email/idUSL0537267920080505>

BERLIN (Reuters) - A painstaking two-year investigation to determine which of two skulls belonged to Friedrich Schiller has found neither is a match, prolonging a 180-year-old mystery over the celebrated German poet's remains.

A team of international experts came to their surprise conclusion after comparing DNA samples from the two skulls in question to material from the graves of the poet's relatives.

"The investigations into the relics which have been attributed to Friedrich Schiller have proven that neither of the skulls is authentic," said a statement released by the Weimar Foundation and MDR broadcaster who had supported the research.

German anthropologists from Berlin and Freiburg had initiated the project and earlier this year they exhumed the graves of several of Schiller's family members in southern Germany.

The puzzle over the skull began in 1826, 21 years after Schiller died when the mayor of Weimar had 23 skulls dug up from a mass grave in which the poet was buried.

The mayor identified the biggest skull and one which bore a resemblance to the dramatist's death mask as Schiller's and it was brought to the home of his contemporary Goethe before being buried in a crypt in the eastern city of Weimar.

Later, Goethe's tomb was placed next to Schiller's in the crypt which still attracts about 41,000 visitors a year. Schiller had spent the last years of his life in Weimar which is mostly famous for being Goethe's home for almost 50 years.

However, in 1911, another skull was retrieved from the mass grave and researchers claimed that was the real one, sparking a lengthy dispute

amongst academics, historians and anthropologists about the origin of the two skulls.

It is now a mystery where the dramatist's skull is.

Schiller, who lived between 1759 and 1805, wrote plays which are still performed regularly both in Germany and abroad. His poems including the Ode to Joy which Beethoven set to music in his Ninth Symphony.

The team of experts came from institutions in Germany, Austria and the United States.

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131. **steve d. dalachinsky**

Re: abstract

Tue 6 May 2008

nice seeing you at tashi murat

and lest we for get another name for abstract expressionism is action
painting ah action poeming
brackage loved poesie mucho and bach
he said he could never listening to music while he worked didn't
understand how any anyone could
yes his films visual poesie come close to this expressionism concept
abstractly

On Tue, 6 May 2008 23:16:51 -0400 Murat Nemet-Nejat <[REDACTED]>
writes:

> When I was referring to Stan Brackage in terms of poetry and
> Abstract
> Expressionism is because Brackage consistently connects his
> "abstract
> expressionist" quick moving, short films (a dart's instantaneous
> license) to
> language, to specific titles. Most of them have commentaries,
> somewhat the
> way mentions Grenier did with his poem drawings, which I also
> witnessed at
> The Poetry Project. Brackage is very aware of the conflict between
> the eye
> and the word. In relation to of of his pieces (it might be
> mothlight, but I
> am not sure), he says that the word myth derived from the word

> mouth. He
> wanted to create a myth completely made, expressed with the eye.
> That is to
> say, in his "abstract expressionist" phantasmagoria, where the eye
> is forced
> to move faster than the mind can absorb (mythologize) he was trying
> to make
> a conversion of the word into the visual.
>
> That's my two bit at the moment.
>
> Ciao,
>
> Murat
>
>
> On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky
> <[REDACTED]>
> wrote:
>
> > But "the New York School" of the '50s was not only the abstract
> > expressionists--it was also artists like Johns and Rauschenberg
> > who were
> > more influenced by Duchamp, figurative painters like Fairfield
> > Porter and
> > Larry Rivers (who were at some point lovers with Schuyler and
> > O'Hara
> > respectively), and so on...so in terms of personal connections and
> > general
> > sympathies, the abstract expressionists were far from the only
> > painters to
> > have affected the NY school poets. As to the name itself, it was
> > John
> > Bernard Myers who thought of applying it to the poets, and he
> > explains how
> > it came about either in his introduction to his anthology "Poets
> > of the New
> > York School" or in his memoirs "Tracking the Marvelous" or
> > both--as I recall
> > it was meant as a bit of a joke, not really seriously.
> >
> >

[illegible]

```
> > 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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132. **steve d. dalachinsky**

Re: abstraction & poetry

Wed 7 May 2008

the use of language as a non-linear/ sometimes non-narrative device/ is
part of what your missing
words made up backward letters fragmentation spontaneity stream of
consciousness etc
vispo all abstractions of language glyphs asemic texts tobeyisms

On Sun, 4 May 2008 00:29:02 -0400 Lucas Klein <[REDACTED]>

writes:

> The question--or, the answers--confuse(s) me. While I expect some of
> the
> names that have appeared, it's only through what secondary snippets
> I've
> read; I've never been able to figure out the criteria. What are
> they? How
> can anyone who uses language to represent anything--which literature
> seems
> almost to have to do, even if it also represents itself--do what
> abstract
> visual art does? I'm obviously missing something... but what?
>
> Lucas
>
>

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133. **Stephen Vincent**

New de Blog - Immigrants in Flight, Tickled Pink Buddha, etc

Wed 7 May 2008

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

Further exploring the relationship between the visual and textual in
photographs, haptics and text. Brief takes, "epiphanies"(?), well, these days,
"good luck!"

Immigrants Endangered in Flight (a radical baby fashion statement) as a study
in the use of yr old Metaphysical Conceit

Tickled Pink Buddha Arrives in the Neighborhood

A Building / My Life Stood an Open Book

Ornette Coleman, Walt Whitman, NBA Basketball Haptic

2 Big Haptics - At Home with Song of Myself

Fort Funston Haptic - Process & Memory for the late Ann Chamberlain

Off to the Yucatan - no telling what might we glyph/viz into.

Stephen Vincent

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

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134. **steve d. dalachinsky**

Re: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

Wed 7 May 2008

yes if we're talking bopen field and jk true at their freeist i mentioned jk but that message never made it thru don't know why mex city blues etc that based more on bird/ muisc than painting and jk's painting was at most in the naive/sloppy outsider art category

On Mon, 5 May 2008 23:45:43 +1200 Wystan Curnow <[REDACTED]> writes:

> Dear David,

> I'm with you on Kerouac, at his most improvisational
> anyway. Improvisation is one of the widely pervasive aspects of
> practice that is under-discussed in my view. But closer still to
> Abstract Expressionist poetics is surely Olson's Projective Verse
> and his own practice; there's something to that fact that Black
> Mountain College was visited by de Kooning, Kline, Twombly,
> Rauschenberg and others. The approach 'composition by field' was
> shared ' by the painters, Olson, and Merce Cunningham to
> choreography. Olson's 'Propriception' essay, sketches out a
> phenonmenology of the gesture that is as appropriated to 'gestural
> abstraction,' as to Len Lye's kinetic sculpture's 'figures of
> motion.' of the late 50s.

> cheers,

> Wystan

>

> _____

>

> From: UB Poetics discussion group on behalf of David Chirot

> Sent: Mon 5/05/2008 4:02 a.m.

> To: [REDACTED]

> Subject: Re (Critical) Writing & "'Action/Abstraction: Pollock, De
> Kooning, and American Art, 1940-1976,' at Jewish Museum - New York
> Times

>

>

>

>

http://www.nytimes.com/2008/05/02/arts/design/02acti.html?_r=1&oref=slogi
n

> ---
>
> A poet/writer not yet noted re the Abstract Expressionists is Jack
> Kerouac--who was friends with many of the painters, and used
> "sketching" as fundamental of his Spontaneous Bop Prosody, combining
> visual and sonic awareness brought together with the "frame" of the
> page of a pocket notebook--which could be pulled out and sketched
> in
> "on site"--
>
> though a difference in scale makes Kerouac's approach, until he
> gets
> to his "studio" and its typewriter--portable in a way that the huge
> canvases of the painters is not--
>
> in this sense Kerouac moves also from visual/sonic sketching to his
> considerations of photography and his collaborations with Robert
> Frank--in photography and film both--
>
> certainly Kerouac can be called an "Action Poet" in the sense the
> painters are "Action Painters"--from the sketches to his famous
> high
> speed typing, which was considered by some an almost athletic feat
> in
> itself--(and like many athletes then and now, aided by "banned
> substances" such as the still popular "uppers"--)
>
> Kerouac called writing at this stage "silent meditation going a
> hundred miles an hour"--the sonic aspects of Bop and immediate
> sounds
> in the world of the sketching and dreaming over photographic images
> now being converted to type at such high speed that it become a
> silent
> meditation on the art of the writer--while the spectators/listeners
> through a crack in the door reported the non-stop "clang clang
> clang"
> of the return bell, the typing being so fast that lines were
> finished
> "almost immediately---
>
> While the article & exhibition are concerned with critical writings
> rather than poetry in re Abstraction Expressionism/Action

- > painting--
- > very much the "war of words" involved in a "war of images" during
- > the Cold War--
- >
- > for all it's reputation critically, at the time Abstract
- > Expressionism/Action Painting sold poorly--it's exhibition often
- > was
- > via the State Department and other official venues as a major
- > propaganda/cultural export like Jazz, promoting American "freedom
- > of
- > expression" versus its "opposite number" behind the Iron Curtain.
- >
- > (Also promoting USA as new center of High Culture--in painting and
- > music--and the novel--was Sartre helping out here by having written
- > some very interesting essays on the European receptions and
- > manipulations of American novels by Fascist and Communist
- > governments--during WW2--the Nobel Prize for Faulkner and the
- > impact
- > of American "hardboiled" writers and Hemingway-)
- >
- > John Zerzan has an interesting essay & different take on the
- > painters/painting of this period
- > in his book Running on Emptiness The Pathology of Civilization,
- > called
- > "Abstract Expressionism Painting as Vision and Critique."
- >
- > Zerzan considers the painters from the point of view of their
- > lifelong
- > involvements with Anarchism (Newman, Gottlieb, Rothko, and Still).
- > Reading the statements by and quotes from remarks in conversations
- > with Newman, Rothko, Still and Pollock, the passion and violence as
- > well as peaceful, Utopian aspects of Anarchism are very alive. By
- > contrast with the timidity of "radical" American artists and
- > writers
- > today, these characters sound like "extremists" not far removed
- > from
- > being "detained." Perhaps the suicides of several were like that
- > of
- > Van Gogh, as described by Artaud during this same time period:
- > "The
- > Man Suicided by Society." Not to mention a pronounced alcoholism,
- > a

- > slower form of suicide.
- > (Or, one may also ask, does the particular stance adopted and the
- > time
- > period and place in which it was operative, in a sense, aided by
- > alcoholism, function as a set-up--the "heroic" aspirations which
- > can
- > "never be realized here" setting up the scenario for the
- > self-immolating Icarian Fall---)
- >
- >

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135. **Joel Lewis**

Re: poetry and abstraction

Wed 7 May 2008

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who, like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day (University of Nebraska publishes his collected poems). He jumped off the Golden Gate Bridge in 1955.

Joel Lewis

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136. **Jonathan Skinner**

Skinner (with Bedard and Coultas) in Buffalo 5/7-8

Wed 7 May 2008

Jonathan Skinner and Ben Bedard

Wednesday, May 7th, 8pm

UB Green Environmental Library

220 Winspear Ave, UB South Campus

Buffalo, NY

Currently an assistant professor of environmental studies at Bates College, UB Poetics grad and *ecopoetics* editor Jonathan Skinner will discuss ecopoetics as well as read from the magazine and from his own work, on Wednesday, May

7th at 8pm in the UB Green Environmental Library on the UB South Campus. As notions of personal and industrial "sustainability" gain momentum and create a national agenda, ecopoetics can open up this discourse to a much needed examination. Jonathan's talk will focus on "New Pastoral Procedures: Objectivist to Noulipo." Buffalo poet Ben Bedard joins Jonathan, in the discussion and the reading.

So where is the UB Green Environmental Library?

UB Green is located at 220 Winspear Avenue on the UB South Campus between Bailey Ave. and Main St. If coming onto Winspear from Bailey, 220 Winspear is the two story stone building on your right after the first stop sign. Enter the building from the Rotary Road entrance and take the stairs to the second floor. The library is at the top of the stairs. Parking is available on the street and there is a bike rack outside the building.

*

Reading featuring Brenda Coultas & Jonathan Skinner

Thursday, May 8th, 7pm
Butler 210, Butler Library
Buffalo State College

Jonathan Skinner edits the review ecopoetics and Field Books, teaches Environmental Studies at Bates College and lives in Bowdoinham, the tick capital of Maine. His Political Cactus Poems are available through Palm Press. His manuscript Wetlands, written in the Tifft Farm Nature Preserve, is looking for a home.

Brenda Coultas is the author of *The Marvelous Bones of Time* (Coffee House Press, 2007), *Early Films*, (Rodent Press 1996), and of *A Handmade Museum* (Coffee House Press, 2003) which won the Norma Farber First Book Award from The Poetry Society of America and a Greenwald grant from the Academy of American Poets. She was a New York Foundation for the Arts Fellow in 2005. Her poetry has been published in *Brooklyn Rail*, *Encyclopedia*, *Conjunctions*, and in many other journals. Brenda Coultas lives in the East Village in Manhattan.

Her latest book, *The Marvelous Bones of Time*, consists of two manuscripts connected by an exploration of narrative, folklore, found materials and place. This first section, *The Abolition Journal* is an investigation into borders, namely the north-south border between Daviess County, Kentucky and Spencer County, Indiana, where Abe Lincoln spent his boyhood. *The Abolition Journal* also explores what remains of past in the local idioms of her county, for example, the sound and lost origins of the names of villages and townships, the trace of 19th century Americana.

A Lonely Cemetery, the 2nd section, begins with an exploration of narrative, namely the genre of the ghost story. For this project, Coultas collected narratives of the weird and the haunted from her own experiences, found materials, and interviews. She asked poets and friends to tell her a true ghost tale. After a day or two, she would write the story from memory, so that what is remembered may be exaggerated or distorted: in the manner of a ghost story, the lucid details and the thrills remain.

The Rooftop Poetry Club was established in June 2005 to provide a creative venue for writers of the Buffalo State College community. Through poetry readings, open-mike events, workshops, and campus wide poetry projects, the club has proven itself an invaluable forum for the campus writing community and an asset to the entire college.

The layout of Butler Library is unique in that it contains a second-floor center courtyard called the "Rooftop Garden." Those of you who are unfamiliar with rooftop gardens may not appreciate the poetic nature of such a space. But if you've ever sat up on a roof--away from the world, yet smack dab in the middle of it all--you can surely see how one might be drawn to read, write, and think in such a space. The rooftop garden is a perfect meeting place for the Rooftop Poetry Club. Simply walk up the center steps of the library to the second floor and look to your left--you'll see the door leading you out to the rooftop.

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137. **erica kaufman**

Segue this Saturday--GLADMAN & LEVITSKY

Wed 7 May 2008

ZXMub3JnCg==

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138. **amy king**

Schuldt, King, Wheeler, and Montesonti

Wed 7 May 2008

Friday May 16th, 7pm

Pete's Candy Store

709 Lorimer St. (between Frost and Richardson)

Williamsburg, Brooklyn

Directions: Take the

G to Metropolitan or the L to Lorimer.

~~~

Hosted by Sommer Browning



Morgan Lucas Schuldt is the author of *Verge* (Parlor Press: Free Verse Editions, 2007) and *Otherhow* (Kitchen Press, 2007), a chapbook. He lives in Tucson where he edits the literary journal CUE.

Amy King is the author of *I am the Man Who Loves You* and *Antidotes for an Alibi* (Blazevox Books). She edits the Poetics List and moderates the Women's Poetry Listserv. She is currently editing an anthology, *The Urban Poetic*, forthcoming from Factory School. Please visit <http://amyking.org> for more.

Betsy Wheeler currently lives in Lewisburg, PA, where she holds the Stadler Fellowship at Bucknell University. Her poetry can be found in *Ping Pong*, *The Hat*, *No Tell Motel*, *Painted Bride Quarterly*, *Can We Have Our Ball Back*, and elsewhere. She is co-editor of *Pilot* and *Pilot Books*.

Frank Montesonti's poetry has been published in *Black Warrior Review*, *Poet Lore*, *AQR*, *Barrow Street*, *Spork*, and *Cream City Review*, among other magazines

~~~

<http://www.petescandystore.com/bigpoetry/index.html#may16>

Amy

<http://www.amyking.org>

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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139. **Joel Weishaus**
Re: poetry and abstraction

Wed 7 May 2008

Let's not forget that Robert Creeley was there, in the fist of it. I suspect his unique way of tensing a line, and his ear for gravity, developed in conversations with Abstract Expressionist painters.

Add to this William Carlos Williams, whose love of the material world was born from AE paintings.

-Joel Weishaus

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

From: "Joel Lewis" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 06, 2008 9:53 PM

Subject: Re: poetry and abstraction

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who, like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day (University of Nebraska publishes his collected poems). He jumped off the Golden Gate Bridge in 1955.

Joel Lewis

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140. **Joel Chace**

Meritage Press Announcement, In Behalf of Eileen Tabios

Wed 7 May 2008

A Meritage Press Announcement

A Pre-Release Special Offer for:

DISAPPOINTED PSALMS

Poems by Brian Clements

ISBN-13: 978-0-9794119-4-6

ISBN-10: 0-9794119-4-7

Price: \$16.00

Release Date: Fall 2008

Distributors: Small Press Distribution, Amazon.com & www.MeritagePress.com

Meritage Press is delighted to announce the release of Disappointed Psalms by Brian Clements. This poetry collection is published as the recipient of the Colombian Poetry Gift sponsored by Meritage Press.

After years of working exclusively in the prose poem, Brian Clements shifts in *Disappointed Psalms* to short bursts, in turns raw and lyrical, that turn the languages of war and religion, so frequently aligned, against themselves. Combining short phrases from *The Book of Psalms* and catch phrases from the post-9/11 cultural reservoir with Clement's own lamentations on lost faith, these short poems and the litany that closes the book, like all the best political poems, attempt to wrest the ability to make meaning from the hands of spin doctors, liars, dissemblers and would-be builders of empire.

The following is an excerpt from *Disappointed Psalms*:

One who realizes he is not a believer
May clothe himself with curses as his cloak,
And he may set up the sign of ignorance
As his own sign.

But one who realizes he is a believer
May know you, Lord,
And he may set himself up as your creditor
And seize all that he can,
And he may set up shop
In your name.

Brian Clements is the author of several collections of poetry, including *And How To End It* and *Essays Against Ruin*. He edits the small press *Firewheel Editions* and its *Sentence: A Journal of Prose Poetics* and coordinates the MFA in Professional Writing at Western Connecticut State University.

PRE-RELEASE SPECIAL OFFER To celebrate the release of *Disappointed Psalms*, Meritage Press is pleased to offer a special disounted pre-release arrangement good through June 30, 2008. You may order the book for \$12.00 (a 25% discount from the book's \$16 retail price) plus free shipping/handling for orders throughout the United States. (For non-U.S. orders, please email us first at [REDACTED].) Send a check made out to "Meritage Press" to

Eileen Tabios
Publisher, Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

For more info: [REDACTED]

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141. **Steve Tills**

Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.

Wed 7 May 2008

Dear Steve,

Thank you for your reply and good thoughts, explanations, elaboration.

Yeah, I suspect that "bad trips" are extremely bad and could/would surely endanger even the "healthiest," "toughest," "most 'experienced'" trippers and "explorers," especially as the stuff is, after all, "a Chemical" (and essentially a "toxin") and obviously any "foreign" chemicals can mess up any human's brain and body chemistry.

I suspect it is also good, in some cases, to differentiate between "bad trips" caused by crappy chemicals, really "bad acid," etc., and "bad trips" labeled as such by the tripper...

Even "bad trips" caused by "bad acid" AND labeled as such by the tripper could in some cases be "experienced"/interpreted as "meaningful" and/or good or insightful experiences and trips, I'm sure, too...

My own hunch about your friend is that (1) to some extent he didn't have, or desire, "a next plateau" to be opened to. This in itself is primarily just a metaphor or set of metaphors ("opening the door," "to the next plateau"). Doesn't one have to perceive "things" as "plateaus," like plateaus of consciousness or perception or "the Unconscious" or "the Soul" or whatever before one would be inclined to describe "experience" as occurring on different levels or plateaus of experiences? And of course the way one describes it and or labels it ("experience") determines, limits, expands, enhances, diminishes "experience," too. Also, your friend may indeed have had all kinds of "levels" or plateaus available, but no desire/interest/inclination to "access" or explore those "plateaus" or any other psychological or perceptual or cognitive or aesthetic "territories" via psychedelics. (Like you point out, he did not, himself, take the drug to get that kind of experience; he was not inclined to "open himself to that kind of experience," and in his case, though it may not be an option to a lot of folks, he was not going to let the drug "control him" or, in other words, cause him to perceive himself as being "out of control" (which doesn't say he wasn't out of control, either, but only that he confidently and somewhat deliberately and I believe quite factually perceived himself as being in control and "only taking the drug to get high")).

I suspect that I was a lot like your friend -- taking the drug, and mushrooms and peyote when I did them, mostly to "get high," or, let's say, ummmmm, really, really enhance some "visuals" and other VERY physical or

sensory sensations, intensify and distort "seeing," "hearing," "smelling," and such, "experience" the distortions in perceptions. I guess that if I wanted to "see God," then I would have approached that objective more traditionally, and/or maybe tried a "Casdenada approach," too, but seeing God and other such cliché AND unique "mystical" experiences did NOT hold any special appeal for me. And I suppose that if I had wanted to experience "higher" or "greater" self-awareness, then I would have approached THAT objective via quite effective psychotherapy techniques and commitments, the ones I like and respect, quite consistently and definitely NOT employing drug-induced alterations or modifications of mental states, as these things would, in most folks' opinions, actually "limit" HOW genuinely and effectively one might explore one's Unconscious mind and psyche.

Still, I suspect that I, like you AND your friend, took these drugs to "take a trip," wherever it might go. And I doubt that any of us ever maintained any complete "control" over where these chemicals "took us" or that we endeavored to maintain such "control." I mean, surely, what we desired, one way or another, was some particular "novelty" as regards what can be "experienced" and "perceived" with these very powerful neuro-receptor mixer-uppers, surely... Even your friend, who wanted to "get high," mostly, wasn't going to get that particularly "perceptual" "high" from stuff like cocaine (which is in my opinion one of the stupidest effing drugs out there and essentially the opposite of the hallucinogens -- it gives some folks a great illusion, and definite Delusion, that they are powerful and "in control" of their "powers" but in the most self-destructive and delusionary manner possible; that is, it rifles up extremely narcissistic "ego-control" and a very illusionary sense that one's "self-control" is a powerful thing in the first place). No, your friend was out for the Perceptual ride AND whatever else went along with it, perhaps to some lessened effect than you yourself might have gotten (because on some level of consciousness or belief system indeed it was going to be ONLY to "get high," essentially). But didn't all of us, one way or another, indeed seek "a ride" that we couldn't get any other way, period? That's what I think.

Ummmm, I must confess: I never took any kind of drug like that when I very definitely knew that I might be "vulnerable" to any kind of severe or dangerous emotional or psychological crisis. Perhaps because I had been studying Psychology, and especially psychotherapy and clinical psychology and psychiatry and emotional disturbance and emotional well-being, I was likely quite cognizant of the dangers involved in approaching "emotional distress" and potential crisis via any kind of very dangerous drug use or intake, or perhaps I was just timid and simply feared further aggravating emotional pain. In fact, most of my life I've never even "drank" in response to emotional distress, depression, pain, suffering. And I've had plenty... But (1)I don't believe in

those kinds of reactions to psychological and emotional pain; (2)I don't "trust" those kinds of reactions; (3)My interpretations of "suffering" is that it is an integral and authentic part of one's life experience and in fact an especially necessary and inevitable marker that one is truly living an authentic and fully courageous life, that one is genuinely actualizing as much of one's potential to live a full and meaningful life as one can; (4)I of course was privvy to much more effective and truly powerful methods of dealing with emotional distress and depression (namely therapy, though most of early life, I could not afford it, sadly), AND I was always determined to be self-reliant and try to resolve things myself, NOT with some foreign substance that took my own powers away from me. Like your friend, and yes plenty in my time, I have always only taken drugs of any kind, including alcohol and reefer, and I've had plenty of both, as well as other things, to get "high," though that kind of "high" has grown increasingly "old" and not particularly interesting to me most of the last decade or two. (And even in my mid-twenties, when my favorite high, next to reading/insight and sex, was surely "running," most all drugs were particularly boring and uninteresting and thus avoided most of the time.) But jeepers, LSD and mushrooms, and even marijuana, to some extent sure have been "fun" and interesting and even fascinating to a whole bunch of us, haven't they? Certainly to me they have been (and still are on occasion, who knows)...

Hey, Steve D., Thank you for your response to my second post, and if you get a chance or the spirit moves ya, perhaps respond to other thots/questions that the topic brought up for me. There's a lot of poetics "territory" worth exploring there, in my opinion. I am, for example, interested in approaching "the worth" and "merit" of, to be quite direct, "poetry" produced by alcoholics and other addicts, or poetry produced under the influence of alcohol and drugs if such chemicals could be said to have diminished (OR "enhanced") such things as "courage," "authenticity," "compassion," "clear-mindedness" (for what, Ha, THAT might be worth, but seriously, it's NOT a joke, either and too), and the like.

Now, I know that this whole line of inquiry might seem very peculiar and even "provocative." Think about it -- would you "Trust" a psychotherapist or analyst who was drunk or stoned all the time, or who was "irresponsible" and spent most of his/her existence getting numbed and wrecked or neglecting spouse or children or paycheck provider? Naw, probably not, and such a jerk wouldn't/couldn't possibly be half as effective or conscientiousness or valuable to you as others who go through life more courageously and caringly and brightly. Okay, we're talking poetry, though, right? Isn't that something one does outside of the world of "self-actualization" and more for "the fun of it," for "aesthetic pleasure(s)," for "entertainment" (some of which is nonetheless more "authentic" and "truthful" than other "Entertainments" are, mind you, and Life

IS short, after all), and for other things that mostly satisfy more "artistic" than, say, "psychological" needs and desires. Heck, isn't psychotherapy and psychiatry for, Yes, assisting individuals in becoming more true to themselves and "authentic," so if that's the case, then for some poets "being MORE true to themselves, and by extension more True to others and more TRUE in their aesthetic creations" might in fact mean, PARADOXICALLY, getting really self-destructive and "high" and "drunk" and "stoned" and thus producing "art" that could ONLY HAVE BEEN PRODUCED by someone courageous enough to sacrifice certain "psychological or emotional well-being" for their "art."

There are or would be, and always will be, all kinds of paradoxes and contradictions and ironies and the lot here. It IS no mere coincidence that the vast majority of artists and poets throughout time have been MORE likely to have experienced life under the influence of drugs and alcohol, to have experienced "the further reaches of humankind" (i.e., more extreme emotional and psychological states and "limits"), and to have produced their "arts" in fact BECAUSE they have had, or developed, the courage to explore those exceptional states and "limits" or otherwise "express their authentic Being," which were to some extent only accessible and expressible via creating art objects. Personally, I am quite sure that the majority of really good, AND really "new," and really worthwhile poems in the last 30 years has been produced by quite responsible and generally quite "sober" and un-"addicted" poets. (And then, some of the most respected poets of the last 30 years sat around, got really stoned, and simply "played" and developed quite revered poems as a result, so what's the beef, maybe...) And as one older poet and mentor said to me some years ago, the thought that one has to go out and endlessly reproduce self-destructive lifestyles or patterns or habits, or be fucked up and wrecked or drunk all the time, or relive old, depressed and self-hating emotional states, in order to produce art or do something unique or access useful creative abilities or engage in commendable art production is an old cliché and stupid myth...

I think this all goes further, though. And I don't think that I'm the only one who wrestles with these kinds of concerns and questions. Gabriel Gudding over at his blog Earth and Pragmatism, for example, has been doing some really excellent writing/thinking about what he calls "A Rationale for Writing Poetry with a Kind Mind" (See <http://gabrielgudding.blogspot.com/2008/02/rationale-for-writing-with-kind-mind.html>). I find a lot of his thinking very compelling in this area.

And personally I have opined for some time (admittedly like a complete pedestrian and boor at times, I'm sure) that the truly "new" in coming years will attend more to matters of "content" and "substance" than matters of "form." This may sound quite naive and silly and dumb -- I'm sure most poets don't fiddle with divisions between Form and Content, and Yeah, so much compelling

poeming is pure Substance often BECAUSE it's majestically, or even "defiantly," opaque, "difficult," more formal than material -- but I still cannot keep from coming back to such "concerns," so at least for me there's a lot that needs to be resolved and explored and investigated...

Steve Tills

<http://theenk.blogspot.com>

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

From: steve d. dalachinsky [mailto:]

Sent: Wednesday, May 07, 2008 1:29 AM

To: Steve Tills

Subject: from steve exceeded my post so back channeling

meant that sarcastically bad trips are really bad even deadly or physically harmful

but yer assumption is right on some levels

one guy i knew tripped every day for god knows how long when i aske dhim

if he ever hallucinated or had a bad trip he said

no he only took drug to get high when it got to the point of opening

the dorr to the next plateau he said he never did

in other words he learned how to control the drug

i never could nor others i kew so it controlled us for better or worse

took us on the trip not vice - versa nuff said

post this if you want

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142. **Rob McLennan**

MayDayPoems

Wed 7 May 2008

Since May 1st, I've been posting poems on Ariel Gordon's May Day Poems blog, along with a number of other Canadian writers. Lately, through reading Sarah Manguso, and thinking of other poets such as Juliana Spahr and Lisa Jarnot I've read over the past couple of years, I've been thinking on the sentence, wanting to work lines without relying as heavily on the line break; the straight line that isn't necessarily straight. Here's what I posted to Gordon's May Day today, part of an ongoing larger group of pieces.

alexander graham bell

there are laws of thermodynamics

I have invariably broken.

he turned on the light. he invented
the first phone.

he turned on the flicker of what.

for the rest of his life, silence bound him as golden.

I pull leaves off your knees.

will we ever go back to that sandpaper church,
you asked, when your camera caught up

in its digital senses.

I am holding a phone book.

I am holding a phone.

from my office a view
that looks only indoors. I pull & I pull

but the blinds will not close.

you are the architect
of my unmaking, she signs.

so kiss me, he calls,

tens of miles from home.

<http://maydaypoems.blogspot.com/2008/05/alexander-graham-bell.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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143. **David Chiot**

Re: "Re" & Brakhage & Poetry

Wed 7 May 2008

Dear Barry Murat & Tom:

The Fall 1963 Film Culture issue number 30 is a Brakhage issue in its entirety and concludes with an appropriately huge, long letter called "Eastern Conference" written by Brakhage to his wife Jane on 17 May 1963, recounting in great detail his first meeting and into the night/morning conversation with Charles Olson in Gloucester. The letter is written at two different points of time on the following day, so that the second section becomes more exposition of ideas than the first, which essays to get a sense more direct of the actual

spoken conversations. (Brakhage had gone there in company of poet Gerrit Lansing.)

Olson confronts Brakhage with the question of "FOCUS." Brakhage is startled to discover that Olson is reminding him ("stop trying to defend the fact that you are, indeed, myopic") that the film maker, like the poet, is near-sighted; Olson noting that Brakhage had thrown away his glasses at age 18.)

{ "Myo Pics Shortsighted Stop Gap" was a headline in old spoofs of Variety i used to make to go with "reviews" of non-existent films, which in a sense is a way of making the films exist. }

The discussion is, to be sure given the participants, very "wide-ranging," and reads now like a deep dive into an "oceanic" language--very much in the spirit of the times and persons--in which Myth and Magic , Duncan's Adam, Jesus and the economic situations of the arts are swirling about, with the near-sighted artists, via a remark of Brakhage's re Lascaux, finding (near-sighted) Focus in Olson's disquisitions of Pleistocene humans painting with faces close to cave walls.

{ While reading the letter, I kept reframing it in my head as a piece by Robert Smithson, using something like the methods of "A Tour of the Monuments of Passaic, N.J." applied to the flowing masses of materials here . . . Smithson's "art if is to be art needs to a container," though, not unlike Olson's "Limits are what any of us are inside of," that Creeley writes of in an early essay.)

Brakhage is very intrigued that Olson has told him that "With you Brakhage it is at this point a question of focus--it is not?" This perception of Olson's re Brakhage's focus of perception seems implicitly to border on the question of magic, which is never very far from Brakhage's thoughts throughout the conversation, although he does confess in the letter being careful not to raise the issue too much. The issue does come to the fore at the conclusion--in the letter--of the exchange, echoing the earlier discussion of "temptation": "You are not a black magician--you are white magician," Olson says, "and that is a very difficult, dangerous thing to be in a time like this . . . I mean how much we are each of us drawn to evil in such a time, how easy it is, how each of us falls into all ways, that is because of all the ways."

This cautionary statement echoes an earlier observation of Olson's. Prior to the "focus on focus" so to speak, Olson, taking off from Brakhage's critique of drama and the loss of masks, says, "Yes, we must, must get rid of drama, at all costs--I mean, even get rid of narrative--the temptation, you hear?"

Olson also critiques the continual uses of puns, "that dispersal of my newer writing," in Brakhage's writing, advising to "keep it simple" (Brakhage's words) "Keep focused," so to speak--though given the way in which both Brakhage and

Olson seem in conversation at least, to use focus as a way of creating a hole through the object, and entering into an opening out, as in cave exploration, the focus seems to continual "take off" as it were into the mythic and magic.

The emphasis on ridding one of the temptations of "evil," not to mention puns, narrative and drama, is the spiritual undertow that seems to be pulling both artists towards myth, and for Brakhage at the time, magic. (More specifically, Duncan's conceptions of it as well as Tolkien's.) And also for Olson, psilocibin and various Hopi and Maya examples.

All the while that the artists discuss artefacts and Olson hauls some actual ones out of various heaps, the conversation and account are turning into an artefact in themselves, their language, references, allusions, concerns, at once flowing in time and preserved in amber. An Anarkeyology of the mind and eye operate simultaneously as an opening of a cave as it were into the past and at the same, a Tour of the monuments.

The dismissal of the puns by Olson fortunately Brakhage doesn't pay attention to--as puns are openings as much as cave mouths for sure, or Black Holes to elsewhere.

As a piece of writing, the letter is very interesting, to me at any rate, in terms of the continual punning, the continual digressions on digressions, the wanting to get things "write/right," and at the same time as one essays fixing them, seeing them begin to move off, elusively--indeed, for Brakhage, take off into the skies which can be a bug close up observed or the Dog Star. (Olson had his Dog Town and Brakhage his Dog Star Man.) Brakhage's writing is a form of charting a journey into Vision as it is happening, making it perhaps "allegorical" more by far than "dramatic." In that since of "as it is happening" it's also not unlike Bataille's conception of the recit, which includes the allegorical Vision-Voyages of Moby Dick and Rimbaud's A Season in Hell. Read as kind of distant Prelude to the first edition of the Brakhage Lectures (1972, with a Forward by Creeley) one's very much struck with the ways in which Brakhage continually is working not only with Vision in all its senses, but also with writing. Many of the devices in embryo in this letter and others of Brakhages' early texts, find themselves put to an ever widening range of explorations and adventures in the self-awareness they continually reflect on while indeed providing their own versions of the recit.

A kind of dream for me at the time, I got to meet Brakhage some great time ago and talk about writing and film with him, except[t the kind we spoke of was in a sense at three "[superimposition" as it were. That is, I was taking some lines of Rimbaud from various poems and prose pieces, as images, and filming them as not a "description/illustration" but a crude form of "illumination" in the various senses of the word. On top of the images then one proceeds to scratch, burn,

make small tears and holes in the film itself, to in a sense make even more present a sense of "Illumination" by "light flowing through the darkness," "light coming in from the outside" and so forth. Take an image, series of them of a burning chemical fire at a dump, and then burn through into the film--or slashes creating flashes and the like. If the Word can be made flesh, then why not the film itself? The film as a skin or membrane of vision and at the same time an obstruction in a sense--

So did tearing and burning constitute a wounding, a form of "cutting" with the "cuts" made by editing, which must then be "sutured"--turning the cinema into a form of operating theater so to speak--

From there we got into discussing fire itself, looking into fire, as a way of finding images, flickerings, castings of shadows, dance of elongated and abruptly shortened forms and the continual alteration of colors, an example of a form of creation that lives not only via destruction but as its own self destruction, its "all consuming desire" in the end extinguishing it--leading to discussion of stars.

I hadn't thought of this conversation until today writing this, which is rather odd as of about a year have started using burning and cutting in paintings--in fact a series working on oflate--several are in the new issue of Otoliths)--is called the Cinema of Catharsis--

(Issue 30 of Film Culture has layout by George Maciunas, with a wide strip at top on front saying Film Culture and wrapping around to on back Fluxus ad stapled to corrugated cardboard cover, with on the front a hole through which one sees the silvery negative print eye of Brakhage's face, this page followed by the positive of the image--his face in both cases taking up the page entire--)

On Tue, May 6, 2008 at 8:16 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

> When I was referring to Stan Brackage in terms of poetry and Abstract
> Expressionism is because Brackage consistently connects his "abstract
> expressionist" quick moving, short films (a dart's instantaneous license) to
> language, to specific titles. Most of them have commentaries, somewhat the
> way mentions Grenier did with his poem drawings, which I also witnessed at
> The Poetry Project. Brackage is very aware of the conflict between the eye
> and the word. In relation to of of his pieces (it might be mothlight, but I
> am not sure), he says that the word myth derived from the word mouth. He
> wanted to create a myth completely made, expressed with the eye. That is to
> say, in his "abstract expressionist" phantasmagoria, where the eye is forced
> to move faster than the mind can absorb (mythologize) he was trying to
make
> a conversion of the word into the visual.
>

> That's my two bit at the moment.
>
> Ciao,
>
> Murat
>
>
> On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky <[REDACTED]>
> wrote:
>
>
>
> > But "the New York School" of the '50s was not only the abstract
> > expressionists--it was also artists like Johns and Rauschenberg who were
> > more influenced by Duchamp, figurative painters like Fairfield Porter and
> > Larry Rivers (who were at some point lovers with Schuyler and O'Hara
> > respectively), and so on...so in terms of personal connections and general
> > sympathies, the abstract expressionists were far from the only painters to
> > have affected the NY school poets. As to the name itself, it was John
> > Bernard Myers who thought of applying it to the poets, and he explains
how
> > it came about either in his introduction to his anthology "Poets of the New
> > York School" or in his memoirs "Tracking the Marvelous" or both--as I
recall
> > it was meant as a bit of a joke, not really seriously.
> >
> >
> >
> > ----- Original Message -----
> > From: Thomas savage <[REDACTED]>
> > To: [REDACTED]
> > Sent: Monday, 5 May, 2008 6:25:24 PM
> > Subject:
> >
> > Wasn't the New York School of Poets called that because of its association
> > with the Abstract Expressionists? It seems to me that both Ashbery and
Koch
> > were very much influenced by abstract expressionisms. O'Hara, too,
> > sometimes especially in poems like Easter Monday. Regards, Tom Savage
> >
> >
> >

> >
> >
> >
> >

> > 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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144. **Small Press Traffic**

Small Press Traffic presents: A Conference on Contemporary Poetics and Political Antagonism 5/30 & 5/31

Wed 7 May 2008

Small Press Traffic is proud to present:

Aggression: A Conference on Contemporary Poetics and Political Antagonism

May 30 and 31

All events free and open to the public

While a triumphalist rhetoric of community and collectivity has frequently accompanied the narratives of alternative literary scenes and practices, the purpose of this conference is to instead explore the myriad ways in which consensus and community become challenged and/or untenable, and to produce fresh opportunities for rethinking poetic theory and practice.

For full panel descriptions, and for advance reading/viewing materials, please see the conference blog:

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

Please note that all Saturday panels will be held at CCA's Oakland campus, in Macky and Nahl Halls.

For directions to the Oakland campus:

<http://www.cca.edu/about/directions.php>

SCHEDULE OF EVENTS

FRIDAY, MAY 30 (CCA San Francisco campus)

7:30, Timken Hall

Cynthia Sillers

"When you've got an itch, you've got to scratch it:
a talk on Group Mania and the Criminal Mind"

SATURDAY, MAY 31 (CCA Oakland campus)

11:00-12:30, Macky Hall

Panel: The Internet

Panelists: Jasper Bernes, csperez, and Erika Staiti

2:00-3:30, Macky Hall

Panel: Community Histories

Panelists: Rob Halpern, Laura Moriarty, and Robin Trembly-McGaw

3:45-4:00, Nahl Hall

Viewing: SUPER-SOLID by Rodrigo Toscano

4:00-5:30, Nahl Hall

Panel: An Ethnic Avant-Garde

Panelists: Bhanu Kapil, Juliana Spahr, Tyrone Williams

7:30 Party and Readings

Readings from Tyrone Williams and Bhanu Kapil.

Hosted by David Buuck. Directions/map to David Buuck's
house will be available at the conference, or email:

██████████

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

██████████

<http://www.sptraffice.org>

www.smallpresstraffice.blogspot.com

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145. **Dan Thomas-Glass**

Re: poetry and abstraction

Wed 7 May 2008

And Dana Gioia is a big fan. So that tells you something too.

On Tue, May 6, 2008 at 9:53 PM, Joel Lewis <██████████> wrote:

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover

art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who, like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day (University of Nebraska publishes his collected poems). He jumped off the Golden Gate Bridge in 1955.

Joel Lewis

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146. **A**

Re: asteroid to hit earth

Wed 7 May 2008

this was a long time ago....however do you really think -yet today- that is the reason why we write poetry? I would tend to disagree

I enjoyed the description on the interpretation of language by Amerindians
you would make a hell of an anthropologist work

Ana

[↑ Contents](#)

147. **steve d. dalachinsky**

Re: poetry and abstraction

Wed 7 May 2008

saw a great exhibit at grey gallery to day amongst work lots of collabs by ohara
an abstract painter norman bluhm

On Wed, 7 May 2008 00:53:44 -0400 Joel Lewis <[REDACTED]> writes:

- > One poet who was deeply involved in Ab Exp movement was the poet
- > Weldon
- > Kees. He studied with Hans Hoffman and exhibited his work in group
- > shows w/
- > Pollock. He was close to Clement Greenberg, who commissioned him for
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- > art of Partisan Review. He also had a couple of solo exhibits in
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> interesting counterpoint to the open form movements of his
> day (University of
> Nebraska publishes his collected poems) . He jumped off the Golden
> Gate
> Bridge in 1955.
>
> Joel Lewis
>
>

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148. **David Buuck**

Oakland house rdg 5/11: Nagler/Diaz/Bishop

Wed 7 May 2008

Sunday May 11 - 7pm pronto
@ David Buuck's
Oakland (email for address)
BYOB

Suki Bishop has most recently been published in *Dirty Girls*, *Best Lesbian Erotica* 2007, *Painted Bride Quarterly*, and *Blithe House Quarterly*. She was a finalist for the 2006 Rauxa Prize for erotic fiction and was nominated for a Pushcart Prize. You can check out her website: sukibishop.com for stories and upcoming events.

Christian Nagler is a fiction writer, translator, and performer. In 2005 he received his M.F.A. from Brown University. His work has appeared most often in the form of handmade artist's books. Recently, he has been performing with Anna Halprin's Sea Ranch Collective, and with Severine La Pan Vaux's Dance company in France, and translating the works of the Salvadoran philosopher and economist Alberto Masferrer. He teaches community art at San Francisco State and is working on a novel.

Mary Diaz is a San Francisco based artist, poet and performer. She most recently completed her MFA from the California College of the Arts. She has collaborated with dancers, actors and video artists on a myriad of projects and guerilla performances and her experimental play, *Up in Arms: an Oratorio* at

Tense Borders starring Kevin Killian, was featured in this year's Poet's Theater Jamboree hosted by Small Press Traffic. She is currently teaching writing and math at San Quentin State prison, and finishing her thesis manuscript, *Can't in Arms: Come Round*.

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149. **Tribbey, Hugh R.**
poetry and abstraction

Wed 7 May 2008

I think the contemporary distinction between "expressionist" and "conceptualist" is problematic. I invest a degree of emotional energy in some of the most "procedural" works I compose. I don't think I want to compose "coolly"-though this might be fun to try. And the distinction between the mental phenomena of a mind structured by language and an idea that occurs to that mind and acts on a medium in the world-an arbitrary distinction. The a.e. movement had something to link the two.

And three cheers for the grotesque beauty of outsider sloppiness.

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150. **Amish Trivedi**
The Widow Party

Wed 7 May 2008

Dear Hooligans,

The wars have changed, but the appetite for images in America has not. The Widow Party comprises a Buffalo Bill dumb show at the end of time, a rootin' tootin' aeschatology with sound effects by Jacob Knabb and a soundtrack by the Genius Child Orchestra, featuring Pentagon-bankrolled expert commentary by Britney Spears.

As Walt Disney has observed, it's easier to imagine the end of the world than the end of capitalism.

The main action of *The Widow Party* was scripted by Johannes Göransson, based on visions revealed in a semi-comatose conflation after a carcrash following a hazardous homejourney after the 2007 MLA. With Joyelle McSweeney and Jen Karmin in a pas de deux for the miracle twins Hannie Oakley and Annie Weiner, and Patrick Durgin performing a Declamation which will be an explanation and evaluation of all that has come before. With two Widows, a Reporter, Crash, Walter Cronkite, You, Satchmo, Lisa Janssen and James Shea in alarming and supporting roles.

Please extinguish.

At the conclusion of the performance, time will also conclude.

Friday & Saturday, May 9 & 10, 8pm

Sunday, May 11, 7pm

\$12 (\$10 students)

Links Hall, Chicago : <http://www.linkshall.org/08-pp-may2.shtml>

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151. **ric carfagna**

Re: poetry and abstraction

Wed 7 May 2008

The core artists (Pollack, Kline, Newman, Still, Rothco, etc.) which constituted the abstract expressionism movement primarily eschewed the concept of figuration as well as representation.

Poet such as Ashbery, Creeley, O'Hara and others mentioned , while transcending what was considered the 'norm' of poetry,

never sought to make their poetry into works of total abstraction; at least not in the ways that the visual artists endeavored to portray.

Poets I had in mind were ones similar to those included in the Imagining Language book edited by Jed Rasula and Steve McCaffery.

But I guess the question is: can poetry actually 'not' represent, insofar as it is a written medium, no matter how it is presented?

I think of John Cage and his theory of representation and association. It then becomes an issue of relativity to the individual apprehending the medium in question.no?

Ric

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

From: "Joel Lewis" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, May 07, 2008 12:53 AM

Subject: Re: poetry and abstraction

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like

Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day (University of Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.

Joel Lewis

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152. **daniel Ereditario**

Lorenzo Thomas, Brenda Iijima, Ward Tietz, & New Video Art @ Meshworks

Wed 7 May 2008

*an excellent reading by the late Lorenzo Thomas from a festival in 2003. more video from the event soon, but for now enjoy *Brenda Iijima reading from a new manuscript: _revv. you'll ution_ *a short, funny reading from Ward Tietz from an offsite reading at the last Washington D.C. MLA *and two new video art pieces: one from Keith Tuma and the other a collaboration by Catherine Wagner, Justin Katko, and myself

as always you can see us at <<http://www.orgs.muohio.edu/Meshworks>> or see selections at <<http://youtube.com/user/meshworks>>

<3 & >3

daniel Ereditario

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153. **Jim Andrews**

Re: poetry and abstraction

Wed 7 May 2008

however abstract images may be, they are particular and concrete in a way that only language need not be.

images are extrordinarily helpful in understanding mathematics but they cannot negotiate its generality, the extent of its abstraction.

image begins to change to language when an image begins to lose its particularity and become a placeholder for a class.

art of language+image is forever exploring the borders between the concrete and abstract, the tipping points of the particular into the general, the 'real' into

the 'imaginary', the simultaneous instants when a cigar is just a cigar and when it is not.

ja

<http://vispo.com>

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154. **Andy Gricevich**

Political satire in the bay area this weekend

Wed 7 May 2008

Hello, all!

In case you're interested, there will be some (I humbly submit) top-notch satirical music in the Bay Area over the next few days, songwriting that's worth announcing on a poetics list.

The Prince Myshkins (of which I happen to comprise one-half) perform harmonically complex, wordy, funny, thought-provoking songs in an attempt to link and simply squash together unlikely combinations of issues (employing guitar and accordion to do so). Charlie King is an old-time social justice folk singer who writes some of the most emotionally complex political songs I've heard, simultaneously ridiculous, deeply moving, full of great stories and surprising ethical positions. Roy Zimmerman is perhaps the only rhymesmith since Tom Lehrer to equal the master's craft, and is a magnificent live performer.

The three of us will play three shows, and then Charlie and the Myshkins will do one more. We'll be sitting in on each others' songs, adding harmonies and theatrics, cracking each other up with meticulously-rehearsed precision.

I don't really write the songs. Therefore, you can trust me as a comparatively neutral observer when I give this music high praise. It'll be a fine series of evenings.

5/8, 8 p.m.

Falkirk Cultural Center

1408 Mission Ave

San Rafael

5/9, 8 p.m.

La Pena

3105 Shattuck Ave

Berkeley

5/10, 7:30 p.m.

Macondray Hall First Unitarian Universalist Church

1187 Franklin St

San Francisco

5/11, 7 p.m.

Cayuga Vault

1100 Soquel Ave

Santa Cruz, CA

<http://www.princemyshkins.com>

<http://www.charlieking.org>

<http://www.royzimmerman.com>

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know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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155. **Urayoan Noel**
Boringkén launch party

Thu 8 May 2008

Amigos

For those of you in the NYC area, I will be presenting my new book of poems en español, Boringkén, on Friday night. Wine and polemics will be plentiful. See details below.

Urayoán Noel

myspace.com/urayoannoel

WHAT: Boringkén launch party

WHEN: Friday, May 9, 2008, 7PM sharp

WHO: reading/musical performance by Urayoán Noel and Monxo López

WHERE: Haven Gallery, 50 Bruckner Blvd., South Bronx.

Take the 6 train to the first stop in the Bronx (3rd Ave/138th Street) and walk west (towards the river) to Bruckner Blvd.

HOW MUCH: Gratis!

Copies of the book will be for sale

For more info go to: <http://spanicattack.com/alamala.html>

ABOUT THE BOOK

Boringkén

Ediciones Callejón / La Tertulia (San Juan)

2008

Boringkén is a book of poems with rock/poetry CD, the latest collaboration between Urayoán Noel (Las flores del mall; Kool Logic) and composer Monxo López (Spanic Attack). It's a text-sound hybrid, a pro-forma performance: Boringkén is the (com)promised land of tourists in tedium ("the boring Barbie with her boring Ken!"), impossible cities, botched tropics, terrorists in walkups, and leather-clad bankers. Seventeen poems that oscillate between litany and parody, between the stage and the stanza, tuned to electrobeats and lounge-plena. It's postpunk poetry for the shopworn masses.

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

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156. **Jennifer Karmin**

THE WIDOW PARTY: Poet's Theater this weekend

Thu 8 May 2008

THE WIDOW PARTY

Patrick Durgin

Johannes Gálfransson

Lisa Janssen

Jennifer Karmin

Jacob S. Knabb

Joyelle McSweeney

James Shea

MAY 9 & 10 at 8pm

MAY 11 at 7pm

\$12 / \$10 for students

at LINKS HALL
956 Newport
Chicago, IL
<http://www.linkshall.org>

A collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other.

The wars have changed, but the appetite for images in America has not. The Widow Party comprises a Buffalo Bill dumb show at the end of time, a rootinâ€™ tootinâ€™ aeschatology with sound effects and featuring Pentagon-bankrolled expert commentary by Britney Spears. With miracle twins Hannie Oakley and Annie Weiner, a Declamation which will be an explanation and evaluation of all that has come before, two Widows, a Reporter, Crash, Walter Cronkite, You, and Satchmo. At the conclusion of the performance, time will also conclude. Please extinguish.

As Walt Disney has observed, itâ€™s easier to imagine the end of the world than the end of capitalism.

Presented as part of the festival
Returning from One Place to Another: A Poet's Theater Showcase
<http://www.linkshall.org/08-pp-may.shtml>

Curated by John Beer
May 2008
Chicago, IL

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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157. **Adam Fieled**
PFS Post: UK poet Kelvin Corcoran
Thu 8 May 2008

Check out seven poems from UK poet Kelvin Corcoran, from his series Madeleine's Letter to Bunting, on PFS Post:

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

Books!

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

"Opera Bufo"

<http://www.lulu.com/content/1137210>

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

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158. **David Seaman**

writing on lettrism

Thu 8 May 2008

Hello. I am joining this conversation because it came up in a google alert about lettrism. I am happy to see the interest in the subject.

I am the English side of the lettrist pages, translator and author of much of what is there. I am also working on a book about Lettrism, and in conversation with a publisher about it.

For fun writing about the early years, see Lipstick Traces and The Tribe.

David

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159. **Philip Metres**

On the 60th anniversary of the founding of Israel

Thu 8 May 2008

On the 60th anniversary of the founding of the state of Israel, I think about the incredible founding of the state against all odds, and also the terrible losses that it meant for Palestinians. I also go back to the poetry of Yehuda Amichai, indisputably one of Israel's most important poets. As the celebrations ensue, the fireworks and flags, I think of the complex portrait that Amichai paints in this little poem, "Jerusalem," about what fireworks and flags distract us from.

"Jerusalem"

On a roof in the Old City
laundry hanging in the late afternoon sunlight,
the white sheet of a woman who is my enemy,
the towel of a man who is my enemy,
to wipe off the sweat of his brow.

In the sky of the Old City,
a kite.
At the other end of the string,
a child
I can't see
because of the wall.

We have put up many flags,
they have put up many flags.
To make us think that they're happy.
To make them think that we're happy.

(by Yehuda Amichai, from *The Selected Poetry of Yehuda Amichai*, translated by Chana Bloch and Stephen Mitchell).

shalom.salaam.peace.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [REDACTED] (work)
fax: [REDACTED]
<http://www.philipmetres.com>
<http://www.behindthelinespoetry.blogspot.com>

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160. **mIEKAL aND**

Teacher fired for refusing to sign loyalty oath

Thu 8 May 2008

Teacher fired for refusing to sign loyalty oath

<http://www.latimes.com/news/local/la-me-oath2-2008may02,0,6280956.story>

LET GO: "I wanted it on record that I am a pacifist," Wendy Gonaver said. She wants an apology and a teaching job for next year. Cal State system ousts another instructor who objects on religious grounds to a pledge adopted by California in 1952 to root out communists.

When Wendy Gonaver was offered a job teaching American studies at Cal State Fullerton this academic year, she was pleased to be headed back to the classroom to talk about one of her favorite themes: protecting constitutional freedoms.

But the day before class was scheduled to begin, her appointment as a lecturer abruptly ended over just the kind of issue that might have figured in her course. She lost the job because she did not sign a loyalty oath swearing to "defend" the U.S. and California constitutions "against all enemies, foreign and domestic."

The loyalty oath was added to the state Constitution by voters in 1952 to root out communists in public jobs. Now, 16 years after the collapse of the Soviet Union, its main effect is to weed out religious believers, particularly Quakers and Jehovah's Witnesses.

As a Quaker from Pennsylvania and a lifelong pacifist, Gonaver objected to the California oath as an infringement of her rights of free speech and religious freedom. She offered to sign the pledge if she could attach a brief statement expressing her views, a practice allowed by other state institutions. But Cal State Fullerton rejected her statement and insisted that she sign the oath if she wanted the job.

"I wanted it on record that I am a pacifist," said Gonaver, 38. "I was really upset. I didn't expect to be fired. I was so shocked that I had to do this."

(more online)=

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161. **Katalanche Press**

New chapbook by Kimberly Lyons, Phototherapique

Thu 8 May 2008

We're pleased to announce a new release from Katalanche Press, published in collaboration with Portable Press at Yo-Yo Labs:

Phototherapique
by Kimberly Lyons
(saddle stapled, 44 pgs.)
\$7.50

Check it out at our website, along with a sample poem:

<http://katalanchepress1.blogspot.com/>

Purchases can be made through Paypal, or by check (payable to Michael Carr) sent to:

Katalanche Press
c/o Michael Carr
50 Plymouth St. #1
Cambridge, MA 02141

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162. **Barry Schwabsky**
Re: poetry and abstraction
Thu 8 May 2008

Given that Williams was about twenty to thirty years older than the Abstract Expressionist painters, the notion that he acquired from them a love of the material world seems very dubious

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

From: Joel Weishaus <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 7 May, 2008 3:32:47 PM

Subject: Re: poetry and abstraction

Let's not forget that Robert Creeley was there, in the fist of it. I suspect his unique way of tensing a line, and his ear for gravity, developed in conversations with Abstract Expressionist painters.

Add to this William Carlos Williams, whose love of the material world was born from AE paintings.

-Joel Weishaus

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

From: "Joel Lewis" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 06, 2008 9:53 PM

Subject: Re: poetry and abstraction

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who, like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day (University of Nebraska publishes his collected poems). He jumped off the Golden Gate Bridge in 1955.

Joel Lewis

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163. **Michael Heller**

READING

Thu 8 May 2008

The following event takes place at:

Medicine Show

549 West 52nd St. (between 10th and 11th Ave.), New York

\$5 admission

Reservations requested to ensure seating: [REDACTED]

This program is funded by the New York State Council on the Arts, a state agency.

Monday, May 19, 7:30 pm-- MICHAEL HELLER & GEORGE WITTE

These Are The People In Your Neighborhood

Michael Heller-- Michael Heller is a poet, essayist and critic. Recent books include *Exigent Futures: New and Selected Poems*, *Uncertain Poetries*, a collection of his essays, and *Earth and Cave*, a memoir of Spain in the 60s. Forthcoming in 2008 are *Eschaton*, a book of poems, *Speaking the Estranged*, essays on the work of George Oppen and *Marble Snows: Two Novellas*. Among his many awards are the Di Castagnola Prize of the Poetry Society of America and grants from the National Endowment, NYFA and The Fund for Poetry.

George Witte's first book, *The Apparitioners*, was published by Three Rail Press in November 2005; please visit

<http://www.threerailpress.com/> for more information or to buy the book. His poems have appeared in *The Atlantic*, *Boulevard*, *Gettysburg Review*, *Kenyon Review*, *Poetry*, *Prairie Schooner*, *Ploughshares*, *Southwest Review*, *Shenandoah*, and elsewhere.

For more information, please call Gary Heidt at [REDACTED] [REDACTED]

###

Speaking The Estranged: Essays on the Work of George Oppen (2008); *Uncertain Poetries: Essays on Poets, Poetry and Poetics* (2005) and *Exigent Futures: New and Selected Poems* (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html>

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164. **mIEKAL aND**

Re: poetry and abstraction

Thu 8 May 2008

I've been meaning to add Abraham Lincoln Gillespie, my favorite abstract writer of the early 50s... Tho dismissed by many as a Joyce imitator, his approach to language in the 40s & 50s is really in a world by itself. The Syntactic Revolution (Out of London Press, 1970) is well worth the buy if you find one hiding in a bookstore.

& thanks to Joel L for the Weldon Kees nod. Led me to a detailed New Yorker article on his disappearance & life...

http://www.newyorker.com/archive/2005/07/04/050704crat_atlarge

~mIEKAL

On May 7, 2008, at 7:31 PM, ric carfagna wrote:

The core artists (Pollack, Kline, Newman, Still, Rothco, etc.) which constituted the abstract expressionism movement primarily eschewed the concept of figuration as well as representation.

Poet such as Ashbery, Creeley, O'Hara and others mentioned , while transcending what was considered the 'norm' of poetry,

never sought to make their poetry into works of total abstraction; at least not in the ways that the visual artists endeavored to portray.

Poets I had in mind were ones similar to those included in the Imagining Language book edited by Jed Rasula and Steve McCaffery.

But I guess the question is: can poetry actually 'not' represent, insofar as it is a written medium, no matter how it is presented?

I think of John Cage and his theory of representation and association. It then becomes an issue of relativity to the individual apprehending

the medium in question.no?

Ric

----- Original Message ----- From: "Joel Lewis" <[REDACTED]>
To: <[REDACTED]>

Sent: Wednesday, May 07, 2008 12:53 AM

Subject: Re: poetry and abstraction

One poet who was deeply involved in Ab Exp movement was the poet Weldon

Kees. He studied with Hans Hoffman and exhibited his work in group shows w/

Pollock. He was close to Clement Greenberg, who commissioned him for cover

art of Partisan Review. He also had a couple of solo exhibits in this late

40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who, like Pollock,

avored Chicago and swing styles) and sharp critic. His poetry, though

formalist, avoided much of the New Critic claptrap of the era and is a quite

interesting counterpoint to the open form movements of his day(University of

Nebraska publishes his collected poems) . He jumped off the Golden Gate

Bridge in 1955.

Joel Lewis

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165. **Mark Weiss**

Re: poetry and abstraction

Thu 8 May 2008

Nope. Williams was tight with the first generation American modernists, gathered around Stieglitz' two galleries. Though a couple of them were abstractionists--Hartley for a few years, Dove most of the time--none of them were much like the abstract expressionists. Closer, many of them, to Cubism, including the realist Charles Demuth, a close friend of WCW. The Whitney did an exhibit it must be twenty years ago, WCW and the American Scene 1920-1940. The excellent catalogue is still around.

Mark

At 10:32 AM 5/7/2008, you wrote:

>Let's not forget that Robert Creeley was there, in the fist of it. I

>suspect his unique way of tensing a line, and his ear for gravity,

>developed in conversations with Abstract Expressionist painters.

>
>Add to this William Carlos Williams, whose love of the material
>world was born from AE paintings.
>
>-Joel Weishaus
>
>
>----- Original Message ----- From: "Joel Lewis" <[REDACTED]>
>To: <[REDACTED]>
>Sent: Tuesday, May 06, 2008 9:53 PM
>Subject: Re: poetry and abstraction
>
>
>>One poet who was deeply involved in Ab Exp movement was the poet
Weldon
>>Kees. He studied with Hans Hoffman and exhibited his work in group shows
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>>favored Chicago and swing styles) and sharp critic. His poetry, though
>>formalist, avoided much of the New Critic claptrap of the era and is a quite
>>interesting counterpoint to the open form movements of his day (University
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>>Nebraska publishes his collected poems) . He jumped off the Golden Gate
>>Bridge in 1955.
>>
>>Joel Lewis

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166. **amy king**

POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

In 2007, the "artist"™ Guillermo Vargas Haba
THE STORY:

In 2007, the "artist"™ Guillermo Vargas Habacuc, took a dog from the
street, tied him to a rope in an art gallery and began starving him to death. For
several days, the "artist"™ and the visitors of the exhibition watched,

emotionless, the shameful "masterpiece" based on the dog's agony, until eventually he died.

Does THIS sound like art to you?

But this is not all! the prestigious Visual Arts Biennial of Central America decided that the "installation" WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Let's STOP HIM!!!! Sign the petition:

<http://www.petitiononline.com/ea6gk/petition.html>

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: <http://www.petitiononline.com/13031953/petition.html>

Please do it. It's free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE "ARTIST" himself!: "I knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of C3rdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed."

~~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacuc's involvement in the 2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:  
<http://www.petitiononline.com/ea6gk/petition.html>  
â€“from Artist Guillermo Vargas - Habacuc

---

<http://www.amyking.org>

---

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167. **Bill Dunlap**  
*Some poetry-related drawings here*  
*Thu 8 May 2008*

---

Some poetry-related drawings here:  
<http://www.billdunlap.com/drawing/viewA17.html>

---

Be a better friend, newshound, and  
know-it-all with Yahoo! Mobile. Try it now.  
[http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)

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168. **Marcus Bales**  
*Re: POL: Prevent the “Artistic” Death of Another Innocent Animal*  
*Thu 8 May 2008*

---

What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.

So, is anything art that anyone says is art, or are there some things that just aren't art? And if starving a dog to death in a museum is not art, WHY is it not art if the artist says it is?

Marcus

On 8 May 2008 at 10:34, amy king wrote:

*In 2007, the 'artist' Guillermo Vargas Haba  
THE STORY:*

*In 2007, the 'artist' Guillermo Vargas Habacuc, took a dog from  
the  
street, tied him to a rope in an art gallery and began starving him  
to  
death.*

*For several days, the 'artist' and the visitors of the  
exhibition  
watched, emotionless, the shameful 'masterpiece' based on the  
dog's  
agony, until eventually he died.*

*Does THIS sound like art to you?*

*But this is not all... the prestigious Visual Arts Biennial of  
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*Let's STOP HIM!!!! Sign the petition:  
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*Here is another petition that is 2 million signatures strong. Please  
feel free to sign it as well:  
<http://www.petitiononline.com/13031953/petition.html>*

*Please do it. It's free of charge, there is no need to register,  
and  
it will only take 1 minute to save the life of an innocent  
creature.*

*AND, for those of you saying "This is all a hoax, etc," here is  
a direct quote FROM THE 'ARTIST' himself!:  
"I knew the dog died on the following day from lack of food.  
During the  
inauguration, I knew that the dog was persecuted in the evening  
between  
the houses of aluminum and cardboard in a district of Managua. 5  
children who helped to capture the dog received 10 bonds of  
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for their assistance. The name of the dog was Natividad, and I let  
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*dog  
was a shameless media show in which nobody does anything but to  
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or to watch disturbed. In the place that the dog was exposed remain  
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metal cable and a cord. The dog was extremely ill and did not want  
to  
eat, so in natural surroundings it would have died anyway; thus  
they  
are all poor stray dogs: sooner or later they die or are  
killed."*

*~~~~~*

*To be fair (with lots of comments from Costa Ricans):*

*In his defence, the artist has claimed that what he was attempting  
to prove was that those who saw the suffering of the dog just walked  
on  
by and that if it had been left on the street to die, no-one would  
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even known of its existence.*

*It has also been reported that the dog did not die but escaped,  
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that it had been fed by Vargas and was only tied up during the  
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opening times. It has not been possible to confirm this.*

*The Managua exhibition attracted worldwide attention and many  
people  
believe it to have been an act of cruelty rather than art. A  
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has been started in an attempt to prevent Habacuc's involvement in  
the  
2008 Biennial and from repeating the spectacle.*

*If you would like to sign the petition, visit:  
<http://www.petitiononline.com/ea6gk/petition.html>  
-from Artist Guillermo Vargas - Habacuc*

---

*<http://www.amyking.org>*

---

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--

*No virus found in this incoming message.  
Checked by AVG.  
Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date:  
5/7/2008 5:23 PM*

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169. **Marcus Bales**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Thu 8 May 2008*

---

[http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

*In 2007, the `artist´ Guillermo Vargas Haba  
THE STORY:*

*In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from  
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*AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE `ARTIST´ himself!:  
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*~~~~~*

*To be fair (with lots of comments from Costa Ricans):*

*In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have*

*even known of its existence.*

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-from Artist Guillermo Vargas - Habacuc*

*<http://www.amyking.org>*

---

*Be a better friend, newshound, and  
know-it-all with Yahoo! Mobile. Try it now.  
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Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date:  
5/7/2008 5:23 PM*

[↑ Contents](#)

170. **Barry Schwabsky**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Thu 8 May 2008*

---

I notice that there are no traceable sources for your account of the "dog exhibition" (including no source for the quotation from the artist). This is consistent with all the e-mails I have been getting about this over the last few weeks. Wikipedia does have a fairly well-sourced account from which I quote this:

In 2007 Guillermo Vargas took a stray dog from the streets of Managua, Nicaragua, and tied it to a short leash in an art gallery, titling his exhibit "Eres Lo Que Lees" ("You Are What You Read"). Photographs appeared on the Internet showing a emaciated dog, tied to a wall by a length of rope in a room full of standing people, with the title of the exhibit written on the wall in dog food. The outrage triggered by the exhibit spawned allegations that the dog, had been left to starve to death; these allegations quickly spread internationally via blogs, e-mails, and other unconfirmed sources. However, other than a three-hour period during which the dog was on display as part of Vargas' exhibit, the gallery alleges the dog was not tied up, and was fed with food brought in by Vargas himself. There are no indications in the photos of where or when they were taken, nor of who took them. Juanita Bermúdez, the director of the CÃ³dice Gallery, was quoted in La Prensa as saying that the animal was fed regularly and was only tied up for three hours on one day before it escaped. Upon conducting a probe, the Humane Society was informed that the dog was in a state of starvation when it was captured and escaped after one day of captivity; the Humane Society also acknowledged, in reference to reports that the dog had been starved to death, "the facts [had] been misconstrued in some news articles"; however, the organization also categorically condemned "the use of live animals in exhibits such as this." This matter was brought to the attention of the World Society for the Protection of Animals (WSPA), who investigated the issue found it had enough merit to take action, and are satisfied that no animals will be abused during the upcoming Biennial, exhibition.

Go to [http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas) for the complete entry with citations.

Incidentally, live animals (including humans) have been exhibited as art for a long time. Both Richard Serra and Jannis Kounellis, for example, exhibited live horses in galleries in the late '60s. Gino de Dominicis presented a person with Down's Syndrome under the title *Second Solution of Immortality: The Universe Is Immobile* at the Venice Biennale in 1972, a work that was recreated after the death of de Dominicis by the Wrong Gallery (Massimiliano Gioni, Maurizio



Cattelan, Ali Subotnick) for the 2006 Frieze Art Fair in London. (See <http://www.guardian.co.uk/uk/2006/oct/12/arts.friezeartfair2006>.)

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 8 May, 2008 6:34:14 PM

Subject: POL: Prevent the "Artistic" Death of Another Innocent Animal

In 2007, the "artist"™ Guillermo Vargas Haba

THE STORY:

In 2007, the "artist"™ Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death. For several days, the "artist"™ and the visitors of the exhibition watched, emotionless, the shameful "masterpiece"™ based on the dog's agony, until eventually he died.

Does THIS sound like art to you?

But this is not all! the prestigious Visual Arts Biennial of Central America decided that the "installation"™ WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Let's STOP HIM!!!! Sign the petition:

<http://www.petitiononline.com/ea6gk/petition.html>

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: <http://www.petitiononline.com/13031953/petition.html>

Please do it. It's free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE "ARTIST"™ himself!: "I knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of C<sup>3</sup>rdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed."

~~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacucâ€™s involvement in the 2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:
<http://www.petitiononline.com/ea6gk/petition.html>
â€”from Artist Guillermo Vargas - Habacuc

<http://www.amyking.org>

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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171. **Murat Nemet-Nejat**

Re: poetry and abstraction

Thu 8 May 2008

Jim,

You are focusing on a very crucial issue. I will propose a reverse concept: the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications of language do not enter. In that way it (the visual) may be a less concrete space than language is. It is important to distinguish between two opposing extremities in the concept of an image. On the one side, there are forces pushing the image to become a "logo," specific, possessive, manipulative, finally leading towards commerce, fixed reactions, political power. On the other side, one case what I would call "photographic image," which is porous, elusive opening spaces through which a mental dialogue can occur.

Ciao,

Murat

On Wed, May 7, 2008 at 9:29 PM, Jim Andrews <[REDACTED]> wrote:

however abstract images may be, they are particular and concrete in a way that only language need not be.

images are extraordinarily helpful in understanding mathematics but they cannot negotiate its generality, the extent of its abstraction.

image begins to change to language when an image begins to lose its particularity and become a placeholder for a class.

art of language+image is forever exploring the borders between the concrete and abstract, the tipping points of the particular into the general, the 'real' into the 'imaginary', the simultaneous instants when a cigar is just a cigar and when it is not.

ja
<http://vispo.com>

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172. **David Chirot**

Fwd: Jewish Voice for Peace: Remembering the Nakba during Israel's 60th anniversary

Thu 8 May 2008

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

From: Jewish Voice for Peace <[REDACTED]>

Date: Thu, May 8, 2008 at 6:48 AM

Subject: Remembering the Nakba during Israel's 60th anniversary

To: [REDACTED]

Remembering the Nakba during Israel's 60th anniversary

Today, Jews around the world are celebrating the 60th anniversary of the founding of the state of Israel. These celebrations reflect the understandable joy of Jews who view Israel as the symbol of 60 years of freedom from centuries of persecution, culminating in the Holocaust. Nevertheless, not all Jews will be celebrating.

Download Fact Sheets Now

What was the Nakba? Who are the Mizrachi Jews? Was there a population exchange between Middle Eastern Jews and Palestinians? Find out the answers

to these questions and more in our fact sheets written by Sephardic scholar Ilise Cohen. Go to our online Nakba resource center to get your fact sheets now.

While Israel provided a safe haven for countless Jewish refugees who had nowhere else to go, many of them members of our own families, the terrible fact is that over 700,000 Palestinians were made into refugees to make room for the future state of Israel. Sixty years and several generations later, that number has swelled to an estimated 7 million. Many live in 58 registered refugee camps dispersed throughout the Middle East, and some 4 million Palestinians in the Occupied Territories continue to endure reprehensible collective punishment to this day.

That is why the creation of the state of Israel, an occasion marking great celebrations for many Jews throughout the world, is known as the Nakba, or the Catastrophe, to Palestinians.

And that is why many of us will not be celebrating, for as long as Palestinians are still fighting for their fundamental human rights, we can not rejoice.

Any peaceful future depends on recognizing both the Palestinian and the Israeli narrative. And yet, just as the names of over 400 pre-1948 Palestinian towns and cities have been deliberately erased from maps, the history of the Palestinian Nakba itself has been all but erased from consciousness.

At Jewish Voice for Peace, we cannot participate in celebrations that erase both the history and modern-day injustices experienced by Palestinians. It is precisely this rendering invisible of Palestinian experience and claims for justice that makes reconciliation between Israelis and Palestinians impossible. We choose instead to remember, to know, and to work towards justice and self-determination for both peoples. As Jews and Palestinians, our pasts are intertwined, and so too are our futures.

Today, because much of the world has forgotten, we remember that:

In April, 1948, the same month as the infamous massacre at Deir Yassin, Plan Dalet was put into operation. It authorized the destruction of Palestinian villages and the expulsion of the indigenous population outside the borders of the state.

On May 22, 1948, Jewish soldiers from the Alexandroni Brigade entered the house of Tantura residents killing between 110-230 Palestinian men.

On October 28, 1948, in the village of Dawayameh, near Hebron, Battalion 89 of the 8th Brigade occupied the village. Israeli soldiers said of the massacre that babies... skulls were cracked open, women raped or burned alive in houses,

men stabbed to death. 145 men, women and children were killed. Over 450 went missing, of which 170 were women.

Commemorate the Nakba: Mother's Day Action

JVP has joined with Adalah-NY in this action asking mothers to sign this letter urging a Mother's Day boycott of notorious illegal settlement builder and diamond dealer Lev Leviev.

Under the Universal Declaration of Human Rights, every person "has the right to leave any country, including his own, and to return to his country." Israel has never accepted the legitimacy of this basic human right as a basis for peace negotiations, whether by return, compensation, or resettlement. Surely it is now time to acknowledge the narrative of the other, the price paid by another people for European anti-Semitism and Hitler's genocide. As the late Palestinian intellectual Edward Said emphasized, "Like it or not, this is the historical reality. We must better understand them, and they must better understand us. We must make clear the link between the Shoah (the European Jewish Holocaust) and the Nakba (the Palestinian catastrophe of 1948). Neither experience is equal to the other, and neither should be minimized."

Many of us will not celebrate as long as Israel continues to violate international law, inflicts a monstrous collective punishment on the civilian population of Gaza, and continues to deny to Palestinians their human rights and national aspirations.

We will celebrate when Arab and Jew live as equals in a peaceful Middle East.

* See Palestinian group BADIL for facts and figures on Palestinian refugees.

Jewish Voice for Peace has prepared a resource center and footnoted downloadable fact sheets about both the Nakba and the story of Jews of the Middle East. Please go here.

Please tell us what you think.

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173. **Barbara Jane Reyes**

Two new publications from Portable Press at Yo-Yo Labs

Thu 8 May 2008

TWO NEW PUBLICATIONS FROM PORTABLE PRESS AT YO-YO LABS

Kim Lyons's™ Photothērapique

\$7.50

a Portable Press at Yo-Yo Labs & KatalanchÃ© Press collaborative publication

Barbara Jane Reyesâ€™™ Cherry

\$6.50

<http://yoyolabs.com/poetry2008.html>

Please visit the Portable Press at Yo-Yo Labs website to order with Pay Pal:

<http://yoyolabs.com/>

Or send check made out to Brenda Iijima using the below address.

<http://yoyolabs.com/poetry2008.html>

=====

Portable Press at Yo-Yo Labs

Brenda Iijima

596 Bergen Street

Brooklyn, NY 11238



yoyolabs.com/

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174. **David Chirot**

Fwd: Arab/Muslim American Comedy Sunday Eve. on PBS

Thu 8 May 2008

You may like this PBS special airing Sunday night about the rise of Middle Eastern-American comedy. It was shot over 3 years and they profile 5 of us in it.

It airs nationally this Sunday at 10:00 PM on PBS in NYC, LA, and DC and different times in other markets.

Hope you are well!

Dean Obeidallah

http://www.pbs.org/weta/crossroads/about/show_standup.html

Also if you missed my appearance on ABC's "The View" last week promoting the special, here is the link to see it on Youtube: <http://www.youtube.com/watch?v=UeWqqaclQxI>

Breaking down stereotypes one joke at a time It's an age-old American tradition: immigrant groups take up comedy to fight against discrimination. One path to understanding is to make people laugh. Now Muslim-Americans have come forward to help dismantle the stereotypes and hatred that have surged

since September 11, 2001. **STAND UP: Muslim American Comics Come of Age** is the story of five comedians: Ahmed Ahmed, Tissa Hami, Dean Obeidallah, Azhar Usman and Maysoon Zayid. Tissa Hami performs part of her comedy routine in the traditional Muslim hijab. Each of these artists felt the aftershock of 9/11 personally. At a time when people of Middle Eastern origin were advised to lay low, they all chose to stand up - and tell jokes. This film explores how they are responding to 9/11, each in a different way, but all using humor to define who they are. **STAND UP** is the story of Ahmed's battle to get beyond playing "Terrorist No. 4." It's about Obeidallah's journey to discover his Arab heritage. It's about Zayid's resolve to turn being "a Palestinian Muslim woman virgin with cerebral palsy from New Jersey" into a career asset. It's about Usman's quest to become the Muslim comedy role model he himself never found. It's about Hami's determination to challenge American conceptions about Muslim women. "We can't define who we are on a serious note because nobody will listen. The only way to do it is to be funny about it." - Ahmed Ahmed. From false arrests to death threats, these comics face challenges from both mainstream America and within the Muslim community. All are at critical points in their careers, each evolving differently as a comic. But they are all striving for one thing: to break through the typecasting and achieve mainstream comedy success. Following in the footsteps of comics such as Lenny Bruce, Richard Pryor, George Lopez, and Margaret Cho, they are using stand-up comedy to make the case for Arab and Muslim inclusion in the American "public square." Above all, **STAND UP: Muslim American Comics Come of Age** is an American story. Which means almost anything is fair game for a laugh.

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175. **Murat Nemet-Nejat**
Re: "Re" & Brakhage & Poetry

Thu 8 May 2008

Dear David,

Once again, an absolutely! (absolutely?, the black magic inside the computer made me, or did it itself, write absolutely) stunning post.

Did you know that Melville had bad eye problems and did not read Shakespeare until in his thirties (?) when he discovered an edition of Shakespeare's works with very large prints. Then, he wrote **Moby Dick**. Olson mentions that in **Call Me Ishmael**. In indirect ways, Olson is comparing Brackage to Melville, which is of course both an insightful comment and a huge compliment.

The connection between bad eyesight and vision (prophecy, magic, the Tiresias connection), I write about it also in my essay "Eleven Septembers Later" where, discussing Benjamin Hollander's work as an example of Film Lumiere, point to his account of how "Onome," one of the two works in *Levinas and the Police*, came about. He was sitting in a completely darkened room. On impulse, he scribbled a word on a piece of paper on the table. What he found was "onome" (*Oh! no, me!*). I wonder why Olson objected to puns. Did he associate them with academic (new criticism) formalism? Of course, puns are at the heart of this new language universe, its rhizomes.

"Illuminations," "commentaries," digressions, anatomies ("anthologies"), these basically archaic forms, both explore the relationship between the visual and language (illuminations in the medieval and Persian manuscripts) and create rhizomic structures (*The Talmud*). Commentaries in *The Talmud* are burns into single words, creating a sacred, communal text of Jewish life. A commentary is a new space a word opens. In "Eleven Septembers Later," I call *The Talmud* a literary example of Film Lumiere. Your account of your meeting with Brackage has the feel of a dream, as does the all night vigil between Brackage and Olson. Brackage, painting into films, carving wounds in them. Through them, "mythos" (of the mouth) turns an experience of the eye. (Has anyone seen Brackage's mind boggling film of autopsies as they are taking place?) One should not forget the burns Papaditsas (the possessor of original texts) makes in the manuscript, creating gaps/holes/spaces, in Kent Johnson's *The Miseries of Poetry*. Your own ruBEings another example of that?

It seems to me what this thread is about the nature and form of sacredness (particularly in a secular society). Aren't major sacred texts, *The Bible*, *The Odyssey*, the Veda manuscripts, etc., basically anthologies, in their sacred avatars full of digressions, repetitions, superimpositions, in this form being supreme examples of hypertexts, with anonymous authorships, heteronyms, etc.?

I am in the process of reading Chris Funhauser's fascinating new book *Prehistoric Digital Poetry*. It has begun to occur to me how much the web, with its infinite number of links, digressions, commentaries, in its dialectic and, in my opinion not so easy relation between word and image, has the form of a sacred text. I do not think this is arbitrary and has a lot to do with the stunning and paradoxical nature of the web as a medium.

Enough for now.

Ciao,

Murat

On Wed, May 7, 2008 at 1:38 PM, David Chirot <[REDACTED]> wrote:

Dear Barry Murat & Tom:

The Fall 1963 Film Culture issue number 30 is a Brakhage issue in its entirety and concludes with an appropriately huge, long letter called "Eastern Conference" written by Brakhage to his wife Jane on 17 May 1963, recounting in great detail his first meeting and into the night/morning conversation with Charles Olson in Gloucester. The letter is written at two different points of time on the following day, so that the second section becomes more exposition of ideas than the first, which essays to get a sense more direct of the actual spoken conversations. (Brakhage had gone there in company of poet Gerrit Lansing.)

Olson confronts Brakhage with the question of "FOCUS." Brakhage is startled to discover that Olson is reminding him ("stop trying to defend the fact that you are, indeed, myopic") that the film maker, like the poet, is near-sighted; Olson noting that Brakhage had thrown away his glasses at age 18.)

{ "Myo Pics Shortsighted Stop Gap" was a headline in old spoofs of Variety i used to make to go with "reviews" of non-existent films, which in a sense is a way of making the films exist. }

The discussion is, to be sure given the participants, very "wide-ranging," and reads now like a deep dive into an "oceanic" language--very much in the spirit of the times and persons--in which Myth and Magic, Duncan's Adam, Jesus and the economic situations of the arts are swirling about, with the near-sighted artists, via a remark of Brakhage's re Lascaux, finding (near-sighted) Focus in Olson's disquisitions of Pleistocene humans painting with faces close to cave walls.

{ While reading the letter, I kept reframing it in my head as a piece by Robert Smithson, using something like the methods of "A Tour of the Monuments of Passaic, N.J." applied to the flowing masses of materials here . . . Smithson's "art if is to be art needs to a container," though, not unlike Olson's "Limits are what any of us are inside of," that Creeley writes of in an early essay.)

Brakhage is very intrigued that Olson has told him that "With you Brakhage it is at this point a question of focus--it is not?" This perception of Olson's re Brakhage's focus of perception seems implicitly to border on the question of magic, which is never very far from Brakhage's thoughts throughout the conversation, although he does confess in the letter being careful not to raise the issue too much. The issue does come to the fore at the conclusion--in the letter--of the exchange, echoing the earlier discussion of "temptation": "You are not a black magician--you are white magician," Olson says, "and

that is a very difficult, dangerous thing to be in a time like this . . . I mean how much we are each of us drawn to evil in such a time, how easy it is, how each of us falls into all ways, that is because of all the ways."

This cautionary statement echoes an earlier observation of Olson's. Prior to the "focus on focus" so to speak, Olson, taking off from Brakhage's critique of drama and the loss of masks, says, "Yes, we must, must get rid of drama, at all costs--I mean, even get rid of narrative--the temptation, you hear?"

Olson also critiques the continual uses of puns, "that dispersal of my newer writing," in Brakhage's writing, advising to "keep it simple" (Brakhage's words) "Keep focused," so to speak--though given the way in which both Brakhage and Olson seem in conversation at least, to use focus as a way of creating a hole through the object, and entering into an opening out, as in cave exploration, the focus seems to continual "take off" as it were into the mythic and magic.

The emphasis on ridding one of the temptations of "evil," not to mention puns, narrative and drama, is the spiritual undertow that seems to be pulling both artists towards myth, and for Brakhage at the time, magic. (More specifically, Duncan's conceptions of it as well as Tolkien's.)

And also for Olson, psilocybin and various Hopi and Maya examples.

All the while that the artists discuss artefacts and Olson hauls some actual ones out of various heaps, the conversation and account are turning into an artefact in themselves, their language, references, allusions, concerns, at once flowing in time and preserved in amber. An Anarkeyology of the mind and eye operate simultaneously as an opening of a cave as it were into the past and at the same, a Tour of the monuments.

The dismissal of the puns by Olson fortunately Brakhage doesn't pay attention to--as puns are openings as much as cave mouths for sure, or Black Holes to elsewhere.

As a piece of writing, the letter is very interesting, to me at any rate, in terms of the continual punning, the continual digressions on digressions, the wanting to get things "write/right," and at the same time as one essays fixing them ,seeing them begin to move off, elusively--indeed, for Brakhage, take off into the skies which can be a bug close up observed or the Dog Star. (Olson had his Dog Town and Brakhage his Dog Star Man.) Brakhage's writing is a form of charting a journey into Vision as it is happening, making it perhaps "allegorical" more by far than "dramatic." In that since of "as it is

happening" it's also not unlike Bataille's conception of the recit, which includes the allegorical Vision-Voyages of Moby Dick and Rimbaud's A Season in Hell. Read as kind of distant Prelude to the first edition of the Brakhage Lectures (1972, with a Forward by Creeley) one's very much struck with the ways in which Brakhage continually is working not only with Vision in all its senses, but also with writing. Many of the devices in embryo in this letter and others of Brakhage's early texts, find themselves put to an ever widening range of explorations and adventures in the self-awareness they continually reflect on while indeed providing their own versions of the recit.

A kind of dream for me at the time, I got to meet Brakhage some great time ago and talk about writing and film with him, except[t the kind we spoke of was in a sense at three "[superimposition" as it were. That is, I was taking some lines of Rimbaud from various poems and prose pieces, as images, and filming them as not a "description/illustration" but a crude form of "illumination" in the various senses of the word. On top of the images then one proceeds to scratch, burn, make small tears and holes in the film itself, to in a sense make even more present a sense of "Illumination" by "light flowing through the darkness," "light coming in from the outside" and so forth. Take an image, series of them of a burning chemical fire at a dump, and then burn through into the film--or slashes creating flashes and the like. If the Word can be made flesh, then why not the film itself? The film as a skin or membrane of vision and at the same time an obstruction in a sense--

So did tearing and burning constitute a wounding, a form of "cutting" with the "cuts" made by editing, which must then be "sutured"--turning the cinema into a form of operating theater so to speak--

From there we got into discussing fire itself, looking into fire, as a way of finding images, flickerings, castings of shadows, dance of elongated and abruptly shortened forms and the continual alteration of colors, an example of a form of creation that lives not only via destruction but as its own self destruction, its "all consuming desire" in the end extinguishing it--leading to discussion of stars.

I hadn't thought of this conversation until today writing this, which is rather odd as of about a year have started using burning and cutting in paintings--in fact a series working on of late--several are in the new issue of Otoliths)--is called the Cinema of Catharsis--

(Issue 30 of Film Culture has layout by George Maciunas, with a wide strip at top on front saying Film Culture and wrapping around to on back Fluxus ad stapled to corrugated cardboard cover, with on the front a hole through which one sees the silvery negative print eye of

Brakhage's face, this page followed by the positive of the image--his face in both cases taking up the page entire--)

On Tue, May 6, 2008 at 8:16 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

When I was referring to Stan Brackage in terms of poetry and Abstract Expressionism is because Brackage consistently connects his "abstract expressionist" quick moving, short films (a dart's instantaneous license) to language, to specific titles. Most of them have commentaries, somewhat the way mentions Grenier did with his poem drawings, which I also witnessed at The Poetry Project. Brackage is very aware of the conflict between the eye and the word. In relation to of of his pieces (it might be mothlight, but I am not sure), he says that the word myth derived from the word mouth. He wanted to create a myth completely made, expressed with the eye. That is to say, in his "abstract expressionist" phantasmagoria, where the eye is forced to move faster than the mind can absorb (mytholohize) he was trying to make a conversion of the word into the visual.

That's my two bit at the moment.

Ciao,

Murat

On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky <[REDACTED]> wrote:

*> But "the New York School" of the '50s was not only the abstract
> expressionists--it was also artists like Johns and Rauschenberg who were
> more influenced by Duchamp, figurative painters like Fairfield Porter and
> Larry Rivers (who were at some point lovers with Schuyler and O'Hara
> respectively), and so on...so in terms of personal connections and general
> sympathies, the abstract expressionists were far from the only*

painters to

> have affected the NY school poets. As to the name itself, it was John
> Bernard Myers who thought of applying it to the poets, and he explains

how

> it came about either in his introduction to his anthology "Poets of
the New

> York School" or in his memoirs "Tracking the Marvelous" or both--as I
recall

> it was meant as a bit of a joke, not really seriously.

>

>

>

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

> From: Thomas savage <[REDACTED]>

> To: [REDACTED]

> Sent: Monday, 5 May, 2008 6:25:24 PM

> Subject:

>

> Wasn't the New York School of Poets called that because of its
association

> with the Abstract Expressionists? It seems to me that both Ashbery and
Koch

> were very much influenced by abstract expressionisms. O'Hara, too,

> sometimes especially in poems like Easter Monday. Regards, Tom Savage

>

>

>

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>

>

>

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>

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176. **jared schickling**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

Title of exhibit: "Eres Lo Que Lees": "You Are What You Read."

Why not, "You Are What You Do?"

I'd be pissed if someone scooped me up off the street and tied me to a circus.
Thinking of the dog's ability to speak, African slaves once made similar points.

Jared

> Date: Thu, 8 May 2008 10:54:43 -0700> From: [REDACTED]> Subject: Re:
POL: Prevent the "Artistic" Death of Another Innocent Animal> To: [REDACTED]> >
I notice that there are no traceable sources for your account of the 'dog
exhibition' (including no source for the quotation from the artist). This is
consistent with all the e-mails I have been getting about this over the last few
weeks. Wikipedia does have a fairly well-sourced account from which I quote
this:> > In 2007 Guillermo Vargas took a stray dog from the streets of
Managua, Nicaragua, and tied it to a short leash in an art gallery, titling his
exhibit 'Eres Lo Que Lees' ('You Are What You Read'). Photographs appeared on
the Internet showing a emaciated dog, tied to a wall by a length of rope in a
room full of standing people, with the title of the exhibit written on the wall in
dog food. The outrage triggered by the exhibit spawned allegations that the
dog, had been left to starve to death; these allegations quickly spread
internationally via blogs, e-mails, and other unconfirmed sources. However,
other than a three-hour period during which the dog was on display as part of
Vargas' exhibit, the gallery alleges the dog was not tied up, and was fed with
food brought in by Vargas himself. There are no indications in the photos of
where or when they were taken, nor of who took them. Juanita Bermúdez, the
director of the Códice Gallery, was quoted in La> Prensa as saying that the
animal was fed regularly and was only tied up for three hours on one day before
it escaped. Upon conducting a probe, the Humane Society was informed that
the dog was in a state of starvation when it was captured and escaped after one
day of captivity; the Humane Society also acknowledged, in reference to reports
that the dog had been starved to death, 'the facts [had] been misconstrued in
some news articles'; however, the organization also categorically condemned
'the use of live animals in exhibits such as this.' > This matter was brought to
the attention of the World Society for the Protection of Animals (WSPA), who
investigated the issue found it had enough merit to take action, and are
satisfied that no animals will be abused during the upcoming Biennial,
exhibition.> > Go to http://en.wikipedia.org/wiki/Guillermo_Vargas for the
complete entry with citations.> > Incidentally, live animals (including humans)
have been exhibited as art for a long time. Both Richard Serra and Jannis
Kounellis, for example, exhibited live horses in galleries in the late '60s. Gino de
Dominicis presented a person with Down's Syndrome under the title Second
Solution of Immortality: The Universe Is Immobile at the Venice Biennale in
1972, a work that was recreated after the death of de Dominicis by the Wrong
Galley (Massimiliano Gioni, Maurizio Cattelan, Ali Subotnick) for the 2006
Frieze Art Fair in London. (See

<http://www.guardian.co.uk/uk/2006/oct/12/arts.friezeartfair2006.>)> > -----
Original Message ----> From: amy king <[REDACTED]>> To: [REDACTED]> Sent:
Thursday, 8 May, 2008 6:34:14 PM> Subject: POL: Prevent the "Artistic" Death
of Another Innocent Animal> > In 2007, the 'artist' Guillermo Vargas Haba>
THE STORY:> > In 2007, the 'artist' Guillermo Vargas Habacuc, took a dog
from the> street, tied him to a rope in an art gallery and began starving him
to> death.> For several days, the 'artist' and the visitors of the exhibition>
watched, emotionless, the shameful 'masterpiece' based on the dog's> agony,
until eventually he died.> > Does THIS sound like art to you?> > But this is not
all... the prestigious Visual Arts Biennial of Central> America decided that the
'installation' WAS actually art, so Guillermo> Vargas Habacuc has been invited
to repeat his cruel action for the> Biennial of 2008.> > Let's STOP HIM!!!!
Sign the petition:> <http://www.petitiononline.com/ea6gk/petition.html>> > Here
is another petition that is 2 million signatures strong. Please feel free to sign it
as well:> <http://www.petitiononline.com/13031953/petition.html>> > Please do
it. It's free of charge, there is no need to register, and> it will only take 1
minute to save the life of an innocent creature.> > AND, for those of you saying
"This is all a hoax, etc," here is a direct quote FROM THE 'ARTIST' himself!:>
"I knew the dog died on the following day from lack of food. During the>
inauguration, I knew that the dog was persecuted in the evening between> the
houses of aluminum and cardboard in a district of Managua. 5> children who
helped to capture the dog received 10 bonds of córdobas> for their assistance.
The name of the dog was Natividad, and I let him> die of hunger in the sight of
everyone, as if the death of a poor dog> was a shameless media show in which
nobody does anything but to applaud> or to watch disturbed. In the place that
the dog was exposed remain a> metal cable and a cord. The dog was extremely
ill and did not want to> eat, so in natural surroundings it would have died
anyway; thus they> are all poor stray dogs: sooner or later they die or are
killed."> > ~~~~> > To be fair (with lots of comments from Costa Ricans):> >
In his defence, the artist has claimed that what he was attempting> to prove
was that those who saw the suffering of the dog just walked on> by and that if
it had been left on the street to die, no-one would have> even known of its
existence.> > It has also been reported that the dog did not die but escaped,
and> that it had been fed by Vargas and was only tied up during the gallery>
opening times. It has not been possible to confirm this.> > The Managua
exhibition attracted worldwide attention and many people> believe it to have
been an act of cruelty rather than art. A petition> has been started in an
attempt to prevent Habacuc's involvement in the> 2008 Biennial and from
repeating the spectacle.> > If you would like to sign the petition, visit:
<http://www.petitiononline.com/ea6gk/petition.html>> -from Artist Guillermo
Vargas - Habacuc> _____> > > > <http://www.amyking.org> > > > >

___ > Be a better friend, newshound, and > know-it-all with Yahoo! Mobile. Try it now. http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

Windows Live SkyDrive lets you share files with faraway friends.
http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=

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177. **Lindsay Wong**

NEW BOOK: The Complete Poetry and Prose of William Blake

Thu 8 May 2008

Dear Poetics-L:

RE: <http://listserv.acsu.buffalo.edu/archives/poetics.html>

The University of California Press is pleased to announce the publication of:

The Complete Poetry and Prose of William Blake, With a New Foreword and Commentary by Harold Bloom

Largely unrecognized during his lifetime, William Blake (1757-1827) was a visionary English poet, painter, and printmaker. His wide-ranging influence can be seen in genres from theology and literature to popular music and graphic novels.

<http://go.ucpress.edu/Blake>

"For our sense of Blake in his own times we are indebted to David Erdman more than anyone else." - *Times Literary Supplement* _ "The crucial preliminary problem [in establishing Blake's text] is simply to make out what Blake wrote. . . . Erdman has used modern aids such as infrared photography and microphotography. . . but his real achievement has been to look at Blake's text more closely and intelligently than any previous editor." - *New York Review of Books* _ "Very much fuller textual annotations [than any other Blake edition] and incorporates a remarkable number of new readings." - *Southern Review* _

Since its first publication in 1965, this collection has been widely hailed as the best available text of William Blake's poetry and prose. It is now expanded to include a new foreword by Harold Bloom, his definitive statement on Blake's greatness.

Full information about the book is available online: <http://go.ucpress.edu/Blake>

--

Lindsay Wong

Electronic Marketing Coordinator
University of California Press
Phone: [REDACTED]
Email: [REDACTED]
Website: www.ucpress.edu

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179. **Tribbey, Hugh R.**
Re: poetry and abstraction
Thu 8 May 2008

Jonathan Holden characterizes Ashbery's images as "abstract images"--because they are singular yet without a context and so could suggest limitless associations. In Murat's terms then, Ashbery was pushing images toward the porous singularity of the "photographic"--not "representative".

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

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

On Behalf Of Jim Andrews

Sent: Wednesday, May 07, 2008 8:29 PM

To: ██████████

Subject: Re: poetry and abstraction

however abstract images may be, they are particular and concrete in a way

that only language need not be.

images are extrordinarily helpful in understanding mathematics but they cannot negotiate its generality, the extent of its abstraction.

image begins to change to language when an image begins to lose its particularity and become a placeholder for a class.

art of language+image is forever exploring the borders between the concrete and abstract, the tipping points of the particular into the general, the 'real' into the 'imaginary', the simultaneous instants when a cigar is just a cigar and when it is not.

ja

<http://vispo.com>

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180. **Poetry Project**
Events at The Poetry Project May
Thu 8 May 2008

There's lots of stuff happening here at The Poetry Project. Our upcoming readings are listed below. Also, we are constantly updating our online database of the items available in our 3rd biennial Silent Art Auction Fundraiser. Check it out here:

<http://www.poetryproject.com/auction2008.php>

Monday, May 12, 8 PM

Thomas Fink & Eléna Rivera

Thomas Fink's fifth book of poetry, *Clarity and Other Poems*, was published by Marsh Hawk Press in March, 2008. He has authored two books of criticism, including *A Different Sense of Power* (Fairleigh Dickinson UP, 2001), and he is the co-editor of *Burning Interiors: David Shapiro's Poetry and Poetics*. "Yinglish Strophes IX" appears in *The Best American Poetry 2007*, edited by Heather McHugh and David Lehman. Fink's paintings hang in various collections. Eléna Rivera is the author of *Mistakes, Accidents and the Want of Liberty* (Barque Press, 2006), *Suggestions at Every Turn* (Seeing Eye Books, 2005), *Unknown Land* (Kelsey St. Press, 2000), and an on-line chapbook, *In Respect of Distance* (www.beardofbees.com). Recent poems appear in *The Poker*, www.tarpaulinsky.com, the *Poetry Salzburg Review*, *The Solitary Plover*, and the chaplet *When the Shadow Filled Window Opens* (WinteRed Press, 2007). She was recently awarded the 2007 Witter Bynner Poetry Translator Residency at the Santa Fe Art Institute in New Mexico. Her translation of Isabelle Baladine Howald's book-length poem *Secrets of the Breath* is forthcoming from Burning Deck Press.

Tuesday, May 13, 6:30 PM

Word for Word Poetry Series in Bryant Park

Tisa Bryant, Stefania Iryne Marthakis and Joe Robitaille will represent the Poetry Project in the Word for Word Poetry series, held seasonally in the Bryant Park Reading Room. Please join us in the park! Tisa Bryant's first book, *Unexplained Presence* (Leon Works, 2007), is a collection of original, hybrid essays that remix narratives from Eurocentric film, literature and visual arts and zoom in on the black presences operating within them. She is also the author of a chapbook, *Tzimmes* (A+Bend Press, 2000), a collage Barbados genealogy, a Passover seder and a film by Yvonne Rainer. She is currently wrapping up [the curator], a cinematic novella, and is laying the grounds for a historical Caribbean novel, *Spectral*. She teaches at St. John's University in Queens, lives in Brooklyn, and is a founding editor/publisher of the hardcover annual, *The Encyclopedia Project*. Stefania Iryne Marthakis received her BA in poetry and theatre from Columbia College Chicago and her MFA in writing and poetics from Naropa University. She interned at The Poetry Project from 2005 to 2007. Some of her work can be found in *New American Writing*, *Bombay Gin* and *The Recluse*. Joe Robitaille is from Buffalo, NY and is currently teaching as an adjunct at Brooklyn College. He has recently had work published in the *Brooklyn Review*, *The Diagram*, *HAMMERED*, *Verse Daily* and *The Thousand Journals Project*. Joe is also the founder and sole employee of Renaissance Ugly Studios. He is co-editor/founder of the magazine *They Are Flying Planes*, which

will be publishing a one poem book by Michael Basinski out this June. He lives in Sunset Park, happily.

Wednesday, May 14, 8 PM

Jill Magi & Kyle Schlesinger

Jill Magi, writer and visual artist, is the author of *Torchwood* (Shearsman 2008), *Threads* (Futurepoem 2007), and *Cadastral Map* (Portable Press at Yo-Yo Labs 2005). Her most recent projects of text and image include ³SLOT/The Exhibitionary Complex², an interrogation of memorials, museums, and monuments; ³Compass & Hem², a meditation on the body and social visibility/invisibility; and ³Cadastral Map/The Meander², a work about the American pastoral, and the specific histories of land use and public policy in Kentucky, New Jersey, and Vermont. She runs Sona Books. Kyle Schlesinger¹'s most recent book is *Hello Helicopter* and *The Pink* is forthcoming from Kenning Editions. He is the proprietor of Cuneiform Press and the editor of *Mimeo*. He lives in Brooklyn.

And soon it will be upon us . . .

Saturday, May 24, 2-7 PM

Silent Art Auction Fundraiser (& Book Sale) \$15

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the (free) wine bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works of art. If you can't make the party, please contact us at [REDACTED] for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Richard Hell; Jeni Olin; Bruce Andrews and Sally Silvers; Franklin Bruno; *Legends* (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Kiki Smith, Yoko Ono, Anne Tardos, Yvonne Jacquette, Suzan Frecon, Pamela Lawton, Emilie Clark, Etel Adnan, Susan Bee, Star Black, Rackstraw Downes, Simone Fattal, Vincent Katz, Vivien Bittencourt, Beka Goedde, Brenda Iijima, George Schneeman, Anne Waldman, Erica Svec, Christopher Warrington, Zach Wollard, Bill Berkson, Andrei Codrescu, Maureen Owen, Michael Friedman, Yuko Otomo, Steve Dalachinsky, Stephen Rosenthal, Reg E. Gaines, Robert Creeley, James Franklin, Richard Hell, Emily XYZ, Ted Greenwald, Hal Saulson, Mimi Gross, Legs McNeil, Jennifer Osborne, Ken Mikolowski, Ron Padgett, Ed Ruscha, Will Yackulic, Jim Dine, Fielding Dawson, Donna Brook, Simon Pettet, Steve Carey, May Pang, Henry Edwards, Terry Southern, Michael Cooper, Mick Rock, Baron Wolman, Lee Friedlander, Eve Babitz, Lawrence Ferlinghetti, Clark Coolidge, Alice Notley, Lewis Warsh, Bernadette Mayer, Peter Schjeldahl,

Richard O'Russa, David Abel, Amiri Baraka, Allen Ginsberg, Greg Fuchs, Alison Collins, Nate Ethier, KB Jones, Andrew Mister, Elizabeth Zechel, Patricia Spears Jones, Hannah Weiner, Ted Berrigan & Fairfield Porter, Alfred Leslie, Justin Theroux, Marc Andre Robinson, Veselovsky Pitts, Geoffrey Hendricks, Elizabeth Robinson & Fran Herndon, Karl Klingbiel, Oren Slor, Nick Piombino, Jack Collom, Erica Wessmann, Danny Fields, Kate Simon, Alice Notley, Phong Bui, Basil King, Elizabeth Castagna & Edwin Torres, Debra Jenks, Jeffrey Wright, Chris Felver, Tony Fitzpatrick, Hank O'Neal, and more t.b.a. PLUS: bid on a tarot reading with CAConrad, bid to compose a collaborative poem with Ted Greenwald, bid on a hypnosis session with Maggie Dubris, and more otherworldly experiences!

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

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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181. **Poetry Project** **Tom Clark Fund**

Thu 8 May 2008

Please Help poet Tom Clark

In January of this year Tom Clark
<<http://www.poetryfoundation.org/archive/poet.html?id=80757>> , who has struggled with hypertensive disease, had a stress-induced stroke leaving him with vascular and neurological damage. While Tom's mental acuity remains quite intact he is still experiencing physical difficulty.

Circumstances involving the abrupt closing of the New College of California <<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/02/28/BAT3V9LUJ.DTL>> where Tom Clark taught for 21 years have compounded his health problems. To add insult to injury, Tom and his partner Angelica were not notified that New College had allowed employee health insurance to lapse due to unpaid premiums, leaving the Clarks without adequate access to healthcare at a time of urgent need. While Tom is fighting stroke-related problems, Angelica is recovering from hip surgery performed earlier this year. Without either reliable healthcare, including physical rehabilitation services or a salary (severance, other compensation including back wages have been withheld by New College) the Clarks are in precarious straits. This is certainly not a scenario that they expected after so many years of dedication to both New College as an institution with a mission of social change and equality and the scores of students who came through the school's Poetics Program.

A group of Tom and Angelica's friends, as well as, former students are trying to secure immediate and long term support for the Clarks. A fund through the auspices of Giorno Poetry Systems, an organization with a long history of supporting artists and writers in crisis administered graciously by John Giorno, has been established to channel financial assistance to Tom and Angelica. If you would like to make a contribution to assist the Clarks during this difficult time, please send checks, payable to ³Giorno Poetry Systems² with ³Tom Clark Fund² in the memo to:

Giorno Poetry Systems

222 Bowery

New York, NY 10012

Attn: Tom Clark Fund

GPS is a not-for-profit 501(c) (3) organization, so your contribution is tax deductible. In order to receive proper tax documentation, please make sure your name and return address appear clearly with your donation.

About Tom Clark

Tom Clark, poet and biographer of poets, began teaching historical Poetics at New College of California in 1978; from 1987 to 2008, in collaboration with his partner Angelica, he worked continuously to keep that school's struggling Poetics program alive, teaching the work of Renaissance, Romantic, Modern and Postmodern poets as well as the art of writing poetry to several generations of young and not-so-young writers. He was a passionate and devoted teacher.

Tom Clark has been an important voice in postwar American poetry since the 1960s. For a decade he was the poetry editor for The Paris Review. His many

books appeared with Black Sparrow

<<http://www.blacksparrowbooks.com/author.asp?first=Tom&last=Clark>>

for nearly thirty years, and his biographies of Jack Kerouac

<<http://www.amazon.com/Jack-Kerouac-Biography-Tom-Clark/dp/1569248508>>

, Charles Olson <[http://www.northatlanticbooks.com/catalog/display.pperl?](http://www.northatlanticbooks.com/catalog/display.pperl?isbn=9781556433429)

isbn=9781556433429> , and Edward Dorn

<[http://www.northatlanticbooks.com/catalog/display.pperl?](http://www.northatlanticbooks.com/catalog/display.pperl?isbn=9781556433979)

isbn=9781556433979> have provided essential perspectives on the lives of

these New American authors. He has written or collaborated on over 50 books

of poetry, including the recent, *Light and Shade: New and Selected Poems*;

<<http://www.coffeehousepress.org/lightandshade.asp>> nearly 20 works of

biography or non-fiction, including *Things Happen for a Reason*

<<http://www.randomhouse.com/catalog/display.pperl?isbn=9781583940501>>

The True Story of an Itinerant Life in Baseball

<<http://www.randomhouse.com/catalog/display.pperl?isbn=9781583940501>> ;

several plays; and numerous books of fiction, including *Who Is Sylvia?*, *The*

Exile of Céline, and *The Spell: A Romance* (parts of which have been recorded

in a collaborative project with the musician/composer Clark S. Nova, under the

title *Doofus Voodoo* <<http://www.pyraphonic.com/tomclark/>>). He is a frequent

reviewer of other people's writing, particularly poets and has made countless

contributions to journals and periodicals including the *San Francisco Chronicle*,

the *Los Angeles Times*, the *Los Angeles Herald-Examiner*, *The Poetry Project*

Newsletter and *Jacket Magazine* <[http://jacketmagazine.com/21/clark-](http://jacketmagazine.com/21/clark-creel.html)

[creel.html](http://jacketmagazine.com/21/clark-creel.html)> .

For more information on Tom Clark, please refer to the following:

Jacket Magazine <<http://jacketmagazine.com/bio/clark-t.shtml>>

Black Sparrow Books

<<http://www.blacksparrowbooks.com/author.asp?first=Tom&last=Clark>>

The World Begins: A Visit with Tom Clark, edited by Dale Smith

<<http://www.bigbridge.org/issue11/tcindex.htm>>

The Poetry Foundation

<<http://www.poetryfoundation.org/archive/poet.html?id=80757>>

Tom Clark coverage on NPR

<<http://www.npr.org/templates/story/story.php?storyId=5354553>>

Tom Clark in, yes you guessed it, Wikipedia!

<[http://en.wikipedia.org/wiki/Tom_Clark_\(poet\)](http://en.wikipedia.org/wiki/Tom_Clark_(poet))>

Information on helping Tom and Angelica Clark, as well as, background regarding the New College situation by poet (and friend of the Clarks's Dale

Smith <<http://possumego.blogspot.com/2008/04/help-tom-clark.html>> About a fundraising event for Tom and Angelica Clark in Austin, TX
<<http://possumego.blogspot.com/2008/04/tom-clark-reading-in-austin.html>>

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182. **amy king**

Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

Thu 8 May 2008

And you know this because everything reported on Wikipedia is, of course, true?

Amy

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:14 PM

Subject: Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

*In 2007, the ‘artist’ Guillermo Vargas Haba
THE STORY:*

*In 2007, the ‘artist’ Guillermo Vargas Habacuc, took a dog from
the
street, tied him to a rope in an art gallery and began starving him
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death.*

*For several days, the ‘artist’ and the visitors of the
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Does THIS sound like art to you?

But this is not all... the prestigious Visual Arts Biennial of

Central

America decided that the 'installation' WAS actually art, so

Guillermo

Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Let's STOP HIM!!!! Sign the petition:

<http://www.petitiononline.com/ea6gk/petition.html>

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well:

<http://www.petitiononline.com/13031953/petition.html>

Please do it. It's free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE 'ARTIST' himself!:

"I knew the dog died on the following day from lack of food.

During the

inauguration, I knew that the dog was persecuted in the evening between

the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of cÃrdobas

for their assistance. The name of the dog was Natividad, and I let him

die of hunger in the sight of everyone, as if the death of a poor dog

was a shameless media show in which nobody does anything but to applaud

or to watch disturbed. In the place that the dog was exposed remain a

metal cable and a cord. The dog was extremely ill and did not want to

eat, so in natural surroundings it would have died anyway; thus they

are all poor stray dogs: sooner or later they die or are killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked

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It has also been reported that the dog did not die but escaped,  
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If you would like to sign the petition, visit:  
<http://www.petitiononline.com/ea6gk/petition.html>  
-from Artist Guillermo Vargas - Habacuc

-----  
  
<http://www.amyking.org>

-----  
  
*Be a better friend, newshound, and  
know-it-all with Yahoo! Mobile. Try it now.*  
[http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)

--  
No virus found in this incoming message.  
Checked by AVG.  
Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date:  
5/7/2008 5:23 PM

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Be a better friend, newshound, and  
know-it-all with Yahoo! Mobile. Try it now.  
[http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)

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183. **amy king**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Thu 8 May 2008*

---

Huh? Is this confused response, and your double use of the word "silly",  
"postmodern art", Marcus?

Why rape and murder? Haven't depictions of such acts already been  
represented many times over? And why do you always, historically and often  
wrongly, assume anyone who posts about art are defenders of the "postmodern  
faith"?

And no to your simplistic equation: calling something art doesn't make it art.  
That's why people debate the merits and validity of the work. That's also why I  
noted, in the second half of my email, the dispute-side of the claims against  
Habacuc's "show".

Amy

---

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:46:35 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent  
Animal

What are you complaining about? Of course, it's hard on the dog, and pretty  
soon rape and murder will be "art", too, and equally hard on its victims, but it's  
all according to the express theory of postmodern "art" that "anything is art  
that anyone says it is". If you want to stop the silly progression, you have to  
stop adhering to the silly theory.

So, is anything art that anyone says is art, or are there some things that just  
aren't art? And if starving a dog to death in a museum is not art, WHY is it not  
art if the artist says it is?

Marcus

On 8 May 2008 at 10:34, amy king wrote:

*In 2007, the 'artist' Guillermo Vargas Haba  
THE STORY:*

*In 2007, the 'artist' Guillermo Vargas Habacuc, took a dog from  
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*Does THIS sound like art to you?*

*But this is not all... the prestigious Visual Arts Biennial of  
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*To be fair (with lots of comments from Costa Ricans):*

*In his defence, the artist has claimed that what he was attempting  
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*If you would like to sign the petition, visit:  
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-from Artist Guillermo Vargas - Habacuc*

---

*<http://www.amyking.org>*

---

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184. **Marcus Bales**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Thu 8 May 2008*

---

Just as true as hysterical mass-forwards in the email box.

But why not address the real issue: if anything is art that anyone says is art, why isn't starving a dog to death art? Why isn't rape? Why isn't torture? If anything is art then there can be no line between art and non-art. Don't you see that "anything is art that anyone says is art" leads ineluctably, and inevitably, not merely to saying "fuck" in a poem or putting a cross in a plexiglas cube of piss, but to truly transgressive acts. Learn a lesson from the dog: stop saying "anything" when you don't mean it.

Marcus

On 8 May 2008 at 16:22, amy king wrote:

*And you know this because everything reported on Wikipedia is, of course, true?*

Amy

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:14 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

[http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)

*And besides, the reports of starving the dog to death are simply untrue.*

*M*

*On 8 May 2008 at 10:34, amy king wrote:*

*In 2007, the `artist´ Guillermo Vargas Haba  
THE STORY:*

*In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from  
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*For several days, the `artist´ and the visitors of the  
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*Let´s STOP HIM!!!! Sign the petition:*

<http://www.petitiononline.com/ea6gk/petition.html>

*Here is another petition that is 2 million signatures strong.*

*Please*

*feel free to sign it as well:*

<http://www.petitiononline.com/13031953/petition.html>

*Please do it. It's free of charge, there is no need to*

*register,*

*and*

*it will only take 1 minute to save the life of an innocent creature.*

*AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE `ARTIST' himself!:*

*"I knew the dog died on the following day from lack of food.*

*During the*

*inauguration, I knew that the dog was persecuted in the evening between*

*the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of córdobas*

*for their assistance. The name of the dog was Natividad, and I*

*let*

*him*

*die of hunger in the sight of everyone, as if the death of a*

*poor*

*dog*

*was a shameless media show in which nobody does anything but to applaud*

*or to watch disturbed. In the place that the dog was exposed remain*

*a*

*metal cable and a cord. The dog was extremely ill and did not*

*want*

*to*

*eat, so in natural surroundings it would have died anyway; thus*

*they*

*are all poor stray dogs: sooner or later they die or are killed."*

*~~~~*

*To be fair (with lots of comments from Costa Ricans):*

*In his defence, the artist has claimed that what he was attempting*

*to prove was that those who saw the suffering of the dog just*



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185. **Marcus Bales**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Thu 8 May 2008*

---

On 8 May 2008 at 16:29, amy king wrote:

> Why rape and murder? Haven't depictions of such acts already been  
> represented many times over? <

The issue is not whether a depiction of a starving dog is art; the question is whether actually starving an actual dog to death in a gallery is art. If anything is art, then why isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that it allows DEPICTION of rape or murder to be art, but that it allows ACTUAL rape or murder to be art. Once you say "anything" you've lost the whole war -- if ANYTHING is art, then why is an actual rape of an actual woman not an act of art? I say it's not, and you, if you really say "Anything is art", you say it is. I'm trying to point out the absurdity of the "anything is art" school of thought, not defend starving a dog. I think it's terrible to starve a dog and call it art.

But if you say that anything is art, then on what grounds do you say starving a dog is not art?

*And why do you always, historically  
and often wrongly, assume anyone who posts about art are defenders  
of the "postmodern faith"?<*

If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. Voila. But if you argue with me when I say it's ridiculous to say "anything is art that anyone says is art" it's perfectly acceptable, it seems to me, for me to believe that you DO hold that "anything is art that anyone says is art" because (wait for it) you're arguing with me when I say that's ridiculous. If I say it's ridiculous, and you say it's not, then you're defending it -- and if you're defending it, then you're either defending it because you believe it, or you're defending it because, what -- you just like to argue?

*And no to your simplistic equation: calling something art doesn't make it art.<*

That's really not getting it. It's not MY "simplistic equation", it's the stated position of people who do, and admire the work of people who do, things like put a crucifix in a plexiglass cube of piss and call it art. For example. And my question is, if you think "Piss Christ" is art, why don't you think starving a dog is art? Where do you draw the line, and why?

My position is that starving a dog to death is NOT art, because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE. The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

*What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.*

*So, is anything art that anyone says is art, or are there some things that just aren't art?  
And if starving a dog to death in a museum is not art, WHY is it not art if the artist says it is?*

Marcus

*On 8 May 2008 at 10:34, amy king wrote:*

*In 2007, the `artist´ Guillermo Vargas Haba*  
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*In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from  
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186. **Suzanne Burns**

Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

Thu 8 May 2008

The Humane Society is following this issue pretty closely. They are **very** clear in their condemnation of this extremely exploitative act. (By the way, do you notice how all the reports note that the dog “escaped”—not released, but “escaped”. Could we all just take a moment to think about the very real terror and suffering this creature experienced?)

Here is their latest article:

Art, Examined

During the last month, I've received a torrent of email about Costa Rican artist Guillermo Vargas featuring a starving street dog as “art” <http://www.hsus.org/about_us/humane_society_international_hsi/cruelty_issues_around_the_world/starving_dog_as_art_42308.html> in a Nicaraguan gallery. According to accounts we've received, Vargas picked up the poor creature and displayed him in the gallery—attempting to make the point that such an animal on the street would go unnoticed, but in a gallery setting would be a spectacle. A local animal welfare group says the dog escaped after a day in the gallery. Vargas's supposition about the shock value of his exhibit was prophetic. But even more so than he could have imagined, or bargained for. The image of the plaintive dog, presumably left to languish and suffer in the presence of gallery visitors and Vargas himself, was too much to fathom for many people who learned about it on the Internet. There was a spontaneous outburst of online petitions <http://weblogs.baltimoresun.com/features/mutts/blog/2008/04/post_61.html> and condemnations of the supposed artist—a not uncommon phenomenon in the Internet age when shocking information goes viral.

Two observations. First, this circumstance underscores that there must be some limits in artistic expression, even if they are self-imposed by the artists themselves. Free expression is itself a moral imperative, but it is not absolute. It's one thing to document cruelty, but another matter to play a part in it, to exploit the suffering of other creatures, and to fail to provide any social context for it. Art and other cultural forms can be powerful media for promoting awareness of animal suffering and abuse, and for celebrating animals as creatures who deserve our admiration and respect, but this was not one of those cases. Obviously, if Vargas had taken photographs of starving street animals and called attention to the problem, then his art or documentary would not have provoked any calumny.

This controversy comes on the heels of a similar debate that erupted last month over an exhibit at the San Francisco Art Institute by the Paris artist Adel Abdessemed titled "Don't Trust Me." According to the San Francisco Chronicle<<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/03/29/BAGNVSRME.DTL>>, "the show included a series of video loops of animals being bludgeoned to death with a sledgehammer in front of a brick wall. The animals killed included a pig, goat, deer, ox, horse and sheep." An outcry ensued, and the Art Institute pulled the exhibit, and rightly so. My other reaction is that we should rechannel our anguish and anger about Vargas and direct our energy to combat street dog problems in the developing world. Vargas is probably no more than a struggling artist, and we need not waste our time with further denunciations. But let's focus our energy on fighting the street dog problem and working to develop programs and infrastructure that can bring some relief to these creatures. This is a massive problem in the developing world, affecting hundreds of millions of animals, and our global affiliate Humane Society International has a Street Animal Welfare<http://www.hsus.org/about_us/humane_society_international_hsi/special_programs_projects/hsis_humane_animal_mgmt.html>program to develop humane care, spay and neuter, and vaccination programs. Please do get involved with HSI. Get on our email list<https://community.hsus.org/hsi/join.tcl?qp_source=gahidd>and get plugged in to our many international activities <http://www.hsus.org/about_us/humane_society_international_hsi/>to help street dogs, to fight factory farming, and to stem the wildlife trade.

We cannot turn our gaze from this terrible problem throughout the world. And when we do focus on the problem, we must turn our anger into action, and select the right targets. Let's pivot from Vargas and focus on the ongoing cruelty, rather than seek retribution.

On Thu, May 8, 2008 at 7:29 PM, amy king <[REDACTED]> wrote:

Huh? Is this confused response, and your double use of the word "silly", "postmodern art", Marcus?

Why rape and murder? Haven't depictions of such acts already been represented many times over? And why do you always, historically and often wrongly, assume anyone who posts about art are defenders of the "postmodern faith"?

And no to your simplistic equation: calling something art doesn't make it art. That's why people debate the merits and validity of the work. That's also why I noted, in the second half of my email, the dispute-side of the claims against Habacuc's "show".

Amy

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:46:35 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.

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In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacuc's involvement in the 2008 Biennial and from repeating the spectacle.

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187. **amy king**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

I'm not sure the comparison between Serra using a horse in his exhibit versus Habacuc's use of a starved dog is valid, especially as the circumstances of the latter are dubious, at best, and any details about Serra's use are omitted. While I notice influence between artists, I don't usually compare works of art based on "materials", or in this case, animals used to create, or actually "be", the exhibit. I can, though, say that I am against the inhumane treatment of people and animals for any purpose, including entertainment and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities. If Serra and the others you list treated the animals in their exhibits humanely, then I guess I'd have to finally see the exhibit to respond and offer my judgment. As for "exhibiting" or turning someone into a spectacle based on their having a disability, I'd seriously question the ethics of the "artist". Society does that enough without using galleries. That it's already been done doesn't somehow render it valid.

In the case of my posting, I noted that the circumstances were unclear around Habacuc's use of this stray dog, especially regarding how he actually treated the dog. Unfortunately, my hyperlinks didn't come through:

<http://www.euroweeklynews.com/news/6831.html>, and I'll post a string of others below. I can't find Habacuc's original blog post, though it supposedly appeared on his Myspace page, now defunct. If true, it was one of the main impetuses for the internet buzz, if one counts how many blog posters noted it. Habacuc has made several statements since the initial alleged statement appeared, mostly defending his "political" use of the dog and noting that he

doesn't have to say if the dog died or escaped. He especially emphasizes that it would have died anyway ... If this logic works, why not just put a sickly homeless person on display and give her a sandwich in secret? She'd be homeless, hungry, and possibly ill anyway, right? Or what about a malnourished baby in a crib in a gallery? Lots of babies all over the world are malnourished -- would this bring helpful attention to the cause?

Based on things I've seen written on the site, I would hesitate before using Wikipedia as a source to prove anything. I might try Snopes (<http://www.snopes.com/critters/crusader/vargas.asp>) or Hoax Slayer (<http://www.hoax-slayer.com/starving-dog-art.shtml>), which both determined that the claim is ultimately disputed, as originally pointed out in my first post though the link to my easily-googled article didn't come through. But does doubt mean Habacuc gets a free pass, and I should not draw attention to this petition?

And finally, a note I wrote on another list: I figured regardless of the final truth, the photos and the various versions of the story around the "display" amount to a terrible spectacle and are certainly abusive. We wouldn't let a malnourished child sit in a gallery for hours on end; why should a domesticated animal be treated that way? Also disturbing is the lack of "patron" reaction. I don't know why someone didn't untie the dog and attempt to walk out of the gallery with him or her. Maybe they tried. Maybe the reports of all patrons' passivity are also indeterminate. And just Maybe this is the kind of discussion Habacuc's "art" is supposed to inspire along with drawing attention to the homeless dog situation, but ultimately and regardless of his aim, the installation is abhorrent because there are far more effective ways to address the homeless dog problem -- if he really cared to do so.

Best,Amy

p.s. Another petition and more links: But images from the Nicaraguan gallery were not forgotten.

After pressure from WSPA, the Honduras AHPRA and the public, the Biennial organizers have agreed not only to make AHPRA official observers but also to include new competition rules that prohibit the abuse of animals.

While we are satisfied that no-one will be able to abuse animals in the name of art during this forthcoming exhibition, stronger laws need to be in place that prohibit animal cruelty. WSPA and member society UCC are currently supporting a campaign, led by the Commission for Natural Resources and Environment of the Nicaraguan Assembly, calling for legislation to protect animals in Nicaragua.

You too can support the protection of animals worldwide by signing the Animals Matter to Me petition. This calls for a Universal Declaration on Animal Welfare, an internationally accepted set of principles about the treatment of animals that would encourage countries to improve their legislation.

Petition -- http://www.wspa-usa.org/pages/1706_animals_matter.cfm?redirect=yes

--from World Society for Protection of Animals
(http://www.wspa-usa.org/pages/2341_no_excuses_for_cruelty.cfm)

Other links related to the Vargas Habacuc case:

<http://www.pluginamp.com/network/node/3575> (Originally linked to Habacuc's now defunct Myspace page)

A witness to the whole incident wrote, "I knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of córdobas for their assistance. During the exhibition some people requested the freedom of the small dog, which the artist refused. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor dogs: sooner or later they die or are killed".

Was the artist trying to make a political statement without care for the animal? "Habacuc" captured the dog in the poor section of Managua and then chained it to the wall of the gallery. It has been confirmed with the Naci³n Marta Leonor González, publisher of the cultural supplement of the Press in Nicaragua that the dog died after a day in the expose. The artist also refused to say if he fed the animal or not.

Included in the "exhibition" was the phrase, written in dog food, "Eres que lees" (You are what you read). The Sandinista Hymn was played in the background, with photos of a censer where 175 stones of crack cocaine and an ounce of marijuana were burned. "Habacuc" said his work was a tribute to Natividad Canda, a Nicaraguan who died after being attacked by two rottweilers in a factory in Carthage. He then said, "I reserve (the right) to say if it is certain or not that the dog died. The important thing for me was the hypocrisy of people: an animal like this one becomes center of attention when I put it in a white place where people are going to see art, but not when it would have died in the street of hunger".

<http://blogcritics.org/archives/2007/10/24/141352.php>

<http://reiskeks-natividad.blogspot.com/2007/10/quick-babelfish-translation-of-spanish.html>

<http://www.laprensa.com.ni/archivo/2007/octubre/05/noticias/revista/219438.shtml>

http://salonkritik.net/06-07/2007/10/aclaracion_tema_hababuc_rodolf.php

http://www.nacion.com/ln_ee/2007/septiembre/14/aldea1239344.html

<http://www.euroweeklynews.com/news/6831.html>

<http://www.amyking.org>

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:43 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

I notice that there are no traceable sources for your account of the "dog exhibition" (including no source for the quotation from the artist). This is consistent with all the e-mails I have been getting about this over the last few weeks. Wikipedia does have a fairly well-sourced account from which I quote this: Go to http://en.wikipedia.org/wiki/Guillermo_Vargas for the complete entry with citations.

Incidentally, live animals (including humans) have been exhibited as art for a long time. Both Richard Serra and Jannis Kounellis, for example, exhibited live horses in galleries in the late '60s. Gino de Dominicis presented a person with Down's Syndrome under the title *Second Solution of Immortality: The Universe Is Immobile* at the Venice Biennale in 1972, a work that was recreated after the death of de Dominicis by the Wrong Gallery (Massimiliano Gioni, Maurizio Cattelan, Ali Subotnick) for the 2006 Frieze Art Fair in London. (See <http://www.guardian.co.uk/uk/2006/oct/12/arts.friezeartfair2006>.)

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 8 May, 2008 6:34:14 PM

Subject: POL: Prevent the "Artistic" Death of Another Innocent Animal

In 2007, the "artist" Guillermo Vargas Haba

THE STORY:

In 2007, the "artist" Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death. For several days, the "artist" and the visitors of the exhibition watched, emotionless, the shameful "masterpiece" based on the dog's agony, until eventually he died.

Does THIS sound like art to you?

But this is not all! the prestigious Visual Arts Biennial of Central America decided that the "installation" WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Let's STOP HIM!!!! Sign the petition:

<http://www.petitiononline.com/ea6gk/petition.html>

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: <http://www.petitiononline.com/13031953/petition.html>

Please do it. It's free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE "ARTIST" himself: "I knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of C³rdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed."

~~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in



an attempt to prevent Habacucâ€™s involvement in the 2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:

<http://www.petitiononline.com/ea6gk/petition.html>

â€œfrom Artist Guillermo Vargas - Habacuc

---

<http://www.amyking.org>

---

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188. **amy king**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Thu 8 May 2008*

---

First, you have fabricated for yourself and for your own aims Marcus,

First, you have fabricated for yourself and for your own aims this quagmire of "anything is art" platform. You're trying to set these terms and argue that if I don't respond to your fabricated claim, then I'm somehow against you (see your last line below). I don't know where you conjured up this "anything is art" claim since I have not, even remotely, claimed or defended it. Check out your selected aggressive terminology below regarding "war", "battle", "if you're defending it" etc. -- you can't even decide what imaginary "side" I would assume should I take up your terms. But. Bully for you if you can find someone on this list to argue the notion that "anything is art" with you.

But secondly and moreover, I know from firsthand experience with you on this list and other lists that you do indeed like to argue, very much, often just for the short-lived and shallow joy of argument's sake. Sometimes people need to feel like they have an Enemy in order to feel important. If this is the case for you, I suggest finding another opponent. I will not be your enemy; I will not make you feel important. Your bait is transparent and pointless regarding the entire situation.

Amy

---

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 7:33:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:

If anything is art, then why

My criticism of the "anything is art" school of thought Once you

say "anything" you've lost the whole war -- if ANYTHING is art,

"Anything is art", you say it is. I'm trying to point out "anything is art"

But if you say that anything is art

If you don't think that "anything is art that anyone says is art" then you can avoid my

criticism by simply saying you don't think that. V "anything is art that anyone says is art"

"anything is art that

anyone says is art"

and if you're defending it, then you're either defending it because you believe it, or you're

defending it because, what -- you just like to argue?

because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're

taking the OTHER SIDE.

The other side is that you DO believe that "anything is art that anyone claims is art" --

or else perhaps you just like to argue, and will take any side I don't take.

Marcus

Marcus

On 8 May 2008 at 16:22, amy king wrote:

*And you know this because everything reported on Wikipedia is, of course, true?*

Amy

---

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:14 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

[http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)

*And besides, the reports of starving the dog to death are simply untrue.*

*M*

*On 8 May 2008 at 10:34, amy king wrote:*

*In 2007, the `artist` Guillermo Vargas Haba  
THE STORY:*

*In 2007, the `artist` Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death.*

*For several days, the `artist` and the visitors of the exhibition watched, emotionless, the shameful `masterpiece` based on the dog's agony, until eventually he died.*

*Does THIS sound like art to you?*

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a direct quote FROM THE 'ARTIST' himself:  
"I knew the dog died on the following day from lack of food.  
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inauguration, I knew that the dog was persecuted in the evening  
between  
the houses of aluminum and cardboard in a district of Managua. 5  
children who helped to capture the dog received 10 bonds of  
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for their assistance. The name of the dog was Natividad, and I  
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to  
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are all poor stray dogs: sooner or later they die or are  
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To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was
attempting

*to prove was that those who saw the suffering of the dog just
walked
on
by and that if it had been left on the street to die, no-one
would
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even known of its existence.*

*It has also been reported that the dog did not die but escaped,
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*The Managua exhibition attracted worldwide attention and many
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189. **Marcus Bales**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

On 8 May 2008 at 18:01, amy king wrote:

> First, you have fabricated for yourself and for your own aims this
> quagmire of "anything is art" platform. <

I'm sorry, Amy, but it's not my quagmire, and I didn't create it. I'm
CRITICIZING it; I don't assert it, I criticize it. The "anything is art that anyone
says is art" is a long- established position of the modern and postmodern art
avant garde, and later art establishment, used to defend all kinds of work as
art.

Since that's indisputably the case, my question was, and remains, why isn't it a
perfectly good defense of Vargas's dog installation?

And, second, if it's not, then I invite you to join me in criticizing the "anything is art that anyone says is art" position.

Marcus

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 7:33:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:
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To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:14 PM

*Subject: Re: POL: Prevent the "Artistic" Death of Another
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190. **Mark Weiss**

***Re: POL: Prevent the "Artistic Death" of Another Innocent Animal***

*Thu 8 May 2008*

---

Just for the fun of it, imagine something that's art but also impermissible.

At 07:47 PM 5/8/2008, you wrote:

>On 8 May 2008 at 16:29, amy king wrote:

> > Why rape and murder? Haven't depictions of such acts already been  
> > represented many times over? <

>

>The issue is not whether a depiction of a  
>starving dog is art; the question is whether  
>actually starving an actual dog to death in a  
>gallery is art. If anything is art, then why  
>isn't starving a dog to death art?

>

>My criticism of the "anything is art" school of  
>thought is not that it allows DEPICTION of  
>rape or murder to be art, but that it allows  
>ACTUAL rape or murder to be art. Once you  
>say "anything" you've lost the whole war -- if  
>ANYTHING is art, then why is an actual  
>rape of an actual woman not an act of art? I say  
>it's not, and you, if you really say  
>"Anything is art", you say it is. I'm trying to  
>point out the absurdity of the "anything is art"  
>school of thought, not defend starving a dog. I  
>think it's terrible to starve a dog and call

>it art.  
>  
>But if you say that anything is art, then on  
>what grounds do you say starving a dog is  
>not art?  
>  
> > And why do you always, historically  
> > and often wrongly, assume anyone who posts about art are defenders  
> > of the "postmodern faith"?<  
>  
>If you don't think that "anything is art that  
>anyone says is art" then you can avoid my  
>criticism by simply saying you don't think that.  
>Voila. But if you argue with me when I  
>say it's ridiculous to say "anything is art that  
>anyone says is art" it's perfectly  
>acceptable, it seems to me, for me to believe  
>that you DO hold that "anything is art that  
>anyone says is art" because (wait for it) you're  
>arguing with me when I say that's  
>ridiculous. If I say it's ridiculous, and you  
>say it's not, then you're defending it -- and if  
>you're defending it, then you're either  
>defending it because you believe it, or you're  
>defending it because, what -- you just like to argue?  
>  
> > And no to your simplistic equation: calling something art doesn't  
> > make it art.<  
>  
>That's really not getting it. It's not MY  
>"simplistic equation", it's the stated position of  
>people who do, and admire the work of people who  
>do, things like put a crucifix in a  
>plexiglass cube of piss and call it art. For  
>example. And my question is, if you think  
>"Piss Christ" is art, why don't you think  
>starving a dog is art? Where do you draw the  
>line, and why?  
>  
>My position is that starving a dog to death is  
>NOT art, because NOT "anything is art  
>that anyone claims is art". You're ARGUING with

>me. You're taking the OTHER SIDE.  
>The other side is that you DO believe that  
>"anything is art that anyone claims is art" --  
>or else perhaps you just like to argue, and will take any side I don't take.  
>  
>Marcus  
>  
> >  
> > What are you complaining about? Of course, it's hard on the dog, and  
> > pretty soon rape  
> > and murder will be "art", too, and equally hard on its victims, but  
> > it's all according to the  
> > express theory of postmodern "art" that "anything is art that anyone  
> > says it is". If you  
> > want to stop the silly progression, you have to stop adhering to the  
> > silly theory.  
> >  
> > So, is anything art that anyone says is art, or are there some  
> > things that just aren't art?  
> > And if starving a dog to death in a museum is not art, WHY is it not  
> > art if the artist says  
> > it is?  
> >  
> > Marcus  
> >  
> >  
> >  
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> > remain  
> > > a  
> > > metal cable and a cord. The dog was extremely ill and did not  
> > want  
> > > to  
> > > eat, so in natural surroundings it would have died anyway; thus  
> > > they  
> > > are all poor stray dogs: sooner or later they die or are  
> > > killed."  
> > >  
> > > ~~~~~  
> > >  
> > > To be fair (with lots of comments from Costa Ricans):  
> > >  
> > > In his defence, the artist has claimed that what he was  
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> > > to prove was that those who saw the suffering of the dog just  
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> > > It has also been reported that the dog did not die but escaped,  
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> > > that it had been fed by Vargas and was only tied up during the  
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> > > The Managua exhibition attracted worldwide attention and many  
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> > >  
> > > If you would like to sign the petition, visit:



> > > <http://www.petitiononline.com/ea6gk/petition.html>  
> > > -from Artist Guillermo Vargas - Habacuc  
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> > >  
> > >  
> > >  
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> > > <http://www.amyking.org>  
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[↑ Contents](#)

191. **Ryan Daley**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Thu 8 May 2008*

---

It's not the wiki article I necessarily believe. I do believe the Guardian, and I do believe the other sources listed at the bottom of the page. That we can still be suckered by such a deliberate shock tactic employed by a rather mediocre artist seems really troubling.

On Thu, May 8, 2008 at 7:22 PM, amy king <[REDACTED]> wrote:

> And you know this because everything reported on Wikipedia is, of course, true?

>

> Amy

>

> \_\_\_\_\_

>

>

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

>

>

>

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

> From: Marcus Bales <[REDACTED]>

> To: [REDACTED]

> Sent: Thursday, May 8, 2008 1:54:14 PM

> Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

>

> [http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)

>

> And besides, the reports of starving the dog to death are simply untrue.

>

> M

>

> On 8 May 2008 at 10:34, amy king wrote:

>

>> In 2007, the `artist' Guillermo Vargas Haba

>> THE STORY:

>>

>> In 2007, the `artist` Guillermo Vargas Habacuc, took a dog from  
>> the  
>> street, tied him to a rope in an art gallery and began starving him  
>> to  
>> death.  
>> For several days, the `artist` and the visitors of the  
>> exhibition  
>> watched, emotionless, the shameful `masterpiece` based on the  
>> dog's  
>> agony, until eventually he died.  
>>  
>> Does THIS sound like art to you?  
>>  
>> But this is not all... the prestigious Visual Arts Biennial of  
>> Central  
>> America decided that the `installation` WAS actually art, so  
>> Guillermo  
>> Vargas Habacuc has been invited to repeat his cruel action for the  
>> Biennial of 2008.  
>>  
>> Let's STOP HIM!!!! Sign the petition:  
>> <http://www.petitiononline.com/ea6gk/petition.html>  
>>  
>> Here is another petition that is 2 million signatures strong. Please  
>> feel free to sign it as well:  
>> <http://www.petitiononline.com/13031953/petition.html>  
>>  
>> Please do it. It's free of charge, there is no need to register,  
>> and  
>> it will only take 1 minute to save the life of an innocent  
>> creature.  
>>  
>> AND, for those of you saying "This is all a hoax, etc," here is  
>> a direct quote FROM THE `ARTIST` himself!:  
>> "I knew the dog died on the following day from lack of food.  
>> During the  
>> inauguration, I knew that the dog was persecuted in the evening  
>> between  
>> the houses of aluminum and cardboard in a district of Managua. 5  
>> children who helped to capture the dog received 10 bonds of  
>> córdobas  
>> for their assistance. The name of the dog was Natividad, and I let

>> him  
>> die of hunger in the sight of everyone, as if the death of a poor  
>> dog  
>> was a shameless media show in which nobody does anything but to  
>> applaud  
>> or to watch disturbed. In the place that the dog was exposed remain  
>> a  
>> metal cable and a cord. The dog was extremely ill and did not want  
>> to  
>> eat, so in natural surroundings it would have died anyway; thus  
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>> are all poor stray dogs: sooner or later they die or are  
>> killed."  
>>  
>> ~~~~  
>>  
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>> In his defence, the artist has claimed that what he was attempting  
>> to prove was that those who saw the suffering of the dog just walked  
>> on  
>> by and that if it had been left on the street to die, no-one would  
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>> even known of its existence.  
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>> -from Artist Guillermo Vargas - Habacuc

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192. **Warren Lloyd**

***Re: POL: Prevent the “Artistic” Death of Another Innocent Animal***

*Thu 8 May 2008*

---

Interesting how those attempting, so actively, and so performativley, to swim against the ocean of anything and everything pomo, rest so uncritically, and

Godang Faithfully on a wiki for truth-value---just exactly where 'anything' and 'everything' goes!

&quot;The Stars are eating&quot;

- Artaud

--- On Thu, 5/8/08, Marcus Bales <[REDACTED]> wrote:

From: Marcus Bales <[REDACTED]>

Subject: Re: POL: Prevent the 'Artistic' Death of Another Innocent Animal

To: [REDACTED]

Date: Thursday, May 8, 2008, 1:54 PM

[http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

*In 2007, the 'artist' Guillermo Vargas Haba  
THE STORY:*

*In 2007, the 'artist' Guillermo Vargas Habacuc, took a dog from  
the  
street, tied him to a rope in an art gallery and began starving him  
to  
death.*

*For several days, the 'artist' and the visitors of the  
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watched, emotionless, the shameful 'masterpiece' based on the  
dog's  
agony, until eventually he died.*

*Does THIS sound like art to you?*

*But this is not all... the prestigious Visual Arts Biennial of  
Central  
America decided that the 'installation' WAS actually art, so  
Guillermo  
Vargas Habacuc has been invited to repeat his cruel action for the  
Biennial of 2008.*

*Let's STOP HIM!!!! Sign the petition:  
<http://www.petitiononline.com/ea6gk/petition.html>*

*Here is another petition that is 2 million signatures strong. Please  
feel free to sign it as well:  
<http://www.petitiononline.com/13031953/petition.html>*

*Please do it. It's free of charge, there is no need to register,  
and  
it will only take 1 minute to save the life of an innocent  
creature.*

*AND, for those of you saying "This is all a hoax, etc," here is  
a direct quote FROM THE 'ARTIST' himself!:  
"I knew the dog died on the following day from lack of food.  
During the  
inauguration, I knew that the dog was persecuted in the evening  
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the houses of aluminum and cardboard in a district of Managua. 5  
children who helped to capture the dog received 10 bonds of  
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to  
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they  
are all poor stray dogs: sooner or later they die or are  
killed."*

~~~~~

To be fair (with lots of comments from Costa Ricans):

*In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked
on
by and that if it had been left on the street to die, no-one would
have
even known of its existence.*

*It has also been reported that the dog did not die but escaped,
and
that it had been fed by Vargas and was only tied up during the
gallery
opening times. It has not been possible to confirm this.*

*The Managua exhibition attracted worldwide attention and many
people*

*believe it to have been an act of cruelty rather than art. A
petition
has been started in an attempt to prevent Habacuc's involvement in
the
2008 Biennial and from repeating the spectacle.*

*If you would like to sign the petition, visit:
<http://www.petitiononline.com/ea6gk/petition.html>
-from Artist Guillermo Vargas - Habacuc*

<http://www.amyking.org>

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

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

*On 8 May 2008 at 16:29, amy king wrote:
The issue is not whether a depiction of a starving dog is art; the*

*question is whether
actually starving an actual dog to death in a gallery is art. If anything
is art, then why
isn't starving a dog to death art?*

Marcus, old chap, I truly admire the way you have made an art of beating the shit out of a series of poor, innocent straw men. One seldom finds such dedication to an ongoing performance art project.

Gwyn (If he had cut off the dog's nose, how would it smell?)

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194. **Tenney Nathanson**

POG fundraising appeal: please become a POG Patron or Sponsor

Thu 8 May 2008

Dear Friends of POG:

We're writing on behalf of POG, the Tucson-based non-profit arts organization whose mission is to present to the public the work of innovative poets and other artists, to ask you to consider becoming a POG Patron or Sponsor.

This is POG's eleventh season of public arts programming. Our Poetry in Action series presents several Tucson events per year, often pairing a reading by a poet with a presentation by a visual artist or musician, and a visiting presenter with a local one. Our programming is nationally acclaimed. Poet Ron Silliman notes that "from the perspective of poetry, at least, Tucson has been the liveliest community in the Southwest for something like 15 years now" and emphasizes the key role that members of the POG collective have played in developing that reputation.

POG is supported annually by the Arizona Commission for the Arts, the National Endowment for the Arts, and the Tucson-Pima Arts Council. However, these public monies cover only about one-third of our annual budget, which in recent years has typically exceeded \$4,000. We need to raise the remainder through a combination of event admissions, special fundraisers, and private and corporate donations.

We hope you'll consider becoming a 2007-2008 Patron, for the modest amount of \$100, or a Sponsor, for \$50. Both Patrons and Sponsors are listed in all POG publicity. In addition, Patrons receive two free admissions to all POG events; Sponsors receive one free admission to all events. Or please consider donating another amount, whether greater or smaller. As always, our spring fundraising efforts are crucial to balancing our budget!

POG is an IRS recognized 501(c)3 non-profit corporation. All contributions are fully tax deductible to the extent allowed by law.

If you'd like to become a POG Sponsor or POG Patron, please go to www.gopog.org and click on the "pledge form" link near the top of the page, then print out the document, complete it, and mail it, along with your check made out to POG, to:

POG, 5029 N Post Trail, Tucson, AZ 85750.

Or you can simply mail your check without filling out a pledge form.

If you have any questions, please email Tenney Nathanson at [REDACTED] or POG at [REDACTED].

Thank you for your interest in POG.

Sincerely,

Tony Luebbermann
President, POG Board of Directors

Tenney Nathanson
Treasurer, POG Board of Directors

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195. **Carol Novack**

The Mad Hatters' Review MAD HATTERS' REVUE BOOK

Fri 9 May 2008

For those of you unfortunate not to have made the benefit at the Bowery PC last Sunday --- while we have none of the DVDs to offer, we do have the rapidly bestselling benefit book "THE MAD HATTERS' REVUE," with stunning artworks by Heide Hatry, Amy Banker Cohen, Orin Buck, and other gifted visual magicians wedded to literary contributions by Alan Sondheim, Steve Tomasula, Stephanie Strickland, Alan Davies, Timothy Liu, Wanda Phipps, Pierre Joris & Nicole Peryrafitte, Alex Caldiero, Ann Bogle, Bob Heman, Amy Marie Bucciferro, and Carol Novack. For sale at \$10 via <http://www.madhattersreview.com/revue/2008/>.

MAD HATTERS' REVIEW <<http://www.madhattersreview.com>>: *Edgy & Enlightened Art, Literature & Music in the Age of Dementia*:

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196. **Joel Weishaus**

David Daniels

Fri 9 May 2008

I'm forwarding this message from David Silva, with regards to David Daniels:

I am sorry to write that David is taking his final steps on the road of life. I don't think he will be getting back to email. He is awake for minutes at a time only, his kidneys and liver are starting to fail. My guess is he has a few weeks at most. He appears to be comfortable when resting, he will stay at home with family and friends, minimal medical care from hospice nurses.

Words fail me...

Ata minha -David

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197. **Barry Schwabsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Fri 9 May 2008

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

From:

It is documented, at least.

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Friday, 9 May, 2008 12:22:19 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

And you know this because everything reported on Wikipedia is, of course, true?

Amy

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:14 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

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*For several days, the 'artist' and the visitors of the
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Does THIS sound like art to you?

*But this is not all... the prestigious Visual Arts Biennial of
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cÃ³rdobas

for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

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If you would like to sign the petition, visit:  
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198. **Barry Schwabsky**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Fri 9 May 2008*

---

You seem to be confusing a few different issues, Marcus. You seem to think that there is a problem about determining aesthetic value if "anything can be art" but if there is such a problem, it already existed before one noticed that "anything can be art." For instance, if art can only be, for instance, oil painting on canvas, you still haven't determined whether every single item made of oil on canvas is art, or only certain ones of them--and if the latter, how do you decide which ones? Personally, I would say that aesthetic judgments can only be made case by case through one's own response to the work--there are no rules that can be set in advance, and this is why anything can (potentially) be art even though not everything is (necessarily) art. But that issue is different from the issue of ethics. If Habacuc had really and truly starved a dog for art--which I doubt--it is conceivable that this could be both a powerful work of art and a vile, possibly criminal act. His success at making a work of art would not

clear him of his ethical offense. Here's a real life example: In my opinion, the greatest film ever made would be *La Règle du Jeu* by Jean Renoir. The film includes an important scene of a rabbit hunt, and as is very clear when you see the film, real rabbits were shot and killed in order to make this scene. If one believes it is wrong to kill animals, as some people do--or if you believe that it is wrong to kill animals for any other reason than for food, as perhaps more people do--or in any case if one believes that it is ethically questionable to kill animals for such a frivolous reason as to make a piece of "entertainment," a movie--then one would have to conclude that Renoir committed an ethical transgression and the fact that thanks to this transgression he made a great film would not be a sufficient defense.

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Friday, 9 May, 2008 12:47:48 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:

> Why rape and murder? Haven't depictions of such acts already been  
> represented many times over? <

The issue is not whether a depiction of a starving dog is art; the question is whether actually starving an actual dog to death in a gallery is art. If anything is art, then why isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that it allows DEPICTION of rape or murder to be art, but that it allows ACTUAL rape or murder to be art. Once you say "anything" you've lost the whole war -- if ANYTHING is art, then why is an actual rape of an actual woman not an act of art? I say it's not, and you, if you really say "Anything is art", you say it is. I'm trying to point out the absurdity of the "anything is art" school of thought, not defend starving a dog. I think it's terrible to starve a dog and call it art.

But if you say that anything is art, then on what grounds do you say starving a dog is not art?

*And why do you always, historically  
and often wrongly, assume anyone who posts about art are defenders  
of the "postmodern faith"?<*

If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. Voila. But if you argue with me when I say it's ridiculous to say "anything is art that anyone says is art" it's perfectly acceptable, it seems to me, for me to believe that you DO hold that "anything is art that anyone says is art" because (wait for it) you're arguing with me when I say that's ridiculous. If I say it's ridiculous, and you say it's not,

then you're defending it -- and if you're defending it, then you're either defending it because you believe it, or you're defending it because, what -- you just like to argue?

*And no to your simplistic equation: calling something art doesn't make it art.<*

That's really not getting it. It's not MY "simplistic equation", it's the stated position of people who do, and admire the work of people who do, things like put a crucifix in a plexiglass cube of piss and call it art. For example. And my question is, if you think "Piss Christ" is art, why don't you think starving a dog is art? Where do you draw the line, and why?

My position is that starving a dog to death is NOT art, because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE. The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

*What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.*

*So, is anything art that anyone says is art, or are there some things that just aren't art?  
And if starving a dog to death in a museum is not art, WHY is it not art if the artist says it is?*

Marcus

*On 8 May 2008 at 10:34, amy king wrote:*

*In 2007, the `artist` Guillermo Vargas Haba  
THE STORY:*

*In 2007, the `artist` Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving*



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Vargas Habacuc has been invited to repeat his cruel action for the

Biennial of 2008.

Let's STOP HIM!!!! Sign the petition:

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Here is another petition that is 2 million signatures strong.

Please

feel free to sign it as well:

<http://www.petitiononline.com/13031953/petition.html>

Please do it. It's free of charge, there is no need to register,

and

it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE `ARTIST` himself!:

"I knew the dog died on the following day from lack of food.

During the

inauguration, I knew that the dog was persecuted in the evening between

the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of cÃ³rdobas

for their assistance. The name of the dog was Natividad, and I let

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die of hunger in the sight of everyone, as if the death of a

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metal cable and a cord. The dog was extremely ill and did not want  
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are all poor stray dogs: sooner or later they die or are killed."*

~~~~~

To be fair (with lots of comments from Costa Ricans):

*In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked
on
by and that if it had been left on the street to die, no-one would
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that it had been fed by Vargas and was only tied up during the gallery
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199. **Jason Quackenbush**

Re: poetry and abstraction

Fri 9 May 2008

I think it's probably pretty widespread on reflection. I know that mark rothko has probably had more impact on me as a writer than any poet besides maybe

ted berrigan and gertrude stein. and like steve mentioned about action painting, when looked at from that angle i think you could make a strong case that a number of the list members who do a lot of work with aleatory or procedural work through programming in particular are "action poets." also, i think that goldsmith's uncreative writing and his "unboring boring" aesthetic could be classed as a sort of "action poetry"

On May 7, 2008, at 7:32 AM, Joel Weishaus wrote:

*Let's not forget that Robert Creeley was there, in the fist of it.
I suspect his unique way of tensing a line, and his ear for
gravity, developed in conversations with Abstract Expressionist
painters.*

*Add to this William Carlos Williams, whose love of the material
world was born from AE paintings.*

-Joel Weishaus

*----- Original Message ----- From: "Joel Lewis" <[REDACTED]>
To: <[REDACTED]>
Sent: Tuesday, May 06, 2008 9:53 PM
Subject: Re: poetry and abstraction*

*One poet who was deeply involved in Ab Exp movement was the poet
Weldon
Kees. He studied with Hans Hoffman and exhibited his work in group
shows w/
Pollock. He was close to Clement Greenberg, who commissioned him
for cover
art of Partisan Review. He also had a couple of solo exhibits in
this late
40s-early 50s period (yes, his work was in ab ex style). A rather
fascinating figure he was also a filmmaker, jazz musician
(who, like Pollock,
favored Chicago and swing styles) and sharp critic. His poetry,
though
formalist, avoided much of the New Critic claptrap of the era and
is a quite
interesting counterpoint to the open form movements of his day
(University of
Nebraska publishes his collected poems) . He jumped off the Golden
Gate
Bridge in 1955.*

Joel Lewis

200. **Jason Quackenbush**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Fri 9 May 2008

four thoughts:

1.) art is not a simple word and this whole discussion, and the whole boring travesty that is conceptual art that leads to nonsense like people putting a starving dog in a gallery, and at least conceivably raping or murdering someone as a form of performance art (see the novel "The Debt to Pleasure" or my own occasional critical theory parody series "the poetics of aggravated sexual assault by E.L. Borgnine") \, follows from a fundamental confusion of the use of the word art both as "something put on display to evoke an aesthetic response" and as a term used to express a high degree of quality or value in such a "something". which is to say the former isn't a form of praise or condemnation but is objective description, while the latter is a subjective expression of a given evaluators valuation.

2.) a starving dog put on display in a gallery is art because it was put on display in a gallery. a starving dog put on display in a gallery is not art because the idea to put a starving dog on display in a gallery is idiotic, and the act of putting a starving dog on display in a gallery is cruel and serves no greater aesthetic end.

3.) transgression for its own sake is duller than art for it's own sake. transgression for its own sake masquerading as art for it's own sake, which is what I think pisschrist is, is art, but it is also not art. that is, it's an "artwork" but it's also a "piece of shit" or maybe more appropriately "a brick of frozen urine" both literally and figuratively.

4.) if we can just stop confusing the issue by thinking that calling something art is synonymous with calling it good art, or put another way to say that any artwork is ART in the sense of the sentence "now THAT'S art!" then not only can we stop having this aggravating "what is art" conversation that's been dogging our culture for the better part of the last 150 years, but maybe people will stop thinking that garbage like "Shed-Boat-Shed" and "Starving Dog in Gallery" are worth anybody's time, and the shallow dilletante's who promote such garbage will see their profit motive lead them elsewhere. Like say Patricia Piccininni, who is awesome.

On May 8, 2008, at 4:33 PM, Marcus Bales wrote:

Just as true as hysterical mass-forwards in the email box.

But why not address the real issue: if anything is art that anyone says is art, why isn't

starving a dog to death art? Why isn't rape? Why isn't torture? If anything is art then there can be no line between art and non-art. Don't you see that "anything is art that anyone says is art" leads ineluctably, and inevitably, not merely to saying "fuck" in a poem or putting a cross in a plexiglas cube of piss, but to truly transgressive acts. Learn a lesson from the dog: stop saying "anything" when you don't mean it.

Marcus

On 8 May 2008 at 16:22, amy king wrote:

And you know this because everything reported on Wikipedia is, of course, true?

Amy

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:14 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

*In 2007, the `artist´ Guillermo Vargas Haba
THE STORY:*

In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from

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For several days, the `artist´ and the visitors of the
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201. **Fluffy Singler**

**Re: POL: Prevent the "Artistic" Death of Another Innocent Animal**

Fri 9 May 2008

---

1. Maybe the issue isn't really whether or not it's "art" at all, but whether or not we find it acceptable. Even if we \*can\* call anything "art" does that justify the specific practice we are engaged in? If we don't call it "art" does that automatically give us license to reject or condemn it? Is "art" inherently a free pass? I don't think the issue is the problem of "postmodernist" art at all.

2. Seems to me that by tying the dog up, you have limited its options. Perhaps a stray wandering dog would die anyway, but it is also possible it would be able to track down food in garbage cans, wander to someone who would help it, even if desperate enough, kill something to eat. So without coming down on one side or the other, I find the assertion that the dog would inevitably die of starvation spurious. If the dog wasn't eating, perhaps it was not only stray, but also sick . . . .

3. Finally, how often do those of us who teach tell our students to evaluate sources carefully--including Wikipedia (and any of the other links regarding this event.) I admit I have come to inherently mistrust most, if not all, internet petitions. I also would not be inclined to toss out a Wikipedia entry as "proof" of anything either.

My . . . uh, six cents, I guess . . .

Fluffy

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

From: Marcus Bales [mailto: ]

Sent: Thursday, May 08, 2008 6:48 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:

> Why rape and murder? Haven't depictions of such acts already been  
> represented many times over? <

The issue is not whether a depiction of a starving dog is art; the question is whether

actually starving an actual dog to death in a gallery is art. If anything is art, then why isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that it allows DEPICTION of

rape or murder to be art, but that it allows ACTUAL rape or murder to be art. Once you

say "anything" you've lost the whole war -- if ANYTHING is art, then why is an actual rape of an actual woman not an act of art? I say it's not, and you, if you really say "Anything is art", you say it is. I'm trying to point out the absurdity of the "anything is art" school of thought, not defend starving a dog. I think it's terrible to starve a dog and call it art.

But if you say that anything is art, then on what grounds do you say starving a dog is not art?

*And why do you always, historically and often wrongly, assume anyone who posts about art are defenders of the "postmodern faith"?<*

If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. Voila. But if you argue with me when I say it's ridiculous to say "anything is art that anyone says is art" it's perfectly acceptable, it seems to me, for me to believe that you DO hold that "anything is art that anyone says is art" because (wait for it) you're arguing with me when I say that's ridiculous. If I say it's ridiculous, and you say it's not, then you're defending it -- and if you're defending it, then you're either defending it because you believe it, or you're defending it because, what -- you just like to argue?

*And no to your simplistic equation: calling something art doesn't make it art.<*

That's really not getting it. It's not MY "simplistic equation", it's the stated position of people who do, and admire the work of people who do, things like put a crucifix in a plexiglass cube of piss and call it art. For example. And my question is, if you think "Piss Christ" is art, why don't you think starving a dog is art? Where do you draw the line, and why?

My position is that starving a dog to death is NOT art, because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE.

The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

*What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.*

*So, is anything art that anyone says is art, or are there some things that just aren't art? And if starving a dog to death in a museum is not art, WHY is it not art if the artist says it is?*

Marcus

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*are all poor stray dogs: sooner or later they die or are killed."*

*~~~~~*

*To be fair (with lots of comments from Costa Ricans):*

*In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.*

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## 202. **Jim Andrews**

### **David Daniels**

*Fri 9 May 2008*

---

Below is an email a friend received from David Silva, a friend of David Daniels. As many of you will know, David is the author of <http://thegatesofparadise.com> . Much of his work is also at [ubu.com](http://ubu.com).

Hi Regina I am sorry to write that David is taking his final steps on the road of life. I don't think he will be getting back to email. He is awake for minutes at a time only, his kidneys and liver are starting to fail. My guess is he has a few weeks at most. He appears to be comfortable when resting, he will stay at home with family and friends, minimal medical care from hospice nurses.

He spoke to me often of you Regina, he considered you a great friend and a very fine human being.

Words fail me...

Ata minha -David

[↑ Contents](#)

203. **teersteeg**

**Re: POL: Prevent the "Artistic" Death of Another Innocent Animal**

*Fri 9 May 2008*

Dog argument reminds of Beuys' exhibit in SoHo where he was sequestered in the gallery with a coyote--I think it was for a week or two. The coyote was listless, terrified and seemed to be slipping away toward death. My contempt for Beuys was boundless. You can read about it here along with other exhibits:

<http://www.maverick-arts.com/cgi-bin/MAVERICK?action=article&issue=111>

bruno

Cape Cod

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

From: "Marcus Bales" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, May 08, 2008 7:47 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

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204. **Maria Damon**
Re: writing on lettrism
Fri 9 May 2008

for what it's worth, my mother went to high school w/ asger jorn, they rode their bikes to school together every day...she says he was "the silliest person i ever met." not that he's strictly a lettrist, but involved w/ the situationists...

David Seaman wrote:

> Hello. I am joining this conversation because it came up in a google alert
> about lettrism. I am happy to see the interest in the subject.
>
> I am the English side of the lettrist pages, translator and author of much
> of what is there. I am also working on a book about Lettrism, and in
> conversation with a publisher about it.
>
> For fun writing about the early years, see Lipstick Traces and The Tribe.
>
> David
>

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205. **Alan Sondheim**

Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

Fri 9 May 2008

I've rescued animals from artworks. I don't care if it's art or not.

- Alan

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206. **Barry Schwabsky**

Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

Fri 9 May 2008

Ah, since you know him to be a mediocre artist, you must be fairly familiar with his work. Can you tell us more about it?

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

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Friday, 9 May, 2008 3:21:10 AM

Subject: Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

It's not the wiki article I necessarily believe. I do believe the Guardian, and I do believe the other sources listed at the bottom of the page. That we can still be suckered by such a deliberate shock tactic employed by a rather mediocre artist seems really troubling.

On Thu, May 8, 2008 at 7:22 PM, amy king <[REDACTED]> wrote:

> And you know this because everything reported on Wikipedia is, of course, true?

>

> Amy

>

> _____

>

>

> http://www.amyking.org

>

>

>

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

> From: Marcus Bales <[REDACTED]>

> To: [REDACTED]

> Sent: Thursday, May 8, 2008 1:54:14 PM
> Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
>
> http://en.wikipedia.org/wiki/Guillermo_Vargas
>
> And besides, the reports of starving the dog to death are simply untrue.
>
> M
>
> On 8 May 2008 at 10:34, amy king wrote:
>
>> In 2007, the `artist` Guillermo Vargas Haba
>> THE STORY:
>>
>> In 2007, the `artist` Guillermo Vargas Habacuc, took a dog from
>> the
>> street, tied him to a rope in an art gallery and began starving him
>> to
>> death.
>> For several days, the `artist` and the visitors of the
>> exhibition
>> watched, emotionless, the shameful `masterpiece` based on the
>> dog's
>> agony, until eventually he died.
>>
>> Does THIS sound like art to you?
>>
>> But this is not all... the prestigious Visual Arts Biennial of
>> Central
>> America decided that the `installation` WAS actually art, so
>> Guillermo
>> Vargas Habacuc has been invited to repeat his cruel action for the
>> Biennial of 2008.
>>
>> Let's STOP HIM!!!! Sign the petition:
>> <http://www.petitiononline.com/ea6gk/petition.html>
>>
>> Here is another petition that is 2 million signatures strong. Please
>> feel free to sign it as well:
>> <http://www.petitiononline.com/13031953/petition.html>
>>
>> Please do it. It's free of charge, there is no need to register,

>> and
>> it will only take 1 minute to save the life of an innocent
>> creature.
>>
>> AND, for those of you saying "This is all a hoax, etc," here is
>> a direct quote FROM THE `ARTISTÂ´ himself!:
>> "I knew the dog died on the following day from lack of food.
>> During the
>> inauguration, I knew that the dog was persecuted in the evening
>> between
>> the houses of aluminum and cardboard in a district of Managua. 5
>> children who helped to capture the dog received 10 bonds of
>> cÃ³rdobas
>> for their assistance. The name of the dog was Natividad, and I let
>> him
>> die of hunger in the sight of everyone, as if the death of a poor
>> dog
>> was a shameless media show in which nobody does anything but to
>> applaud
>> or to watch disturbed. In the place that the dog was exposed remain
>> a
>> metal cable and a cord. The dog was extremely ill and did not want
>> to
>> eat, so in natural surroundings it would have died anyway; thus
>> they
>> are all poor stray dogs: sooner or later they die or are
>> killed."
>>
>> ~~~~
>>
>> To be fair (with lots of comments from Costa Ricans):
>>
>> In his defence, the artist has claimed that what he was attempting
>> to prove was that those who saw the suffering of the dog just walked
>> on
>> by and that if it had been left on the street to die, no-one would
>> have
>> even known of its existence.
>>
>> It has also been reported that the dog did not die but escaped,
>> and
>> that it had been fed by Vargas and was only tied up during the

>> gallery
>> opening times. It has not been possible to confirm this.
>>
>> The Managua exhibition attracted worldwide attention and many
>> people
>> believe it to have been an act of cruelty rather than art. A
>> petition
>> has been started in an attempt to prevent Habacuc's involvement in
>> the
>> 2008 Biennial and from repeating the spectacle.
>>
>> If you would like to sign the petition, visit:
>> <http://www.petitiononline.com/ea6gk/petition.html>
>> -from Artist Guillermo Vargas - Habacuc
>> _____
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>> <http://www.amyking.org>
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207. **Marcus Bales**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Fri 9 May 2008

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> You seem to be confusing a few different issues, Marcus. You seem to
> think that there is a problem about determining aesthetic value if
> "anything can be art" but if there is such a problem, it already
> existed before one noticed that "anything can be art."<

"Anything can be art" and "Anything anyone says is art is art" are two entirely different notions, and the attempt to conflate them is on the order of Amy's specious attempt to conflate the notions of a depiction of an act and the act itself. To say "Anything can be art" is a statement of possibility; but to say "Anything anyone says is art is art" is an assertion of definition. I happen to agree with "Anything can be art", but I disagree with "Anything anyone says is art is art".

My question was, and remains, if "Anything anyone says is art is art", then it seems as if the acts of starving a dog to death, or raping a woman, or murdering a person (as opposed to their depictions), are art if someone claims they are, because "Anything anyone says is art is art" admits of no exceptions. If you believe there are exceptions, then you should disapprove of saying "Anything" or "anyone" or both, as I do. But if you hold that "Anything anyone says is art is art", then on what grounds do you hold that starving a dog, raping a woman, or murdering a person is not art?

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> ... Personally, I would say that aesthetic judgments
> can only be made case by case through one's own response to the
> work -- there are no rules that can be set in advance, and this is why
> anything can (potentially) be art even though not everything is
> (necessarily) art.<

I agree with you, which is why I argue against the "Anything that anyone says is art is art" formula. But I hope you can see that those who hold that that formula is valid must allow that starving a dog, or any other act, however heinous, is art if someone says it is. The idea that by calling something "art" the artist gets a

free pass to do anything he or she pleases is explicit in the "Anything that anyone says is art is art" formula. The hard part, of course, is in trying to say why something is not art when one is committed to the notion of art as an act of individual freedom.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> But that issue is different from the issue of ethics. If Habacuc had really and truly starved a dog for art--which
> I doubt--it is conceivable that this could be both a powerful work
> of art and a vile, possibly
> criminal act. <

The notion that something may be both a powerful work of art and a vile, or a criminal (or both) act is an argument for the notion that "Anything is art that anyone says is art" -- though you are saying it may be something other than art, too. My question for you, then, is this: is an artist free to do as he or she pleases, to commit vile or criminal acts, and claim that art exempts him or her from the ethical or legal consequences of his or her art acts? Or are you saying that people may admire the art while despising the ethics, or that the community is justified in arresting, trying, convicting, and punishing him or her for a crime while the community admires the art?

In tyrannical states of various kinds artists have long been arrested, tried, convicted, and punished for art that the community characterized as vile or criminal or both. To say that the community may do that, which is what it seems you may be saying when you say that art may also be a vile or criminal act, is explicitly to put the claim "But it's art!" to one side as invalid or unsound as a justification for an act. That's the appeal of "Anything is art that anyone says it is", of course: as a justification for artists as emblems of individual freedom against tyranny. But it's a flawed notion because it's too broad. Guillermo Vargas's dog installation shows just how it is too broad. Whether Vargas starved a dog or not, the mere suggestion that he did, in a gallery, and that people watched instead of helped the dog, calls into question the entirety of the "Art is anything anyone says it is" notion. Vargas's installation is the other side of the art-and- tyranny coin.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> His success at making a work of art would not clear
> him of his ethical offense.<

You can see, I'm sure, that this position has dangerous consequences. Stalin claimed that many many artists had committed ethical, and other, offenses, and had them shot. It's no better to say that all works of art must be ethical than it is to say any act is art if someone says it is, particularly when what is ethical changes not only from society to society, but over time within a single society.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> Here's a real life example: In my
> opinion, the greatest film ever made would be La Regle du Jeu by
> Jean Renoir. The film includes an important scene of a rabbit hunt,
> and as is very clear when you see the film, real rabbits were shot
> and killed in order to make this scene. If one believes it is wrong
> to kill animals, as some people do--or if you believe that it is
> wrong to kill animals for any other reason than for food, as perhaps
> more people do--or in any case if one believes that it is ethically
> questionable to kill animals for such a frivolous reason as to make
> a piece of "entertainment," a movie--then one would have to conclude
> that Renoir committed an ethical transgression and the fact that
> thanks to this transgression he made a great film would not be a
> sufficient defense.<

Perhaps it was a sufficient defense at the time.

Now, you seem to be saying, it's not. Well, there you have it: ethical standards change over time, and sometimes over pretty short periods of time. To say that one must be careful in one's art not only to be ethical by the standards of today, but ethical by the standards of tomorrow or a thousand years from now, is to put such a burden on the artist that no art would get made at all. Who's to say that breaking out into song on stage, or dancing!, might not be judged unethical again, or that acting on stage at all might once again be banned, for example?

Ethics change. In 20 years it may be that the world has so changed that there'd never be a starving dog in a gallery show because the audience would collectively kill it and eat it right there in the gallery, so starved is the population -- we don't know. It could be that within the same 20 years even the mere depiction of a starving dog would land the depicter in jail on the grounds that anyone who finds a suffering animal is held to be responsible for relieving its suffering, and taking a photo of it first will be judged a lapse of moral judgment. We don't know. We can't know. To burden artists with the obligation to know what can't be known seems ridiculously unwise.

I'm arguing that what Vargas has done, by putting a dog in a gallery, is exactly to call into question the notion of "Art is anything anyone says it is", and the free pass that that notion has been held to have been, in opposition to conventional political tyranny. What happens, Vargas seems to me to be saying, when you claim things are art that are not in opposition to a conventional political tyranny?

The Early Purges
Seamus Heaney

I was six when I first saw kittens drown.
Dan Taggart pitched them, "the scraggy wee shits",
Into a bucket; a frail metal sound,
Soft paws scraping like mad. But their tiny din
was soon soused. They were slung on the snout
Of the pump and the water pumped in.
"Sure isn't it better for them now?" Dan said.
Like wet gloves they bobbed and shone till he sluiced
Them out on the dunghill, glossy and dead.
Suddenly frightened, for days I sadly hung
Round the yard, watching the three sogged remains
Turn mealy and crisp as old summer dung
Until I forgot them: But the fear came back
When Dan trapped big rats, snared rabbits, shot crows
Or, with a sickening tug, pulled old hen's necks.
Still, living displace false sentiments
And now, when shrill pups are prodded to drown,
I just shrug, "Bloody pups". It makes sense:
"Prevention of cruelty" talk cuts ice in town
Where they consider death unnatural,
But on well-run farms pests have to be kept down."

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Friday, 9 May, 2008 12:47:48 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another
Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:

Why rape and murder? Haven't depictions of such acts already
been
represented many times over? <

The issue is not whether a depiction of a starving dog is art; the
question is whether
actually starving an actual dog to death in a gallery is art. If
anything is art, then why
isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that
it allows DEPICTION of
rape or murder to be art, but that it allows ACTUAL rape or murder

to be art. Once you
say "anything" you've lost the whole war -- if ANYTHING is art, then
why is an actual
rape of an actual woman not an act of art? I say it's not, and you,
if you really say
"Anything is art", you say it is. I'm trying to point out the
absurdity of the "anything is art"
school of thought, not defend starving a dog. I think it's terrible
to starve a dog and call
it art.

But if you say that anything is art, then on what grounds do you say
starving a dog is
not art?

And why do you always, historically
and often wrongly, assume anyone who posts about art are
defenders
of the "postmodern faith"?<

If you don't think that "anything is art that anyone says is art"
then you can avoid my
criticism by simply saying you don't think that. Voila. But if you
argue with me when I
say it's ridiculous to say "anything is art that anyone says is art"
it's perfectly
acceptable, it seems to me, for me to believe that you DO hold that
"anything is art that
anyone says is art" because (wait for it) you're arguing with me
when I say that's
ridiculous. If I say it's ridiculous, and you say it's not, then
you're defending it -- and if
you're defending it, then you're either defending it because you
believe it, or you're
defending it because, what -- you just like to argue?

And no to your simplistic equation: calling something art
doesn't
make it art.<

That's really not getting it. It's not MY "simplistic equation",
it's the stated position of
people who do, and admire the work of people who do, things like put
a crucifix in a
plexiglass cube of piss and call it art. For example. And my
question is, if you think
"Piss Christ" is art, why don't you think starving a dog is art?
Where do you draw the

line, and why?

My position is that starving a dog to death is NOT art, because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE.

The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.

So, is anything art that anyone says is art, or are there some things that just aren't art? And if starving a dog to death in a museum is not art, WHY is it not art if the artist says it is?

Marcus

On 8 May 2008 at 10:34, amy king wrote:

*In 2007, the `artist´ Guillermo Vargas Haba
THE STORY:*

In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving

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For several days, the `artist´ and the visitors of the
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watched, emotionless, the shameful `masterpiece´ based on the
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agony, until eventually he died.

Does THIS sound like art to you?

But this is not all... the prestigious Visual Arts Biennial of
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Biennial of 2008.

Let´s STOP HIM!!!! Sign the petition:
<http://www.petitiononline.com/ea6gk/petition.html>

Here is another petition that is 2 million signatures strong.
Please
feel free to sign it as well:
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Please do it. It´s free of charge, there is no need to
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and
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AND, for those of you saying "This is all a hoax, etc," here
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for their assistance. The name of the dog was Natividad, and I
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die of hunger in the sight of everyone, as if the death of a
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metal cable and a cord. The dog was extremely ill and did not
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are all poor stray dogs: sooner or later they die or are
killed."

~~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was  
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to prove was that those who saw the suffering of the dog just  
walked  
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by and that if it had been left on the street to die, no-one  
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2008 Biennial and from repeating the spectacle.

*If you would like to sign the petition, visit:  
<http://www.petitiononline.com/ea6gk/petition.html>  
-from Artist Guillermo Vargas - Habacuc*

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*<http://www.amyking.org>*

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208. **Matt Henriksen**

*last ever burning chair in brooklyn*

*Fri 9 May 2008*

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Goose Up!

Poetry!

at East Co

The Burning Chair Readings

present

Goose Up!

Poetry!

at East Coast Aliens

Saturday, May 17th,

3-8pm

Doors 2:30 pm, \$6

Ana Božićević

John Coletti

Kate Greenstreet

Sarah Gridley

Katy Henriksen

Shannon Jonas

Jennifer Kronovet

Mark Lamoureux

Timothy Liu

Chris Martin

Jess Mynes

Cate Peebles

Christopher Rizzo

Matthew Rohrer

Frank Sherlock

Joanna Sondheim

Shanxing Wang  
Rebecca Wolff

& music from  
The Hadacol

Hosted by Cannibal, Saltgrass, Harp & Altar, & Tight

East Coast Aliens  
216 Franklin St  
btwn. Green & Huron  
Greenpoint, Brooklyn  
G to Greenpoint Ave (exit  
at India St)  
B61/B43/B42

eastcoastaliens.com  
typomag.com/burningchair  
flesheatingpoems.blogspot.com  
harpandaltar.com  
saltgrasscontents.blogspot.com  
tightjournal.blogspot.com

Ana Božićević moved to NYC from Croatia in 1997. She's the author of chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). Look for her recent work in Denver Quarterly, Saltgrass, Hotel Amerika, absent, The New York Quarterly, Bat City Review, MiPOesias, Octopus Magazine and The Portable Boog Reader 2: An Anthology of NYC Poetry. Ana co-edits RealPoetik.

John Coletti is the author of The New Normalcy (BoogLit 2002), Physical Kind (Yo-Yo-Labs 2005), and Street Debris (Fell Swoop 2005), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press. He currently is the editor of The Poetry Project Newsletter.

Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, April 2008). Her second book, The Last 4 Things, will be out from Ahsahta in 2009. Her poems can be found in journals like Cannibal, Fascicle, and Handsome. New work is forthcoming in Filling Station, Practice, and The Columbia Review.

Sarah  
Gridley is Poet in Residence and a  
Lecturer in Creative Writing at Case Western Reserve University. She received an MFA in poetry from the University of Montana in 2000, where she was a

Richard Hugo scholar and won the 1999 Merriam Frontier Award for excellence in creative writing. The University of California Press published her book *Weather Eye Open* in 2005. She has recently completed a new poetry manuscript, whose poems have appeared or are forthcoming in *Fourteen Hills*, *NEO*, *Harp & Altar*, *Crazy Horse*, *jubilat*, *Denver Quarterly*, *New American Writing*, and *Chicago Review*.

Katy

Henriksen was born and raised in the Arkansas Ozarks. She is the design editor of the poetry journal *Cannibal*, which she creates with her husband Matt Henriksen in their tiny railroad apartment in Greenpoint, Brooklyn. She also helps run the Burning Chair Readings. Her music and culture writing may be found in *Venus Zine*, *The Brooklyn Rail*, *Paste*, *Publishers Weekly*, *Puremusic.com*, *Rust Buckle*, and elsewhere. Four of her poems are forthcoming in *Tight*.

Shannon

Jonas is the author of *Compathy* (Cannibal Books, 2007) and lives in Kalamazoo, Michigan.

Jennifer Kronovet is the author of *Awayward* (BOA Editions, 2009), selected by Jean Valentine as the winner of the Poulin Prize. Kronovet is the co-founder and co-editor of *CIRCUMFERENCE*, a journal of poetry in translation. Her poems have appeared or are forthcoming in *Colorado Review*, *Harp & Altar*, *Ploughshares*, *A Public Space*, and other journals. She was born and raised in New York City, and has lived in Chicago, St. Louis, and Beijing.

Mark Lamoureaux is a poet, critic and translator who lives in Astoria, NY. His work has appeared in numerous publications, both in print and online. He is an associate editor for *Fulcrum Annual*. He is the author of three chapbooks: *City/Temple* (Ugly Duckling Presse, 2003), *29 Cheeseburgers* (Pressed Wafer, 2004) and *Film Poems* (Katalanche Press, 2005).

Timothy Liu is the author of six books of poems, most recently *For Dust Thou Art*. Two new books are forthcoming, *Bending the Mind Around the Dream's Blown Fuse* (Talisman House, 2008) and *Polytheogamy* (Saturnalia Press, 2009). His journals and papers are archived in the Berg Collection at the New York Public Library. Liu is currently an Associate Professor at William Paterson University and on the Core Faculty at Bennington College's Writing Seminars; he lives in Manhattan.

Chris

Martin is the author of *American Music*. His new book, *Becoming Weather*, is trying to become published. His newer book, *On Song*, is an ongoing investigation of song's ontological use from the Caveman Days until Tonight. He is the editor of *Puppy Flowers*, an online magazine of the arts, and resides near the Prospect Park Zoo with a beautiful lady and her cat.

Jess Mynes is the author

of *Birds for Example*, *Coltsfoot Insularity* (a collaboration with Aaron Tieger), *In(ex)teriors*, and *Full on Jabber* (a collaboration with Christopher Rizzo). He is the editor of *Fewer & Further Press*. In 2008, his *If and When* (Katalanche Press), *Sky Brightly Picked* (Skysill Press), *Recently Clouds*, and a second edition of *In(ex)teriors* (Anchorite Press) will be published. He lives in Wendell, MA where he co-curates a reading series, *All Small Caps*. His poems have appeared in numerous publications.

Cate Peebles lives in Brooklyn and works at the literary agency, Sobel Weber Associates, in Manhattan. Her poems have appeared in, or are forthcoming from, *Tin House*, *Octopus*, *La Petite Zine*, *MiPOesias*, *Capgun*, and others. She co-edits the on-line poetry magazine, *Fou*.

Christopher Rizzo is a writer and publisher who lives in New York. Over the years, his work has appeared in *Art New England*, *The Cultural Society*, *Cannibal*, *Dusie*, *H\_NGM\_N*, and *Spell* among other magazines. Christopher has also authored several chapbooks, such as *Claire Obscure* (Katalanche Press, 2005), *Zing* (Carve Editions, 2006), and *The Breaks* (Fewer & Further Press, 2006). *Full on Jabber*, a collaborative work written with poet Jess Mynes, was released by *Martian Press* in 2007. Christopher also edits *Anchorite Press*, an independent poetry publisher of innovative work. He is a doctoral candidate in English at the University at Albany.

Matthew Rohrer is the author of five books of poetry, most recently *RISE UP*, published by *Wave Books*. He teaches in the creative writing program at NYU and lives in Brooklyn.

Frank Sherlock is the co-author of the newly released *Ready-to-Eat Individual* with Brett Evans.

Joanna

Sondheim's chapbooks, *The Fit* and *Thaumatrope*, were published by *Sona*

Books in 2004 and 2007, respectively. Recent work appears in Unsaid magazine.

Shanxing Wang was born in Jinzhong, Shanxi province, China, in 1965. He moved to the U.S. in 1991 to pursue a PhD in mechanical engineering at University of California at Berkeley. While an assistant professor of engineering at Rutgers University, he began taking writing courses at Rutgers and later the Poetry Project, and subsequently received a Zora Neale Hurston Scholarship to attend the summer writing program at Naropa University in Colorado in 2003. His first book *Mad Science in Imperial City* (Futurepoem Books, 2005) won the 2006 Asian American Literary Award for Poetry. His current thinking and struggling focuses on intersections of poetry/poetics with physics/mathematics, history, visual arts, and continental philosophy. He is also a competitive table tennis player and a table tennis coach. He lives and writes in Queens and he has a blog: <http://shanxingwang.blogspot.com>.

Rebecca Wolff is the author of *Manderley*, *Figment*, and *The King* (forthcoming 2009). She is the publisher and editor of *Fence*, Fence Books, and *The Constant Critic*, and is a fellow of the New York State Writers Institute, with which *Fence* is affiliated. She lives in Athens, New York.

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[http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)

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---

209. **Joel Weishaus**  
***Re: poetry and abstraction***  
*Fri 9 May 2008*

---

Jason:

My mental picture of an "action painter" is someone standing before an easel and painting faster than he or she could think; dancing, almost, as Pollock used to do. Of course this is the opposite of Rothko, for example, who sat in front of his work and contemplated it. I assume that someone writing code is sitting. It would be interesting, I think, to discuss the posture of a poet.

-Joel

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

From: "Jason Quackenbush" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, May 08, 2008 10:55 PM

Subject: Re: poetry and abstraction

*I think it's probably pretty widespread on reflection. I know that mark rothko has probably had more impact on me as a writer than any poet besides maybe ted berrigan and gertrude stein. and like steve mentioned about action painting, when looked at from that angle i think you could make a strong case that a number of the list members who do a lot of work with aleatory or procedural work through programming in particular are "action poets." also, i think that goldsmith's uncreative writing and his "unboring boring" aesthetic could be classed as a sort of "action poetry"*

*On May 7, 2008, at 7:32 AM, Joel Weishaus wrote:*

*Let's not forget that Robert Creeley was there, in the fist of it. I suspect his unique way of tensing a line, and his ear for gravity, developed in conversations with Abstract Expressionist painters.*

*Add to this William Carlos Williams, whose love of the material world was born from AE paintings.*

*-Joel Weishaus*

*----- Original Message ----- From: "Joel Lewis" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Tuesday, May 06, 2008 9:53 PM  
Subject: Re: poetry and abstraction*

*One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who, like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day (University of Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.*



Joel Lewis

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210. **Tony Trigilio**

***The Beat Generation Symposium: Columbia College Chicago, Oct. 10-11, 2008***

*Fri 9 May 2008*

---

Hi everyone--

I'm delighted to email, below, full information on the Beat Generation Symposium that the Beat Studies Association is putting together for October 10-11, 2008, at Columbia College Chicago.

I'll be sending the call for papers shortly.

Please keep in mind, as I say below in the announcement, that hotel rooms are at a PREMIUM that weekend. It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

The Homewood Suites in downtown Chicago (close to Columbia's campus) has created a room block for us. Information on this is below. But I also provided a list of hotels in the area, with contact information.

If you have any other questions, please email back to the list, or feel free to email me directly (██████████).

Hope to see you there!

Best,  
Tony

\*\*\*\*\*

THE BEAT GENERATION SYMPOSIUM

\*\*\*\*\*

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," sponsored by the Beat Studies Association, Columbia College Chicago, and Illinois State University.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of

the Jack Kerouac ON THE ROAD manuscript scroll. The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11).

Conference fee for those who pre-register before August 1: \$50 (\$25 for Graduate Students, Independent Scholars, and Retired Faculty). After August 1, the fees are \$100 and \$50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center  
33 East Congress St., Suite 610  
Chicago, IL 60605  
Ph: [REDACTED] (fax [REDACTED])  
[REDACTED]

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

<http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CLC-20081009/index.jhtml>

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at [REDACTED] <mailto:[REDACTED]> ([REDACTED]).

#### VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicagao area. They are approximately equidistant from Columbia College.

Transportation: From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use [www.transitchicago.com](http://www.transitchicago.com)'s <<http://www.transitchicago.com>'s/> free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are \$2.00 one-way with a \$0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately \$25 and from O'Hare Airport cab fare would be approximately \$50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit [www.metrarail.com](http://www.metrarail.com) <<http://www.metrarail.com>/> for an updated schedule and fare list.

#### LIST OF NEARBY HOTELS

The Hilton and Towers  
722 S Michigan Ave  
(0.2 miles from the English Department)



The Palmer House Hilton  
17 E Monroe St (0.4 miles away)  
[REDACTED] or 1-800-HILTONS

The Best Western Grant Park  
1100 S Michigan Ave (0.6 mi)



Travelodge  
65 E Harrison St (0.1 mi)



Hotel Blake  
500 S Dearborn St (0.3 mi)



[www.hyatt.com](http://www.hyatt.com) <<http://www.hyatt.com>/>

Blackstone Hotel

819 S Wabash Ave # 606 (0.3 mi)



marriott.com

Congress Plaza Hotel

520 S Michigan Ave (0.1 mi)



congressplazahotel.com

The Silversmith Hotel

10 S Wabash Ave (0.4 mi)



silversmithchicagohotel.com

Omni Ambassador East

1301 S State St (0.7 mi)



Embassy Suites Hotel Chicago-Downtown

600 North State Street (1.5 mi)



embassysuites.com

Essex Inn Hotel

800 S Michigan Ave (0.3 mi)



essexinn.com

Club Quarters: Hotel

111 W Adams St (0.4 mi)



clubquarters.com

W Hotels-Chicago City Center

172 W Adams St (0.4 mi)



starwoodhotels.com

Hostelling International Chicago

24 E Congress Pkwy (0.1 mi)



hichicago.org

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211. **Tony Trigilio**

**CFP: The Beat Generation Symposium, Columbia College Chicago**

*Fri 9 May 2008*

---

Please note the call for papers below. Not all the panels slots have been filled, so if you have any idea for a proposal, send it to Nancy Grace as soon as possible.

Best,  
Tony

---

Call for Papers

The Beat Generation Symposium (sponsored by the Beat Studies Association and Columbia College Chicago)

October 10-11, 2008

Columbia College Chicago, Film Row Theatre (1104 S. Wabash, 8th floor)

This is an academic Beat Studies conference to be held on the campus of Columbia College in conjunction with the Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll.

Featured Speakers: Diane di Prima and Joanne Kyger.

Proposals on any and all Beat-related topics are welcome, but we are particularly interested in papers that (1) explore lesser known or under-studied Beat writers or (2) introduce a new critical vision of Beat topics such as religion, the Cold War, bohemian cultures, the arts, gender, race/ethnicity, etc.

Proposals should be at least 500 words in length (longer is better) and clearly demonstrate the relevance of the proposed paper to Beat Studies. Please send proposal to:

Nancy Grace  
Professor of English  
The College of Wooster  
Wooster, OH 44691

Deadline: May 15, 2008

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212. **Steve Tills**

**Re: POL: Prevent the "Artistic" Death of Another Innocent Animal**

*Fri 9 May 2008*

---

Dear Amy,

You are so right-on posting alert to this heinous, insane garbage. Yes, will indeed sign the petitions, and Thank You for sharing the alert and getting the word out about this so-called "art."

If anything like this is "art" OR "poetry," then I myself don't want anything to do with so-called "art" and "poetry." Enough said for the moment, but goddamn it, this is part and parcel of related, perhaps broader travesties that anyone with half a heart, OR half a Brain, must surely be feeling vigilant about, always, the last oh so many years and the coming who knows how many years, so I know there's more to talk about and deal with down the line...

Yeah, hmmm, reminds me of a line or two that I was writing last night that refers to "irreverence," too, something that is absolutely essential in creating seriously evocative and provocative and hilarious and thoughtful "comedy" the way some of the world's best comedians, and some poets, do. There IS a dangerous gray area beyond which, or within which, whatever, one flirts with "cruelty" and ugliness, where irreverence can become very tricky business.

In any event, there's plenty to be and become mindful about, and this alert to Senor Haba's "deep failings" are serious food for thought and consideration.

Steve Tills

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

Date: Thu, 8 May 2008 10:34:14 -0700

From: amy king <[REDACTED]>

Subject: POL: Prevent the =?utf-8?Q?=E2=80=9CArtistic=E2=80=9D\_?=  
Death of Another Innocent Animal

In 2007, the "artist"™ Guillermo Vargas Haba=

THE STORY: In 2007, the "artist" Guillermo Vargas Haba= cuc, took a dog from the=0Astreet, tied him to a rope in an art gallery and= began starving him to=0Adeath.=0AFor several days, the =E2=80=98artist=E2=80=99 and the visitors of the exhibition=0Awatched, emotionless, the shame= ful =E2=80=98masterpiece=E2=80=99 based on the dog=E2=80=99s=0Aagony, until= eventually he died.=0A=0ADoes THIS sound like art to you?=0A=0ABut this is= not all=E2=80=A6 the prestigious Visual Arts Biennial of Central=0AAmerica= decided that the =E2=80=98installation=E2=80=99 WAS actually art, so Guill= ermo=0AVargas Habacuc has been invited to repeat his cruel action for the= =0ABiennial of 2008.=0A=0ALet=E2=80=99s STOP HIM!!!! Sign the petition:=

<http://www.petitiononline.com/ea6gk/petition.html> Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: <http://www.petitiononline.com/13031953/petition.html> Please do it. It's free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature. AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE ARTIST himself: "I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of cash for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed." To be fair (with lots of comments from Costa Ricans): In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no one would have even known of its existence. It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this. The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacuc's involvement in the 2008 Biennial and from repeating the spectacle. If you would like to sign the petition, visit: <http://www.petitiononline.com/ea6gk/petition.html> from Artist Guillermo Vargas - Habacuc <http://www.amyking.org> Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now. [http://mobile.yahoo.com/;\\_ylt=3DAhu06i6=2sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=3DAhu06i6=2sR8HDtDypao8Wcj9tAcJ)

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213. **steve d. dalachinsky**

**Re: POL: Prevent the "Artistic" Death of Another Innocent Animal**

Fri 9 May 2008

---

when folks pierce or mutilate them selves in the name of art is that ok  
because they call it aRT?

bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes:

> First, you have fabricated for yourself and for your own aims

> Marcus,

>

> First, you have fabricated for yourself and for your own aims this

> quagmire of "anything is art" platform. You're trying to set these

> terms and argue that if I don't respond to your fabricated claim,

> then I'm somehow against you (see your last line below). I don't

> know where you conjured up this "anything is art" claim since I have

> not, even remotely, claimed or defended it. Check out your selected

> aggressive terminology below regarding "war", "battle", "if you're

> defending it" etc. -- you can't even decide what imaginary "side" I

> would assume should I take up your terms. But. Bully for you if

> you can find someone on this list to argue the notion that "anything

> is art" with you.

>

> But secondly and moreover, I know from firsthand experience with you

> on this list and other lists that you do indeed like to argue, very

> much, often just for the short-lived and shallow joy of argument's

> sake. Sometimes people need to feel like they have an Enemy in

> order to feel important. If this is the case for you, I suggest

> finding another opponent. I will not be your enemy; I will not make

> you feel important. Your bait is transparent and pointless

> regarding the entire situation.

>

> Amy

>

> \_\_\_\_\_

>

>

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

>

>

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

> From: Marcus Bales <[REDACTED]>

> To: [REDACTED]



> Sent: Thursday, May 8, 2008 7:33:45 PM  
> Subject: Re: POL: Prevent the "Artistic" Death of Another  
> Innocent Animal  
>  
>  
> On 8 May 2008 at 16:29, amy king wrote:  
> If anything is art, then why  
>  
> My criticism of the "anything is art" school of  
> thought Once you  
> say "anything" you've lost the whole war -- if  
> ANYTHING is art,  
> "Anything is art", you say it is. I'm trying to  
> point out "anything is art"  
>  
> But if you say that anything is art  
> If you don't think that "anything is art that anyone  
> says is art" then you can avoid my  
> criticism by simply saying you don't think that. V "anything is art  
> that anyone  
> says is art"  
> "anything is art that  
>  
> anyone says is art"  
>  
>  
> and if you're defending it, then you're either defending it  
> because  
> you believe it, or you're  
> defending it because, what -- you just like to argue?  
>  
> because NOT "anything is art that anyone claims is art". You're  
> ARGUING with me. You're  
> taking the OTHER SIDE.  
> The other side is that you DO believe that "anything is  
> art that anyone claims is art" --  
> or else perhaps you just like to argue, and will take any  
> side I don't take.  
>  
> Marcus  
>  
> Marcus

>  
>  
> On 8 May 2008 at 16:22, amy king wrote:  
>  
> > And you know this because everything reported on Wikipedia is, of  
> > course, true?  
> >  
> > Amy  
> >  
> > \_\_\_\_\_  
> >  
> >  
> > <http://www.amyking.org>  
> >  
> >  
> >  
> > ----- Original Message -----  
> > From: Marcus Bales <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Thursday, May 8, 2008 1:54:14 PM  
> > Subject: Re: POL: Prevent the "Artistic" Death of Another  
> > Innocent Animal  
> >  
> > [http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)  
> >  
> > And besides, the reports of starving the dog to death are simply  
> > untrue.  
> >  
> > M  
> >  
> > On 8 May 2008 at 10:34, amy king wrote:  
> >  
> > > In 2007, the `artist' Guillermo Vargas Haba  
> > > THE STORY:  
> > >  
> > > In 2007, the `artist' Guillermo Vargas Habacuc, took a dog from  
> > > the  
> > > street, tied him to a rope in an art gallery and began starving  
> > > him  
> > > to  
> > > death.  
> > > For several days, the `artist' and the visitors of the

> > > exhibition  
> > > watched, emotionless, the shameful `masterpiece´ based on the  
> > > dog´s  
> > > agony, until eventually he died.  
> > >  
> > > Does THIS sound like art to you?  
> > >  
> > > But this is not all... the prestigious Visual Arts Biennial of  
> > > Central  
> > > America decided that the `installation´ WAS actually art, so  
> > > Guillermo  
> > > Vargas Habacuc has been invited to repeat his cruel action for  
> > the  
> > > Biennial of 2008.  
> > >  
> > > Let´s STOP HIM!!!! Sign the petition:  
> > > <http://www.petitiononline.com/ea6gk/petition.html>  
> > >  
> > > Here is another petition that is 2 million signatures strong.  
> > Please  
> > > feel free to sign it as well:  
> > > <http://www.petitiononline.com/13031953/petition.html>  
> > >  
> > > Please do it. It´s free of charge, there is no need to  
> > register,  
> > > and  
> > > it will only take 1 minute to save the life of an innocent  
> > > creature.  
> > >  
> > > AND, for those of you saying "This is all a hoax, etc," here is  
> > > a direct quote FROM THE `ARTIST´ himself!:  
> > > "I knew the dog died on the following day from lack of food.  
> > > During the  
> > > inauguration, I knew that the dog was persecuted in the evening  
> > > between  
> > > the houses of aluminum and cardboard in a district of Managua. 5  
> > > children who helped to capture the dog received 10 bonds of  
> > > córdobas  
> > > for their assistance. The name of the dog was Natividad, and I  
> > let  
> > > him  
> > > die of hunger in the sight of everyone, as if the death of a

> > poor  
> > > dog  
> > > was a shameless media show in which nobody does anything but to  
> > > applaud  
> > > or to watch disturbed. In the place that the dog was exposed  
> > remain  
> > > a  
> > > metal cable and a cord. The dog was extremely ill and did not  
> > want  
> > > to  
> > > eat, so in natural surroundings it would have died anyway; thus  
> > > they  
> > > are all poor stray dogs: sooner or later they die or are  
> > > killed."  
> > >  
> > > ~~~~  
> > >  
> > > To be fair (with lots of comments from Costa Ricans):  
> > >  
> > > In his defence, the artist has claimed that what he was  
> > attempting  
> > > to prove was that those who saw the suffering of the dog just  
> > walked  
> > > on  
> > > by and that if it had been left on the street to die, no-one  
> > would  
> > > have  
> > > even known of its existence.  
> > >  
> > > It has also been reported that the dog did not die but escaped,  
> > > and  
> > > that it had been fed by Vargas and was only tied up during the  
> > > gallery  
> > > opening times. It has not been possible to confirm this.  
> > >  
> > > The Managua exhibition attracted worldwide attention and many  
> > > people  
> > > believe it to have been an act of cruelty rather than art. A  
> > > petition  
> > > has been started in an attempt to prevent Habacuc's involvement  
> > in  
> > > the

```
> > > 2008 Biennial and from repeating the spectacle.  
> > >  
> > > If you would like to sign the petition, visit:  
> > > http://www.petitiononline.com/ea6gk/petition.html  
> > > -from Artist Guillermo Vargas - Habacuc  
> > > _____  
> > >  
> > >  
> > >  
> > >  
> > > http://www.amyking.org  
> > >  
> > >  
> > >  
> > >  
> > >  
> >  
>  
_____  
> > > _____  
> > > Be a better friend, newshound, and  
> > > know-it-all with Yahoo! Mobile. Try it now.  
> > > http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ  
> > >  
> > >  
> > > --  
> > > No virus found in this incoming message.  
> > > Checked by AVG.  
> > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release  
> > Date:  
> > > 5/7/2008 5:23 PM  
> > >  
> >  
> >  
> >  
> >  
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>  
_____  
> > _____  
> > Be a better friend, newshound, and  
> > know-it-all with Yahoo! Mobile. Try it now.  
> > http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ  
> >
```

> >  
> > --  
> > No virus found in this incoming message.  
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> > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date:  
> > 5/7/2008 5:23 PM  
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> Be a better friend, newshound, and  
> know-it-all with Yahoo! Mobile. Try it now.  
> [http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)  
>  
>

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214. **steve d. dalachinsky**

***Re: writing on lettrism***

*Fri 9 May 2008*

---

jorn was a founding message of cobra which came out of these other folk  
gabriel pommerand lettrist book on ugly duck check it out

On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[REDACTED]> writes:

> for what it's worth, my mother went to high school w/ asger jorn,  
> they  
> rode their bikes to school together every day...she says he was "the  
>  
> silliest person i ever met." not that he's strictly a lettrist, but  
>  
> involved w/ the situationists...  
>  
> David Seaman wrote:  
> > Hello. I am joining this conversation because it came up in a  
> google alert  
> > about lettrism. I am happy to see the interest in the subject.  
> >  
> > I am the English side of the lettrist pages, translator and author

> of much  
> > of what is there. I am also working on a book about Lettrism, and  
> in  
> > conversation with a publisher about it.  
> >  
> > For fun writing about the early years, see Lipstick Traces and The  
> Tribe.  
> >  
> > David  
> >  
>  
>

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215. **Jennifer Karmin**  
***Red Rover Series / Experiment #21***

*Fri 9 May 2008*

---

Red Rover Series

{readings that play with reading}

Experiment #21:

Numberelation

an evening of relationality

Featuring:

Miranda Mellis

Sarah Rosenthal

THURSDAY, MAY 15

8:30pm

NEW LOCATION at the Division Street Dance Loft

735 W. Division St, 3rd floor

in the Work House building -- Chicago, IL

(Division @ Halsted

enter parking lot off of Halsted St)

[http://www.rtgdance.com/teach\\_schedule.htm](http://www.rtgdance.com/teach_schedule.htm)

suggested donation \$4

doors lock at 8:45pm

MIRANDA MELLIS is the author of *The Revisionist* (Calamari Press) and an editor at The Encyclopedia Project. Her work has appeared in various publications including *Tin House*, *Harper's*, *McSweeney's* and *Post Road*. She teaches at the California College of the Arts.

SARAH ROSENTHAL is the author of *How I Wrote This Story* (Margin to Margin, 2001), *sitings* (a+bend, 2000), *not-chicago* (Melodeon, 1998), and *Manhattan* (Spuyten Duyvil, forthcoming). Her poetry, fiction, reviews, essays, and interviews have appeared in numerous journals including *How(2)*, *Bird Dog*, *Fence*, *Lungfull*, *Denver Quarterly*, and *Boston Review*. Her poetry has been anthologized in *Bay Poetics* (Faux Press, 2006), *The Other Side of the Postcard* (City Lights, 2005), and *hinge* (Crack Press, 2002). Sarah has created a commissioned, multimedia installation based on her poetry for the San Francisco Exploratorium Museum. She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a grant-supported writing residency at the Vermont Studio Center. Her collection of interviews with Bay Area writers, *A Community Writing Itself*, is currently being considered by several publishers. She writes curricula on writing and reading for the Developmental Studies Center, a nonprofit publishing house, and teaches creative writing at San Francisco State University.

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments  
to us at [REDACTED].

The schedule for upcoming events is listed at  
<http://groups.yahoo.com/group/redroverseries>.

COMING UP

June 7 - Judith Goldman & Lily Robert-Foley

FALL 2008

Ira S. Murfin & Marisa Plumb

Authors from the Encyclopedia Project, vol. 2

---

Be a better friend, newshound, and  
know-it-all with Yahoo! Mobile. Try it now.  
[http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)

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216. **Jim Andrews**

**Re: poetry and abstraction**

Fri 9 May 2008

---

*You are focusing on a very crucial issue. I will propose a reverse concept:  
the visual is a space (maybe a meditative one, at the edge of language)  
where the syntactical, semantic and other classifications of language do not enter.*

we 'make sense' of what we see. so do other animals. there is apparently a considerable process of inference going on in how we make sense of what we see. in some other animals also, i gather.

whether this process involves 'language' or 'code' isn't clear to me. but surely code can have syntax and semantics also.

ja

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217. **Murat Nemet-Nejat**

**Re: POL: Prevent the "Artistic" Death of Another Innocent Animal**

Fri 9 May 2008

---

Alan, bravo!

Barry, I was thinking exactly along the same lines. In Robert Bresson's \*Au Hazard Balthazar,\* in the final scene of the movie a donkey crouches in the middle of a meadow standing completely still, dying. Since Bresson does not use actors, and since a donkey (as any animal) is a quintessential non-actor (only an actor?), one inescapably asks, is the donkey ("the real donkey") dying before our own very eyes. In another, utterly heart-breaking scene of the movie, two kids (?) poke a stick into Balthazar's ass, and the donkey startled brays and takes a few steps to move away. The film starts, before the credits, with several brays of a donkey \*not\* visible on the screen.

I wrote a poem about that final scene which is part of my \*The Structure of Escape\* poem. The poem may tangentially relate to the issues discussed here, the relationship between cruelty, suffering, blasphemy ("the cross in urine"), sainthood and art.

Au Hazard Balthazar

How can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

Is it because it can not act?

Marcus, can you point to any avant-garde or post-modern manifesto, or work, where the statement "anything is art that anyone says is art" is made? I always thought it was a neo-con canard.

Ciao,

Murat

On Fri, May 9, 2008 at 9:32 AM, Alan Sondheim <[REDACTED]> wrote:

*I've rescued animals from artworks. I don't care if it's art or not.*

*- Alan*

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218. **amy king**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Fri 9 May 2008*

---

Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:

1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.

Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"

The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.

2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:

I might try Snopes or Hoax Slayer, which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my easily-googled article didn't come through. \*\*\* But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness to even claim if he killed it or set it free after he used it for his own public spectacle, mean Habacuc gets a free pass, and I should not draw attention to this petition? \*\*\*

Amy

---

<http://www.amyking.org>

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Friday, May 9, 2008 1:23:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

when folks pierce or mutilate them selves in the name of art is that ok because they call it aRT?

bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes:

> First, you have fabricated for yourself and for your own aims

> Marcus,

>

> First, you have fabricated for yourself and for your own aims this

> quagmire of "anything is art" platform. You're trying to set these

> terms and argue that if I don't respond to your fabricated claim,

> then I'm somehow against you (see your last line below). I don't

> know where you conjured up this "anything is art" claim since I have

> not, even remotely, claimed or defended it. Check out your selected

> aggressive terminology below regarding "war", "battle", "if you're

> defending it" etc. -- you can't even decide what imaginary "side" I

> would assume should I take up your terms. But. Bully for you if

> you can find someone on this list to argue the notion that "anything

> is art" with you.

>

> But secondly and moreover, I know from firsthand experience with you

> on this list and other lists that you do indeed like to argue, very

> much, often just for the short-lived and shallow joy of argument's

> sake. Sometimes people need to feel like they have an Enemy in

> order to feel important. If this is the case for you, I suggest

> finding another opponent. I will not be your enemy; I will not make  
> you feel important. Your bait is transparent and pointless  
> regarding the entire situation.  
>  
> Amy  
> \_\_\_\_\_  
>  
>  
>  
> <http://www.amyking.org>  
>  
>  
> ----- Original Message -----  
> From: Marcus Bales <[REDACTED]>  
> To: [REDACTED]  
> Sent: Thursday, May 8, 2008 7:33:45 PM  
> Subject: Re: POL: Prevent the "Artistic" Death of Another  
> Innocent Animal  
>  
>  
> On 8 May 2008 at 16:29, amy king wrote:  
> If anything is art, then why  
>  
> My criticism of the "anything is art" school of  
> thought Once you  
> say "anything" you've lost the whole war -- if  
> ANYTHING is art,  
> "Anything is art", you say it is. I'm trying to  
> point out "anything is art"  
>  
> But if you say that anything is art  
> If you don't think that "anything is art that anyone  
> says is art" then you can avoid my  
> criticism by simply saying you don't think that. V "anything is art  
> that anyone  
> says is art"  
> "anything is art that  
>  
> anyone says is art"  
>  
>  
> and if you're defending it, then you're either defending it  
> because

> you believe it, or you're  
> defending it because, what -- you just like to argue?  
>  
> because NOT "anything is art that anyone claims is art". You're  
> ARGUING with me. You're  
> taking the OTHER SIDE.  
> The other side is that you DO believe that "anything is  
> art that anyone claims is art" --  
> or else perhaps you just like to argue, and will take any  
> side I don't take.  
>  
> Marcus  
>  
> Marcus  
>  
>  
> On 8 May 2008 at 16:22, amy king wrote:  
>  
> > And you know this because everything reported on Wikipedia is, of  
> > course, true?  
> >  
> > Amy  
> >  
> > \_\_\_\_\_  
> >  
> >  
> > <http://www.amyking.org>  
> >  
> >  
> >  
> > ----- Original Message -----  
> > From: Marcus Bales <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Thursday, May 8, 2008 1:54:14 PM  
> > Subject: Re: POL: Prevent the "Artistic" Death of Another  
> > Innocent Animal  
> >  
> > [http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)  
> >  
> > And besides, the reports of starving the dog to death are simply  
> > untrue.  
> >

> > M  
> >  
> > On 8 May 2008 at 10:34, amy king wrote:  
> >  
> > > In 2007, the `artist` Guillermo Vargas Haba  
> > > THE STORY:  
> > >  
> > > In 2007, the `artist` Guillermo Vargas Habacuc, took a dog from  
> > > the  
> > > street, tied him to a rope in an art gallery and began starving  
> > him  
> > > to  
> > > death.  
> > > For several days, the `artist` and the visitors of the  
> > > exhibition  
> > > watched, emotionless, the shameful `masterpiece` based on the  
> > > dog's  
> > > agony, until eventually he died.  
> > >  
> > > Does THIS sound like art to you?  
> > >  
> > > But this is not all... the prestigious Visual Arts Biennial of  
> > > Central  
> > > America decided that the `installation` WAS actually art, so  
> > > Guillermo  
> > > Vargas Habacuc has been invited to repeat his cruel action for  
> > the  
> > > Biennial of 2008.  
> > >  
> > > Let's STOP HIM!!!! Sign the petition:  
> > > <http://www.petitiononline.com/ea6gk/petition.html>  
> > >  
> > > Here is another petition that is 2 million signatures strong.  
> > Please  
> > > feel free to sign it as well:  
> > > <http://www.petitiononline.com/13031953/petition.html>  
> > >  
> > > Please do it. It's free of charge, there is no need to  
> > register,  
> > > and  
> > > it will only take 1 minute to save the life of an innocent  
> > > creature.

> > >  
> > > AND, for those of you saying "This is all a hoax, etc," here is  
> > > a direct quote FROM THE `ARTISTA` himself!:  
> > > "I knew the dog died on the following day from lack of food.  
> > > During the  
> > > inauguration, I knew that the dog was persecuted in the evening  
> > > between  
> > > the houses of aluminum and cardboard in a district of Managua. 5  
> > > children who helped to capture the dog received 10 bonds of  
> > > cÃ³rdobas  
> > > for their assistance. The name of the dog was Natividad, and I  
> > let  
> > > him  
> > > die of hunger in the sight of everyone, as if the death of a  
> > poor  
> > > dog  
> > > was a shameless media show in which nobody does anything but to  
> > > applaud  
> > > or to watch disturbed. In the place that the dog was exposed  
> > remain  
> > > a  
> > > metal cable and a cord. The dog was extremely ill and did not  
> > want  
> > > to  
> > > eat, so in natural surroundings it would have died anyway; thus  
> > > they  
> > > are all poor stray dogs: sooner or later they die or are  
> > > killed."  
> > >  
> > > ~~~~  
> > >  
> > > To be fair (with lots of comments from Costa Ricans):  
> > >  
> > > In his defence, the artist has claimed that what he was  
> > attempting  
> > > to prove was that those who saw the suffering of the dog just  
> > walked  
> > > on  
> > > by and that if it had been left on the street to die, no-one  
> > would  
> > > have  
> > > even known of its existence.

```
> > >  
> > > It has also been reported that the dog did not die but escaped,  
> > > and  
> > > that it had been fed by Vargas and was only tied up during the  
> > > gallery  
> > > opening times. It has not been possible to confirm this.  
> > >  
> > > The Managua exhibition attracted worldwide attention and many  
> > > people  
> > > believe it to have been an act of cruelty rather than art. A  
> > > petition  
> > > has been started in an attempt to prevent Habacuc's involvement  
> > in  
> > > the  
> > > 2008 Biennial and from repeating the spectacle.  
> > >  
> > > If you would like to sign the petition, visit:  
> > > http://www.petitiononline.com/ea6gk/petition.html  
> > > -from Artist Guillermo Vargas - Habacuc  
> > > _____  
> > >  
> > >  
> > >  
> > >  
> > > http://www.amyking.org  
> > >  
> > >  
> > >  
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> > > _____  
> > > Be a better friend, newshound, and  
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> > > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ  
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> > > Checked by AVG.  
> > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
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> > No virus found in this incoming message.  
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> > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date:  
> > 5/7/2008 5:23 PM  
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219. **David Seaman**

**Re: The Beat Generation Symposium: Columbia College Chicago,  
Oct. 10-11, 2008**

*Fri 9 May 2008*

---

We beats are getting to retirement age. Hope to make it, somehow. YOu know, man, it is jst a thing.

Doin it.

David Seaman

On Friday, May 09, 2008, at 09:04PM, "Tony Trigilio" <[REDACTED]> wrote:

>Hi everyone--

>

>I'm delighted to email, below, full information on the Beat Generation

>Symposium that the Beat Studies Association is putting together for

>October 10-11, 2008, at Columbia College Chicago.

>

>I'll be sending the call for papers shortly.

>

>Please keep in mind, as I say below in the announcement, that hotel

>rooms are at a PREMIUM that weekend. It's important that you book

>your room as soon as possible, as the Chicago Marathon is taking place

>October 12. (We only discovered this convergence recently, after we'd

>already booked the featured readers.)

>

>The Homewood Suites in downtown Chicago (close to Columbia's campus)

>has created a room block for us. Information on this is below. But I

>also provided a list of hotels in the area, with contact

>information.

>

>If you have any other questions, please email back to the list, or

>feel free to email me directly ([REDACTED]).

>

>Hope to see you there!

>

>Best,

>Tony

>

>\*\*\*\*\*

>THE BEAT GENERATION SYMPOSIUM

>\*\*\*\*\*

>

>Please join us for a conference devoted to the literary and cultural

>legacy of the Beat Generation: "The Beat Generation Symposium,"  
>sponsored by the Beat Studies Association, Columbia College Chicago,  
>and Illinois State University.  
>  
>Friday, October 10, and Saturday, October 11, 2008.  
>  
>Location: Columbia College Chicago, Film Row Theater (1104 South Wabash  
>Avenue, 8th floor).  
>  
>This is an academic Beat Studies conference to be held in conjunction  
>with the Columbia College's Center for the Book and Paper Arts's Fall  
>2008 display of the Jack Kerouac ON THE ROAD manuscript scroll. The  
>Beat Generation Symposium features panel discussions each day, with  
>poetry readings by Joanne Kyger (October 10) and Diane di Prima (October  
>11).  
>  
>Conference fee for those who pre-register before August 1: \$50 (\$25 for  
>Graduate Students, Independent Scholars, and Retired Faculty). After  
>August 1, the fees are \$100 and \$50.  
>  
>Checks should be made payable to Columbia College Chicago, and should be  
>sent to:  
>  
>Columbia Ticket Center  
>33 East Congress St., Suite 610  
>Chicago, IL 60605  
>Ph: [REDACTED] (fax [REDACTED])  
>[REDACTED]  
>  
>A limited number of hotel rooms are available at the Homewood Suites by  
>Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a  
>very short cab or subway ride from the Columbia campus. The Homewood  
>Suites prepared a special link for us to book online. Just click below  
>and you'll find directions for reserving a room:  
>  
><http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CLC-20081009/index.jhtml>  
>  
>It's important that you book your room as soon as possible, as the  
>Chicago Marathon is taking place October 12. (We only discovered this  
>convergence recently, after we'd already booked the featured readers.)  
>

>A Visitor's Guide for the Beat Symposium is pasted below, with a list of  
>nearby hotels. Columbia College Chicago is located downtown, in the  
>heart of the city's South Loop neighborhood, and is easily accessible  
>from these hotels by foot or cab. All major subway/El trains come into  
>the South Loop, too, so it's possible to book hotels in other parts of  
>the city and make it to the Symposium without difficulty.

>

>Mention that you're a Columbia College Chicago visitor to receive  
>discounted rates at some of these hotels. It's crucial to book as soon  
>as possible because of the marathon.

>

>For more information, contact Tony Trigilio at  
>[REDACTED] <mailto:[REDACTED]> ([REDACTED]).

>

>VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

>

>Airports:

>O'Hare Airport (western suburbs) and Midway Airport (southern suburbs)  
>are the two airports servicing the Chicgao area. They are approximately  
>equidistant from Columbia College.

>

>Transportation:

> From Midway Airport, take the Orange Line elevated train to Adams  
>Street. From there, walk south on Wabash until you reach Congress  
>Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East  
>on Congress (away from the Chicago Stock Exchange Building, which you'll  
>see upon emerging from the subway) until you reach Wabash (about 5 short  
>blocks).

>

>Use [www.transitchicago.com](http://www.transitchicago.com)'s <<http://www.transitchicago.com>'s/> free Trip  
>Planner service to plan the rest of your trips while you're here.

>Simply enter your starting point and destination, and Trip Planner gives  
>you detailed directions. As of 2008, fares are \$2.00 one-way with a  
>\$0.25 transfer. Each train station has kiosks where you can buy transit  
>cards and reload them (cash only). The Blue Line and Red Line run 24/7;  
>the other lines stop running for a few hours late at night.

>

>Taxis are available throughout the city. From Midway Airport to the  
>English Department, cab fare would be approximately \$25 and from O'Hare  
>Airport cab fare would be approximately \$50. If you need to call a cab,  
>call (773) or (312) TAXICAB.

>

>Metra Trains service suburban areas. Visit  
>[www.metrarail.com](http://www.metrarail.com)<<http://www.metrarail.com/>> for an updated schedule and  
>fare list.  
>  
>LIST OF NEARBY HOTELS  
>  
>The Hilton and Towers  
>722 S Michigan Ave  
>(0.2 miles from the English Department)  
> [REDACTED]  
>  
>The Palmer House Hilton  
>17 E Monroe St (0.4 miles away)  
> [REDACTED] or 1-800-HILTONS  
>  
>The Best Western Grant Park  
>1100 S Michigan Ave (0.6 mi)  
> [REDACTED]  
>  
>Travelodge  
>65 E Harrison St (0.1 mi)  
> [REDACTED]  
>  
>Hotel Blake  
>500 S Dearborn St (0.3 mi)  
> [REDACTED]  
>[www.hyatt.com](http://www.hyatt.com)<<http://www.hyatt.com/>>  
>  
>Blackstone Hotel  
>819 S Wabash Ave # 606 (0.3 mi)  
> [REDACTED]  
>[marriott.com](http://marriott.com)  
>  
>Congress Plaza Hotel  
>520 S Michigan Ave (0.1 mi)  
> [REDACTED]  
>[congressplazahotel.com](http://congressplazahotel.com)  
>  
>The Silversmith Hotel  
>10 S Wabash Ave (0.4 mi)  
> [REDACTED]  
>[silversmithchicagohotel.com](http://silversmithchicagohotel.com)

>  
>Omni Ambassador East  
>1301 S State St (0.7 mi)  
> [REDACTED]  
>  
>Embassy Suites Hotel Chicago-Downtown  
>600 North State Street (1.5 mi)  
> [REDACTED]  
>embassysuites.com  
>  
>Essex Inn Hotel  
>800 S Michigan Ave (0.3 mi)  
> [REDACTED]  
>essexinn.com  
>  
>Club Quarters: Hotel  
>111 W Adams St (0.4 mi)  
> [REDACTED]  
>clubquarters.com  
>  
>W Hotels-Chicago City Center  
>172 W Adams St (0.4 mi)  
> [REDACTED]  
>starwoodhotels.com  
>  
>Hostelling International Chicago  
>24 E Congress Pkwy (0.1 mi)  
> [REDACTED]  
>hichicago.org  
>  
>

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220. **Ryan Daley**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Sat 10 May 2008*

---

Schwabsky,

Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would

not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king <[REDACTED]> wrote:

*Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:*

*1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.*

*Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"*

*The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.*

*2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:*

*I might try Snopes or Hoax Slayer, which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my easily-googled article didn't come through. \*\*\* But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness to even claim if he killed it or set it free after he used it for his own public spectacle, mean Habacuc gets a free pass, and I should not draw attention to this petition? \*\*\**

Amy

---

<http://www.amyking.org>

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Friday, May 9, 2008 1:23:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

*when folks pierce or mutilate them selves in the name of art is that ok  
because they call it aRT?  
bravo viva the performance*

*On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes:  
First, you have fabricated for yourself and for your own aims  
Marcus,*

*First, you have fabricated for yourself and for your own aims this  
quagmire of "anything is art" platform. You're trying to set these  
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know where you conjured up this "anything is art" claim since I have  
not, even remotely, claimed or defended it. Check out your selected  
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order to feel important. If this is the case for you, I suggest  
finding another opponent. I will not be your enemy; I will not make  
you feel important. Your bait is transparent and pointless  
regarding the entire situation.*

Amy

---

<http://www.amyking.org>



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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 7:33:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:  
If anything is art, then why

My criticism of the "anything is art" school of thought Once you say "anything" you've lost the whole war -- if ANYTHING is art, "Anything is art", you say it is. I'm trying to point out "anything is art"

But if you say that anything is art  
If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. V "anything is art that anyone says is art"  
"anything is art that

anyone says is art"

and if you're defending it, then you're either defending it because  
you believe it, or you're  
defending it because, what -- you just like to argue?

because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE.  
The other side is that you DO believe that "anything is art that anyone claims is art" --  
or else perhaps you just like to argue, and will take any side I don't take.

Marcus

Marcus

*On 8 May 2008 at 16:22, amy king wrote:*

*And you know this because everything reported on Wikipedia is, of course, true?*

*Amy*

*\_\_\_\_\_*  
*<http://www.amyking.org>*

*----- Original Message -----*

*From: Marcus Bales <[REDACTED]>*

*To: [REDACTED]*

*Sent: Thursday, May 8, 2008 1:54:14 PM*

*Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal*

*[http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)*

*And besides, the reports of starving the dog to death are simply untrue.*

*M*

*On 8 May 2008 at 10:34, amy king wrote:*

*In 2007, the `artist´ Guillermo Vargas Haba  
THE STORY:*

*In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death.*

*For several days, the `artist´ and the visitors of the exhibition watched, emotionless, the shameful `masterpiece´ based on the dog's agony, until eventually he died.*

*Does THIS sound like art to you?*

*But this is not all... the prestigious Visual Arts Biennial of Central America decided that the 'installation' WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.*

*Let's STOP HIM!!!! Sign the petition:  
<http://www.petitiononline.com/ea6gk/petition.html>*

*Here is another petition that is 2 million signatures strong. Please feel free to sign it as well:  
<http://www.petitiononline.com/13031953/petition.html>*

*Please do it. It's free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.*

*AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE 'ARTIST' himself:  
"I knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of córdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are*

*killed."*

*~~~~~*

*To be fair (with lots of comments from Costa Ricans):*

*In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.*

*It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.*

*The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacuc's involvement in the 2008 Biennial and from repeating the spectacle.*

*If you would like to sign the petition, visit:  
<http://www.petitiononline.com/ea6gk/petition.html>  
-from Artist Guillermo Vargas - Habacuc*

\_\_\_\_\_

*<http://www.amyking.org>*

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know-it-all with Yahoo! Mobile. Try it now.  
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221. **steve d. dalachinsky**

**Re: POL: Prevent the "Artistic" Death of Another Innocent Animal**

Sat 10 May 2008

---

oh amy just so you know i'm with you

On Fri, 9 May 2008 18:53:16 -0700 amy king <[REDACTED]> writes:

- > Call it what you like, Steve. I'll re-post one of my earlier points
- > before my original post gets lost in a separate debate altogether:
- >
- > 1. I am against the inhumane treatment of people and animals for
- > any
- > purpose, including entertainment, political, and for "art's sake".
- > This
- > "treatment" also includes non-treatment. If you assume the
- > responsibility of caring for a domestic animal, that includes
- > getting
- > it help if needed -- especially help that consists of the basic
- > necessities.
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- > Would you adopt a child or an animal, who you find out later is
- > sick, and simply dismiss its condition and your decision not to
- > treat it just because "it would die eventually?"
- >
- > The above refers to people and animals who are dependent on others
- > for care. Dogs most certainly fall into that category, especially a
- > sickly one you "adopt" and "employ" for your own art exhibition,
- > regardless of whether you kill it or not -- the least Habacuc could
- > have done was get care and treatment for what was obviously a sickly
- > animal since it was suddenly under his "care" and in his
- > "employment." Instead of doing so, he publicly dismissed outrage
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- > Steve - What people autonomously do with their own bodies, and the
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- > 2. Another quote from the same post, since a couple of folks on the

> list seem to have taken issue with the very fact that I even  
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> controversy:  
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> <http://www.amyking.org>  
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> ----- Original Message -----  
> From: steve d. dalachinsky <[REDACTED]>  
> To: [REDACTED]  
> Sent: Friday, May 9, 2008 1:23:45 PM  
> Subject: Re: POL: Prevent the "Artistic" Death of Another  
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> when folks pierce or mutilate them selves in the name of art is that  
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> > From: Marcus Bales <[REDACTED]>  
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> > Sent: Thursday, May 8, 2008 7:33:45 PM  
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222. **Barry Schwabsky**

***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Sat 10 May 2008*

---

As Clement Greenberg wrote, "a bare canvas can be seen as a picture, but not necessarily a good one." Likewise, one could commit a murder as an art performance, but it would not be necessarily a good one. However, the fact that it might be an artwork would not effect the fact that it would also be a criminal act.

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Friday, 9 May, 2008 3:36:50 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> You seem to be confusing a few different issues, Marcus. You seem to  
> think that there is a problem about determining aesthetic value if  
> "anything can be art" but if there is such a problem, it already  
> existed before one noticed that "anything can be art."<

"Anything can be art" and "Anything anyone says is art is art" are two entirely different notions, and the attempt to conflate them is on the order of Amy's specious attempt to conflate the notions of a depiction of an act and the act itself. To say "Anything can be art" is a statement of possibility; but to say "Anything anyone says is art is art" is an assertion of definition. I happen to agree with "Anything can be art", but I disagree with "Anything anyone says is art is art".

My question was, and remains, if "Anything anyone says is art is art", then it seems as if the acts of starving a dog to death, or raping a woman, or murdering a person (as opposed to their depictions), are art if someone claims they are, because "Anything anyone says is art is art" admits of no exceptions. If you believe there are exceptions, then you should disapprove of saying

"Anything" or "anyone" or both, as I do. But if you hold that "Anything anyone says is art is art", then on what grounds do you hold that starving a dog, raping a woman, or murdering a person is not art?

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> ... Personally, I would say that aesthetic judgments  
> can only be made case by case through one's own response to the  
> work -- there are no rules that can be set in advance, and this is why  
> anything can (potentially) be art even though not everything is  
> (necessarily) art.<

I agree with you, which is why I argue against the "Anything that anyone says is art is art" formula. But I hope you can see that those who hold that that formula is valid must allow that starving a dog, or any other act, however heinous, is art if someone says it is. The idea that by calling something "art" the artist gets a free pass to do anything he or she pleases is explicit in the "Anything that anyone says is art is art" formula. The hard part, of course, is in trying to say why something is not art when one is committed to the notion of art as an act of individual freedom.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> But that issue is different from the issue of ethics. If Habacuc had really and truly starved a dog for art--which  
> I doubt--it is conceivable that this could be both a powerful work  
> of art and a vile, possibly  
> criminal act. <

The notion that something may be both a powerful work of art and a vile, or a criminal (or both) act is an argument for the notion that "Anything is art that anyone says is art" -- though you are saying it may be something other than art, too. My question for you, then, is this: is an artist free to do as he or she pleases, to commit vile or criminal acts, and claim that art exempts him or her from the ethical or legal consequences of his or her art acts? Or are you saying that people may admire the art while despising the ethics, or that the community is justified in arresting, trying, convicting, and punishing him or her for a crime while the community admires the art?

In tyrannical states of various kinds artists have long been arrested, tried, convicted, and punished for art that the community characterized as vile or criminal or both. To say that the community may do that, which is what it seems you may be saying when you say that art may also be a vile or criminal act, is explicitly to put the claim "But it's art!" to one side as invalid or unsound as a justification for an act. That's the appeal of "Anything is art that anyone says it is", of course: as a justification for artists as emblems of individual freedom against tyranny. But it's a flawed notion because it's too broad. Guillermo



Vargas's dog installation shows just how it is too broad. Whether Vargas starved a dog or not, the mere suggestion that he did, in a gallery, and that people watched instead of helped the dog, calls into question the entirety of the "Art is anything anyone says it is" notion. Vargas's installation is the other side of the art-and- tyranny coin.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> His success at making a work of art would not clear  
> him of his ethical offense.<

You can see, I'm sure, that this position has dangerous consequences. Stalin claimed that many many artists had committed ethical, and other, offenses, and had them shot. It's no better to say that all works of art must be ethical than it is to say any act is art if someone says it is, particularly when what is ethical changes not only from society to society, but over time within a single society.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:

> Here's a real life example: In my  
> opinion, the greatest film ever made would be La Regle du Jeu by  
> Jean Renoir. The film includes an important scene of a rabbit hunt,  
> and as is very clear when you see the film, real rabbits were shot  
> and killed in order to make this scene. If one believes it is wrong  
> to kill animals, as some people do--or if you believe that it is  
> wrong to kill animals for any other reason than for food, as perhaps  
> more people do--or in any case if one believes that it is ethically  
> questionable to kill animals for such a frivolous reason as to make  
> a piece of "entertainment," a movie--then one would have to conclude  
> that Renoir committed an ethical transgression and the fact that  
> thanks to this transgression he made a great film would not be a  
> sufficient defense.<

Perhaps it was a sufficient defense at the time.

Now, you seem to be saying, it's not. Well,there you have it: ethical standards change over time, and sometimes over pretty short periods of time. To say that one must be careful in one's art not only to be ethical by the standards of today, but ethical by the standards of tomorrow or a thousand years from now, is to put such a burden on the artist that no art would get made at all. Who's to say that breaking out into song on stage, or dancing!, might not be judged unethical again, or that acting on stage at all might once again be banned, for example?

Ethics change. In 20 years it may be that the world has so changed that there'd never be a starving dog in a gallery show because the audience would collectively kill it and eat it right there in the gallery, so starved is the population -- we don't know. It could be that within the same 20 years even the mere depiction of a starving dog would land the depicor in jail on the grounds

that anyone who finds a suffering animal is held to be responsible for relieving its suffering, and taking a photo of it first will be judged a lapse of moral judgment. We don't know. We can't know. To burden artists with the obligation to know what can't be known seems ridiculously unwise.

I'm arguing that what Vargas has done, by putting a dog in a gallery, is exactly to call into question the notion of "Art is anything anyone says it is", and the free pass that that notion has been held to have been, in opposition to conventional political tyranny. What happens, Vargas seems to me to be saying, when you claim things are art that are not in opposition to a conventional political tyranny?

The Early Purges  
Seamus Heaney

I was six when I first saw kittens drown.  
Dan Taggart pitched them, "the scraggy wee shits",  
Into a bucket; a frail metal sound,  
  
Soft paws scraping like mad. But their tiny din  
was soon soused. They were slung on the snout  
Of the pump and the water pumped in.  
  
"Sure isn't it better for them now?" Dan said.  
Like wet gloves they bobbed and shone till he sluiced  
Them out on the dunghill, glossy and dead.  
  
Suddenly frightened, for days I sadly hung  
Round the yard, watching the three sogged remains  
Turn mealy and crisp as old summer dung  
  
Until I forgot them: But the fear came back  
When Dan trapped big rats, snared rabbits, shot crows  
Or, with a sickening tug, pulled old hen's necks.  
  
Still, living displace false sentiments  
And now, when shrill pups are prodded to drown,  
I just shrug, "Bloody pups". It makes sense:  
  
"Prevention of cruelty" talk cuts ice in town  
Where they consider death unnatural,  
But on well-run farms pests have to be kept down."

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Friday, 9 May, 2008 12:47:48 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another  
Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:  
Why rape and murder? Haven't depictions of such acts already  
been  
represented many times over? <

The issue is not whether a depiction of a starving dog is art; the  
question is whether  
actually starving an actual dog to death in a gallery is art. If  
anything is art, then why  
isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that  
it allows *DEPICTION* of  
rape or murder to be art, but that it allows *ACTUAL* rape or murder  
to be art. Once you  
say "anything" you've lost the whole war -- if *ANYTHING* is art, then  
why is an actual  
rape of an actual woman not an act of art? I say it's not, and you,  
if you really say  
"Anything is art", you say it is. I'm trying to point out the  
absurdity of the "anything is art"  
school of thought, not defend starving a dog. I think it's terrible  
to starve a dog and call  
it art.

But if you say that anything is art, then on what grounds do you say  
starving a dog is  
not art?

And why do you always, historically  
and often wrongly, assume anyone who posts about art are  
defenders  
of the "postmodern faith"?<

If you don't think that "anything is art that anyone says is art"  
then you can avoid my  
criticism by simply saying you don't think that. Voila. But if you  
argue with me when I  
say it's ridiculous to say "anything is art that anyone says is art"  
it's perfectly  
acceptable, it seems to me, for me to believe that you *DO* hold that  
"anything is art that  
anyone says is art" because (wait for it) you're arguing with me  
when I say that's  
ridiculous. If I say it's ridiculous, and you say it's not, then  
you're defending it -- and if  
you're defending it, then you're either defending it because you

*believe it, or you're  
defending it because, what -- you just like to argue?*

*And no to your simplistic equation: calling something art  
doesn't  
make it art.<*

*That's really not getting it. It's not MY "simplistic equation",  
it's the stated position of  
people who do, and admire the work of people who do, things like put  
a crucifix in a  
plexiglass cube of piss and call it art. For example. And my  
question is, if you think  
"Piss Christ" is art, why don't you think starving a dog is art?  
Where do you draw the  
line, and why?*

*My position is that starving a dog to death is NOT art, because NOT  
"anything is art  
that anyone claims is art". You're ARGUING with me. You're taking  
the OTHER SIDE.  
The other side is that you DO believe that "anything is art that  
anyone claims is art" --  
or else perhaps you just like to argue, and will take any side I  
don't take.*

*Marcus*

*What are you complaining about? Of course, it's hard on the dog,  
and  
pretty soon rape  
and murder will be "art", too, and equally hard on its victims,  
but  
it's all according to the  
express theory of postmodern "art" that "anything is art that  
anyone  
says it is". If you  
want to stop the silly progression, you have to stop adhering to  
the  
silly theory.*

*So, is anything art that anyone says is art, or are there some  
things that just aren't art?  
And if starving a dog to death in a museum is not art, WHY is it  
not  
art if the artist says  
it is?*

Marcus

*On 8 May 2008 at 10:34, amy king wrote:*

*In 2007, the `artist` Guillermo Vargas Haba  
THE STORY:*

*In 2007, the `artist` Guillermo Vargas Habacuc, took a dog  
from  
the  
street, tied him to a rope in an art gallery and began  
starving  
him  
to  
death.*

*For several days, the `artist` and the visitors of the  
exhibition  
watched, emotionless, the shameful `masterpiece` based on the  
dog's  
agony, until eventually he died.*

*Does THIS sound like art to you?*

*But this is not all... the prestigious Visual Arts Biennial of  
Central  
America decided that the `installation` WAS actually art, so  
Guillermo  
Vargas Habacuc has been invited to repeat his cruel action for  
the  
Biennial of 2008.*

*Let's STOP HIM!!!! Sign the petition:  
<http://www.petitiononline.com/ea6gk/petition.html>*

*Here is another petition that is 2 million signatures strong.  
Please  
feel free to sign it as well:  
<http://www.petitiononline.com/13031953/petition.html>*

*Please do it. It's free of charge, there is no need to  
register,  
and  
it will only take 1 minute to save the life of an innocent  
creature.*

AND, for those of you saying "This is all a hoax, etc," here  
is  
a direct quote FROM THE 'ARTISTA' himself!:  
"I knew the dog died on the following day from lack of food.  
During the  
inauguration, I knew that the dog was persecuted in the  
evening  
between  
the houses of aluminum and cardboard in a district of Managua.  
5  
children who helped to capture the dog received 10 bonds of  
cÃ³rdobas  
for their assistance. The name of the dog was Natividad, and I  
let  
him  
die of hunger in the sight of everyone, as if the death of a  
poor  
dog  
was a shameless media show in which nobody does anything but  
to  
applaud  
or to watch disturbed. In the place that the dog was exposed  
remain  
a  
metal cable and a cord. The dog was extremely ill and did not  
want  
to  
eat, so in natural surroundings it would have died anyway;  
thus  
they  
are all poor stray dogs: sooner or later they die or are  
killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was
attempting
to prove was that those who saw the suffering of the dog just
walked
on
by and that if it had been left on the street to die, no-one
would
have
even known of its existence.

It has also been reported that the dog did not die but

*escaped,
and
that it had been fed by Vargas and was only tied up during the
gallery
opening times. It has not been possible to confirm this.*

*The Managua exhibition attracted worldwide attention and many
people
believe it to have been an act of cruelty rather than art. A
petition
has been started in an attempt to prevent Habacuc's
involvement
in
the
2008 Biennial and from repeating the spectacle.*

*If you would like to sign the petition, visit:
<http://www.petitiononline.com/ea6gk/petition.html>
-from Artist Guillermo Vargas - Habacuc*

<http://www.amyking.org>

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

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223. **Barry Schwabsky**

Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

Sat 10 May 2008

Another problem about trying to take a position on this is, not only do I not necessarily believe the accounts that are circulating about this, but even if I were decided to believe that the (mostly untraceable) quotes from the artist were really things that he said, I'm not sure if I would believe him either. I don't know anything about him, never heard of him before, but something about this whole thing suggests a trickster at work, someone who, in order to provoke, may have said one thing and done another--maybe the whole thing never happened and he himself started the whole campaign against himself just to see what would happen. At this point and in the absence of reliable information, anything is possible.

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 10 May, 2008 2:53:16 AM

Subject: Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:

1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.

Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"

The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.

2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:

I might try Snopes or Hoax Slayer, which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my easily-googled article didn't come through. *** But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness to even claim if he killed it or set it free after he used it for his own public spectacle, mean Habacuc gets a free pass, and I should not draw attention to this petition? ***

Amy

<http://www.amyking.org>

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Friday, May 9, 2008 1:23:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

when folks pierce or mutilate them selves in the name of art is that ok because they call it aRT?

bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes:

> First, you have fabricated for yourself and for your own aims

> Marcus,

>

> First, you have fabricated for yourself and for your own aims this

> quagmire of "anything is art" platform. You're trying to set these

> terms and argue that if I don't respond to your fabricated claim,

> then I'm somehow against you (see your last line below). I don't

> know where you conjured up this "anything is art" claim since I have

> not, even remotely, claimed or defended it. Check out your selected

> aggressive terminology below regarding "war", "battle", "if you're

> defending it" etc. -- you can't even decide what imaginary "side" I

> would assume should I take up your terms. But. Bully for you if

> you can find someone on this list to argue the notion that "anything

> is art" with you.

>

> But secondly and moreover, I know from firsthand experience with you

> on this list and other lists that you do indeed like to argue, very

> much, often just for the short-lived and shallow joy of argument's

> sake. Sometimes people need to feel like they have an Enemy in

> order to feel important. If this is the case for you, I suggest

> finding another opponent. I will not be your enemy; I will not make

> you feel important. Your bait is transparent and pointless

> regarding the entire situation.

>

> Amy

> _____

>

>

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

>

>

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

> From: Marcus Bales <[REDACTED]>

> To: [REDACTED]

> Sent: Thursday, May 8, 2008 7:33:45 PM

> Subject: Re: POL: Prevent the "Artistic" Death of Another
> Innocent Animal
>
>
> On 8 May 2008 at 16:29, amy king wrote:
> If anything is art, then why
>
> My criticism of the "anything is art" school of
> thought Once you
> say "anything" you've lost the whole war -- if
> ANYTHING is art,
> "Anything is art", you say it is. I'm trying to
> point out "anything is art"
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> But if you say that anything is art
> If you don't think that "anything is art that anyone
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> says is art"
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> and if you're defending it, then you're either defending it
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> The other side is that you DO believe that "anything is
> art that anyone claims is art" --
> or else perhaps you just like to argue, and will take any
> side I don't take.
>
> Marcus
>
> Marcus
>

>
> On 8 May 2008 at 16:22, amy king wrote:
>
> > And you know this because everything reported on Wikipedia is, of
> > course, true?
> >
> > Amy
> >
> > _____
> >
> >
> > <http://www.amyking.org>
> >
> >
> >
> > ----- Original Message -----
> > From: Marcus Bales <[REDACTED]>
> > To: [REDACTED]
> > Sent: Thursday, May 8, 2008 1:54:14 PM
> > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > Innocent Animal
> >
> > http://en.wikipedia.org/wiki/Guillermo_Vargas
> >
> > And besides, the reports of starving the dog to death are simply
> > untrue.
> >
> > M
> >
> > On 8 May 2008 at 10:34, amy king wrote:
> >
> > > In 2007, the `artistÂ´ Guillermo Vargas Haba
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> > >
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> > > Does THIS sound like art to you?
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> > > Guillermo
> > > Vargas Habacuc has been invited to repeat his cruel action for
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> > > Biennial of 2008.
> > >
> > > Let's STOP HIM!!!! Sign the petition:
> > > <http://www.petitiononline.com/ea6gk/petition.html>
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> > > Here is another petition that is 2 million signatures strong.
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> > > it will only take 1 minute to save the life of an innocent
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> > > AND, for those of you saying "This is all a hoax, etc," here is
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> > > "I knew the dog died on the following day from lack of food.
> > > During the
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> > > the houses of aluminum and cardboard in a district of Managua. 5
> > > children who helped to capture the dog received 10 bonds of
> > > cÃ³rdobas
> > > for their assistance. The name of the dog was Natividad, and I
> > > let
> > > him
> > > die of hunger in the sight of everyone, as if the death of a
> > > poor

> > > dog
> > > was a shameless media show in which nobody does anything but to
> > > applaud
> > > or to watch disturbed. In the place that the dog was exposed
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> > > a
> > > metal cable and a cord. The dog was extremely ill and did not
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> > > to
> > > eat, so in natural surroundings it would have died anyway; thus
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> > > killed."
> > >
> > > ~~~~~
> > >
> > > To be fair (with lots of comments from Costa Ricans):
> > >
> > > In his defence, the artist has claimed that what he was
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> > > It has also been reported that the dog did not die but escaped,
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> > > -from Artist Guillermo Vargas - Habacuc
> > > _____
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> > > <http://www.amyking.org>
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224. **amy king**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sat 10 May 2008

I guess that's exactly why I'm not willing to take up, and give validity to, the whole "Is it art?" debate around Habacuc -- his entire presentation is suspect. He hasn't been clear on his treatment of the dog, and if he's being dodgy as a "trickster" artist, then it's not worth my time to wonder if it is art. What is worth my time is to question his ethics first and foremost. Much of the photographic evidence is shameful, as are his and the gallery owner's publicly-document statements in The Guardian and elsewhere, even if he believes he somehow rendered a tied-up starving dog artistically.

Simply: Doing something in the name of art or calling something art, whomever deems it so, doesn't somehow magically erase one's ethical responsibilities. An artist is still a person.

Amy

<http://www.amyking.org>

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Saturday, May 10, 2008 4:33:11 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Another problem about trying to take a position on this is, not only do I not necessarily believe the accounts that are circulating about this, but even if I were decided to believe that the (mostly untraceable) quotes from the artist were really things that he said, I'm not sure if I would believe him either. I don't know anything about him, never heard of him before, but something about this whole thing suggests a trickster at work, someone who, in order to provoke, may have said one thing and done another--maybe the whole thing never happened and he himself started the whole campaign against himself just to see what would happen. At this point and in the absence of reliable information, anything is possible.

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 10 May, 2008 2:53:16 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:

1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.

Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"

The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what

was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.

2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:

I might try Snopes or Hoax Slayer, which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my easily-googled article didn't come through. *** But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness to even claim if he killed it or set it free after he used it for his own public spectacle, mean Habacuc gets a free pass, and I should not draw attention to this petition? ***

Amy

<http://www.amyking.org>

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Friday, May 9, 2008 1:23:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

when folks pierce or mutilate them selves in the name of art is that ok because they call it aRT?

bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes:

> First, you have fabricated for yourself and for your own aims

> Marcus,

>

> First, you have fabricated for yourself and for your own aims this

> quagmire of "anything is art" platform. You're trying to set these

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> not, even remotely, claimed or defended it. Check out your selected

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>
>
>
> <http://www.amyking.org>
>
>
>
> ----- Original Message -----
> From: Marcus Bales <[REDACTED]>
> To: [REDACTED]
> Sent: Thursday, May 8, 2008 7:33:45 PM
> Subject: Re: POL: Prevent the "Artistic" Death of Another
> Innocent Animal
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> defending it because, what -- you just like to argue?
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> ARGUING with me. You're
> taking the OTHER SIDE.
> The other side is that you DO believe that "anything is
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> > <http://www.amyking.org>
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> > From: Marcus Bales <[REDACTED]>

> > To: [REDACTED]
> > Sent: Thursday, May 8, 2008 1:54:14 PM
> > Subject: Re: POL: Prevent the "Artistic" Death of Another
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> >
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> > > street, tied him to a rope in an art gallery and began starving
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> > > For several days, the `artist` and the visitors of the
> > > exhibition
> > > watched, emotionless, the shameful `masterpiece` based on the
> > > dog's
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> > >
> > > Does THIS sound like art to you?
> > >
> > > But this is not all... the prestigious Visual Arts Biennial of
> > > Central
> > > America decided that the `installation` WAS actually art, so
> > > Guillermo
> > > Vargas Habacuc has been invited to repeat his cruel action for
> > > the
> > > Biennial of 2008.
> > >
> > > Let's STOP HIM!!!! Sign the petition:
> > > <http://www.petitiononline.com/ea6gk/petition.html>
> > >

> > > Here is another petition that is 2 million signatures strong.
> > Please
> > > feel free to sign it as well:
> > > <http://www.petitiononline.com/13031953/petition.html>
> > >
> > > Please do it. It's free of charge, there is no need to
> > register,
> > > and
> > > it will only take 1 minute to save the life of an innocent
> > > creature.
> > >
> > > AND, for those of you saying "This is all a hoax, etc," here is
> > > a direct quote FROM THE `ARTIST` himself!:
> > > "I knew the dog died on the following day from lack of food.
> > > During the
> > > inauguration, I knew that the dog was persecuted in the evening
> > > between
> > > the houses of aluminum and cardboard in a district of Managua. 5
> > > children who helped to capture the dog received 10 bonds of
> > > cÃ³rdobas
> > > for their assistance. The name of the dog was Natividad, and I
> > let
> > > him
> > > die of hunger in the sight of everyone, as if the death of a
> > poor
> > > dog
> > > was a shameless media show in which nobody does anything but to
> > > applaud
> > > or to watch disturbed. In the place that the dog was exposed
> > remain
> > > a
> > > metal cable and a cord. The dog was extremely ill and did not
> > want
> > > to
> > > eat, so in natural surroundings it would have died anyway; thus
> > > they
> > > are all poor stray dogs: sooner or later they die or are
> > > killed."
> > >
> > > ~~~~~
> > >
> > > To be fair (with lots of comments from Costa Ricans):

> > >
> > > In his defence, the artist has claimed that what he was
> > attempting
> > > to prove was that those who saw the suffering of the dog just
> > walked
> > > on
> > > by and that if it had been left on the street to die, no-one
> > would
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> > >
> > > It has also been reported that the dog did not die but escaped,
> > > and
> > > that it had been fed by Vargas and was only tied up during the
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> > > opening times. It has not been possible to confirm this.
> > >
> > > The Managua exhibition attracted worldwide attention and many
> > > people
> > > believe it to have been an act of cruelty rather than art. A
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> > > <http://www.amyking.org>
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> > > know-it-all with Yahoo! Mobile. Try it now.
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> > > No virus found in this incoming message.
> > > Checked by AVG.
> > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
> > Date:
> > > 5/7/2008 5:23 PM
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225. **amy king**

Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

Sat 10 May 2008

"This is irritating moral territor
Others of similar mindset, Ryan:

"This is irritating moral territory, one doesn't want to provide artists and their sponsors publicity for work that's of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them. Therefore it's necessary to identify that the dog was captured, tied up and exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it necessary to kill various animals before photoshopping them is Nathalia Edenmont; and that it's Adel Abdessemed, as announced in this publication's news last week, whose exhibit includes videos of animals being clubbed to death.

The argument has been made that these kinds of exhibits are justified if they challenge our sensibilities or confront our social, political and cultural norms. This is undoubtedly true and is sometimes valid. There is a case for shocking people so that an artist can intercede a new slant on some situation, directly or obliquely. But this can be done, and has been done, very effectively and many times, without having to kill anything anew. There is plenty of death out there to work with.

â€|

It's been called psychotic narcissism but that gives it too grand a gloss for these sorry exhibits by artists who may be nothing more than sadistic fools.

It's selfishness through arrogance and self-glorification. The artists should ask themselves a simple question. Why not put myself in there, in place of the animal? Too shocking? Yes, and just as stupid, but without the shock these artists wouldn't matter, and that is their real fear."

<http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason>

<http://www.amyking.org>

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

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Saturday, May 10, 2008 1:23:39 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Schwabsky,

Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king <[REDACTED]> wrote:

Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:

1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.

Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"

The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and

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2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:

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From: *steve d. dalachinsky* <[REDACTED]>

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Sent: Thursday, May 8, 2008 1:54:14 PM

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*If you would like to sign the petition, visit:  
<http://www.petitiononline.com/ea6gk/petition.html>  
-from Artist Guillermo Vargas - Habacuc*

---

*<http://www.amyking.org>*

---

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know-it-all with Yahoo! Mobile. Try it now.  
[http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)*

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226. **Joshua Kotin**  
***Hot White Andy***

*Sat 10 May 2008*

---

I'd like to point list members to John Wilkinson's on-the-mark review of Keston Sutherland's poem "Hot White Andy" in Jacket. An excerpt:

"The present review seems to be the first of a poem I think the most remarkable poem in English published this century. Having seen the shell-shocked response of two very different audiences I am at a loss to account for the speechlessness unless we've been outdone in our jabber and feel abashed (I'm assuming there is some kind of operative 'we' about, I hope so). The poem is doing some work nonetheless. A passion for new British poetry was admitted to me more than a

year after this poem had been detonated in their heads, by some graduate students on a major poetics program in the US. But given the absence of print or internet commentary, I feel compelled to write a fan letter rather than a critique, and to say a possible poetic future starts here — and if it doesn't, I suppose I can go and grow vegetables."

Full review at <http://jacketmagazine.com/35/r-sutherland-rb-wilkinson.shtml>.

+ + + +

All the best!

Joshua=

[↑ Contents](#)

## 227. **Mary Kasimor**

### ***ensemble jourine***

*Sat 10 May 2008*

---

My poems appear in this beautifully put together journal.

announcing the online may issue

ensemble jourine

hybrid writing by women

[www.ensemblejourine.com](http://www.ensemblejourine.com)

appearing march, may, july, and october

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

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

vol.2, no.4 ensemble:

Robyn Art, Geraldine Connolly,

julia doughty, eldon,

Mary Kasimor, Julianna McCarthy

and additional work appearing in the printed publication

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Mary Kasimor

-----  
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228. **cris cheek**  
**Re: Hot White Andy**

Sat 10 May 2008

---

u can watch Keston reading "Hot White Andy" on Meshworks  
[http://www.orgs.muohio.edu/meshworks/archive/miami/new-british-poets/Sutherland-Keston\\_2\\_Hot-White-Andy\\_NBP\\_Miami-University\\_4-10-07.html](http://www.orgs.muohio.edu/meshworks/archive/miami/new-british-poets/Sutherland-Keston_2_Hot-White-Andy_NBP_Miami-University_4-10-07.html)  
enjoy;)

c

On Sat, May 10, 2008 at 7:33 AM, Joshua Kotin <[REDACTED]> wrote:

*I'd like to point list members to John Wilkinson's on-the-mark review of Keston Sutherland's poem "Hot White Andy" in Jacket. An excerpt:*

*"The present review seems to be the first of a poem I think the most remarkable poem in English published this century. Having seen the shell-shocked response of two very different audiences I am at a loss to account for the speechlessness unless we've been outdone in our jabber and feel abashed (I'm assuming there is some kind of operative 'we' about, I hope so). The poem is doing some work nonetheless. A passion for new British poetry was admitted to me more than a year after this poem had been detonated in their heads, by some graduate students on a major poetics program in the US. But given the absence of print or internet commentary, I feel compelled to write a fan letter rather than a critique, and to say a possible poetic future starts here — and if it doesn't, I suppose I can go and grow vegetables."*

*Full review at <http://jacketmagazine.com/35/r-sutherland-rb-wilkinson.shtml>.*

+ + + +

*All the best!*

*Joshua*

[↑ Contents](#)

229. **Mark Weiss**  
**Re: POL: Prevent the "Artistic Death" of Another Innocent Animal**

Sat 10 May 2008

---

Amy:

I of course agree with you, but it's not always so straightforward. Most of us kill, at least by proxy, to eat, and some animals are raised for that purpose. I remember a performance piece in New York in which an artist beat a chicken to death against the strings of a piano. Horrible. But I've also been at a religious ceremony in which a chicken's throat was cut so that it bled to death. The ceremony seemed less horrible, and not just because the killing was quicker--it seemed something like more justified, though for me as an outsider the bird's near-panic has stayed with me.

Audubon killed every bird in his *Birds of North America* and arranged their bodies in positions he had observed them take when they were alive. Thousands of birds. There was no other way to do it. The water colors and the prints he made of them are one of the glories of 19th Century art. Nobody asked the birds what they thought. By the time of Audubon's death one of the birds he depicted was extinct, because of habitat destruction, and he was aware that it was headed in that direction. Another became extinct 60 years after his death, slaughtered for food.

The casual but necessary cruelty of the barnyard and the hunt may prepare those who live with them to an aestheticization of death.

Leni Riefenstahl's *Triumph of the Will* is one of the monuments of film. One needn't go into detail about what it cost. I sat through it once, and left the theater homicidal with grief and rage. Not an experience I plan to repeat. As a Jew, of course, every time I engage with a work of Christian art I'm aware of the cost.

Most of us have attitudes about bullfighting, as outsiders. Otherwise tender-hearted Spaniards and Mexicans are devoted to it, as an art as well as a sport. I used to watch bullfights on television--they were broadcast to NY for several years from the ring in Tijuana. I had a small screen black and white tv and grainy reception,

so the experience was considerably distanced. I went to one corrida years later. It was fascinating, and also necessary for my slow immersion in Latin American culture. It was also extremely disturbing. But the bullring produced Goya's Tauromaquia, and also Picasso's.

One could detail the cruelties of all the sports in which animals are used, and also the art produced by devotees. Is it less gratuitous to breed horses for speed and then run them so hard that their legs break? At least injury and death is not an intended part of the spectacle, as in bullfights, dogfights or cockfights, or the pitting of animals of one species against another. All of these have been central to various cultures.

And of course there's boxing.

None of this of course excuses an artist who's making a political point at the expense of another creature. Had Habacuc refrained there would still be enormous numbers of starving feral dogs on the streets of Central America, and there would still be intentionally drowned puppies on the banks of every body of water.

Mark

*"This is irritating moral territor  
Others of similar mindset, Ryan: "This is irritating moral territory, one doesn't want to provide artists and their sponsors publicity for work that's of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them. Therefore it's necessary to identify that the dog was captured, tied up and exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it necessary to kill various animals before photoshopping them is Nathalia Edenmont; and that it's Adel Abdessemed, as announced in this publication's news last week, whose exhibit includes videos of animals being clubbed to death. The argument has been made that these kinds of exhibits are justified if they challenge our sensibilities or confront our social, political and cultural*

norms. This is undoubtedly true and is sometimes valid. There is a case for shocking people so that an artist can intercede a new slant on some situation, directly or obliquely. But this can be done, and has been done, very effectively and many times, without having to kill anything anew. There is plenty of death out there to work with. ... It's been called psychotic narcissism but that gives it too grand a gloss for these sorry exhibits by artists who may be nothing more than sadistic fools. It's selfishness through arrogance and self-glorification. The artists should ask themselves a simple question. Why not put myself in there, in place of the animal? Too shocking? Yes, and just as stupid, but without the shock these artists wouldn't matter, and that is their real fear."

<http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason>

\_\_\_\_\_ <http://www.amyking.org> ----- Original Message ---- From: Ryan Daley

<[REDACTED]> To:

[REDACTED] Sent: Saturday, May

10, 2008 1:23:39 AM Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal Schwabsky, Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his.

Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king

<[REDACTED]> wrote: > Call it what you like, Steve. I'll re-post one of my earlier points before > my original post gets lost in a separate debate altogether: > > 1. I am against the inhumane treatment of people and animals for any > purpose, including entertainment, political, and for "art's sake". This > "treatment" also includes non-treatment. If you assume the > responsibility of caring for a domestic animal, that includes getting > it help if needed -- especially help that consists of the basic > necessities. > > Would you adopt a child or an animal, who you find out later is

sick, and > simply dismiss its condition and your decision not to treat it just because > "it would die eventually?" > > The above refers to people and animals who are dependent on others for > care. Dogs most certainly fall into that category, especially a sickly one > you "adopt" and "employ" for your own art exhibition, regardless of whether > you kill it or not -- the least Habacuc could have done was get care and > treatment for what was obviously a sickly animal since it was suddenly under > his "care" and in his "employment." Instead of doing so, he publicly > dismissed outrage against him by stating that "the dog was going to die > anyway." Steve - What people autonomously do with their own bodies, and > the rights they have to do whatever they choose (i.e. suicide, amputation, > piercing, etc), is another question and subject altogether. > > 2. Another quote from the same post, since a couple of folks on the list > seem to have taken issue with the very fact that I even mentioned the > petition, as well as the dissent around the controversy: > > I might try Snopes or Hoax Slayer, > which both determined that the claim is ultimately disputed, as > originally pointed out in second half of my first post, though the > hyperlink to my > easily-googled article didn't come through. \*\*\* But does uncertainty > about how Habacuc ultimately did treat the dog, and his public unwillingness > to even claim if he killed it or set it free after he used it for his own > public spectacle, mean > Habacuc gets a free pass, and I should not draw attention to this > petition? \*\*\* > > Amy > > > > \_\_\_\_\_ > > > > <http://www.amyking.org> > > > > ----- Original Message ---- > From: steve d. dalachinsky <[REDACTED]> > To: [REDACTED] > Sent: Friday, May 9, 2008 1:23:45 PM > Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal > > when folks pierce or mutilate themselves in the name of art is that ok > because they call it aRT? > bravo viva the performance > > On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes: > > First, you have fabricated for

yourself and for your own aims > >  
Marcus, > > > > First, you have fabricated for  
yourself and for your own aims this > > quagmire  
of "anything is art" platform. You're trying to  
set these > > terms and argue that if I don't  
respond to your fabricated claim, > > then I'm  
somehow against you (see your last line  
below). I don't > > know where you conjured  
up this "anything is art" claim since I have > >  
not, even remotely, claimed or defended  
it. Check out your selected > > aggressive  
terminology below regarding "war", "battle", "if  
you're > > defending it" etc. -- you can't even  
decide what imaginary "side" I > > would assume  
should I take up your terms. But. Bully for  
you if > > you can find someone on this list to  
argue the notion that "anything > > is art" with  
you. > > > > But secondly and moreover, I know  
from firsthand experience with you > > on this  
list and other lists that you do indeed like to  
argue, very > > much, often just for the  
short-lived and shallow joy of argument's > >  
sake. Sometimes people need to feel like they  
have an Enemy in > > order to feel  
important. If this is the case for you, I  
suggest > > finding another opponent. I will  
not be your enemy; I will not make > > you feel  
important. Your bait is transparent and  
pointless > > regarding the entire  
situation. > > > > Amy > > \_\_\_\_\_ > > > > >  
<http://www.amyking.org> > > > > > > -----  
Original Message ---- > > From: Marcus Bales  
<[REDACTED]> > > To:  
[REDACTED] > > Sent: Thursday,  
May 8, 2008 7:33:45 PM > > Subject: Re:  
POL: Prevent the "Artistic" Death of  
Another > > Innocent Animal > > > > > > On 8 May  
2008 at 16:29, amy king wrote: > > If anything  
is art, then why > > > > My criticism of the  
"anything is art" school of > > thought Once  
you > > say "anything" you've lost the whole war  
-- if > > ANYTHING is art, > > "Anything is  
art", you say it is. I'm trying to > > point  
out "anything is art" > > > > But if you say  
that anything is art > > If you don't think  
that "anything is art that anyone > > says is  
art" then you can avoid my > > criticism by  
simply saying you don't think that. V "anything



is art > > that anyone > > says is art" > >  
"anything is art that > > > anyone says is  
art" > > > > and if you're defending it,  
then you're either defending it > > because > >  
you believe it, or you're > > defending it  
because, what -- you just like to  
argue? > > > because NOT "anything is  
art that anyone claims is art". You're > >  
ARGUING with me. You're > > taking the OTHER  
SIDE. > > The other side is that you DO believe  
that "anything is > > art that anyone claims is  
art" -- > > or else perhaps you just like to  
argue, and will take any > > side I don't  
take. > > > Marcus > > > Marcus > > > >  
On 8 May 2008 at 16:22, amy king  
wrote: > > > > And you know this because  
everything reported on Wikipedia is, of > > >  
course, true? > > > >  
Amy > > > > > \_\_\_\_\_ > > > > > >  
<http://www.amyking.org> > > > > > > > >  
----- Original Message ----- > > > From: Marcus  
Bales <[REDACTED]> > > > To:  
[REDACTED] > > > Sent:  
Thursday, May 8, 2008 1:54:14 PM > > > Subject:  
Re: POL: Prevent the "Artistic" Death of  
Another > > > Innocent Animal > > > > >  
[http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas) > >  
> > > > And besides, the reports of starving  
the dog to death are simply > > >  
untrue. > > > > > M > > > > > On 8 May 2008  
at 10:34, amy king wrote: > > > > > In 2007,  
the 'artist' Guillermo Vargas Haba > > > THE  
STORY: > > > > > In 2007, the 'artist'  
Guillermo Vargas Habacuc, took a dog  
from > > > the > > > street, tied him to a  
rope in an art gallery and began starving > > >  
him > > > to > > > death. > > > For  
several days, the 'artist' and the visitors of  
the > > > exhibition > > > watched,  
emotionless, the shameful 'masterpiece' based  
on the > > > dog's > > > agony, until  
eventually he died. > > > > > Does THIS  
sound like art to you? > > > > > But this  
is not all... the prestigious Visual Arts  
Biennial of > > > Central > > > America  
decided that the 'installation' WAS actually  
art, so > > > Guillermo > > > Vargas Habacuc  
has been invited to repeat his cruel action

for > > > the > > > > Biennial of  
2008. > > > > > > > Let's STOP  
HIM!!!! Sign the petition: > > > >  
<http://www.petitiononline.com/ea6gk/petition.html>  
> > > > > > > Here is another petition that  
is 2 million signatures strong. > > >  
Please > > > > feel free to sign it as  
well: > > > >  
<http://www.petitiononline.com/13031953/petition.html>  
Please do it. It's free of  
charge, there is no need to > > >  
register, > > > > and > > > > it will only take  
1 minute to save the life of an innocent > > > >  
creature. > > > > > > > AND, for those of you  
saying "This is all a hoax, etc," here  
is > > > > a direct quote FROM THE 'ARTIST'  
himself!: > > > > "I knew the dog died on the  
following day from lack of food. > > > > During  
the > > > > inauguration, I knew that the dog  
was persecuted in the evening > > > >  
between > > > > the houses of aluminum and  
cardboard in a district of Managua. 5 > > > >  
children who helped to capture the dog received  
10 bonds of > > > > cords > > > > for their  
assistance. The name of the dog was Natividad,  
and I > > > > let > > > > him > > > > die of  
hunger in the sight of everyone, as if the death  
of a > > > > poor > > > > dog > > > > was a  
shameless media show in which nobody does  
anything but to > > > > applaud > > > > or to  
watch disturbed. In the place that the dog was  
exposed > > > > remain > > > > a > > > > metal  
cable and a cord. The dog was extremely ill and  
did not > > > > want > > > > to > > > > eat, so in  
natural surroundings it would have died anyway;  
thus > > > > they > > > > are all poor stray  
dogs: sooner or later they die or are > > > >  
killed." > > > > > > > ~~~~ > > > > > > > To  
be fair (with lots of comments from Costa  
Ricans): > > > > > > > In his defence, the  
artist has claimed that what he was > > >  
attempting > > > > to prove was that those who  
saw the suffering of the dog just > > >  
walked > > > > on > > > > by and that if it had  
been left on the street to die, no-one > > >  
would > > > > have > > > > even known of its  
existence. > > > > > > > It has also been  
reported that the dog did not die but

escaped, > > > > and > > > > that it had been  
fed by Vargas and was only tied up during  
the > > > > gallery > > > > opening times. It  
has not been possible to confirm  
this. > > > > > > > The Managua exhibition  
attracted worldwide attention and many > > > >  
people > > > > believe it to have been an act of  
cruelty rather than art. A > > > >  
petition > > > > has been started in an attempt  
to prevent Habacuc's involvement > > >  
in > > > > the > > > > 2008 Biennial and from  
repeating the spectacle. > > > > > > > If you  
would like to sign the petition, visit: > > > >  
<http://www.petitiononline.com/ea6gk/petition.html>  
> > > > -from Artist Guillermo Vargas -  
Habacuc > > > >  
\_\_\_\_\_ > > > > > > > > > > > > > > > > > >  
<http://www.amyking.org> > > > > > > > > > > > >

---

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friend, newshound, and > > > > know-it-all with  
Yahoo! Mobile. Try it now. > > > >  
[http://mobile.yahoo.com/;\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)  
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found in this incoming message. > > > > Checked  
by AVG. > > > > Version: 7.5.524 / Virus  
Database: 269.23.10/1421 - Release > > >  
Date: > > > > 5/7/2008 5:23  
PM > > > > > > > > > > > > > > > > > >

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-- > > > > No virus found in  
this incoming message. > > > > Checked by  
AVG. > > > > Version: 7.5.524 / Virus Database:  
269.23.10/1421 - Release Date: > > > > 5/7/2008  
5:23 PM > > > > > > > > > > > > > > > > > >

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Mobile. Try it now. > > > >  
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now. [http://mobile.yahoo.com/\\_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ](http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ)

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230. **Mary Jo Malo**  
***Re: poetry and abstraction***

Sat 10 May 2008

---

Isn't non-representation the modus of the medium? Spontaneous musicality and text placement conspire to defy given meaning and thereby encourage the reader/listener to bewilderment and yet subconsciously engage to transcend and eventually, consciously construct their own meaning? Is abstraction "crafted" chaos or does it more accurately "represent" the contemporary condition of mediated, sensory overload? Abstract poetry sends me running to the highly structured haiku, but not for long. The human brain, animal or otherwise, exists to unravel its own existence. Abstract art stimulates and feeds this need.

Mary Jo Malo

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

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

On Fri, May 9, 2008 at 4:58 PM, Jim Andrews <[REDACTED]> wrote:

>> You are focusing on a very crucial issue. I will propose a  
>> reverse concept:  
>> the visual is a space (maybe a meditative one, at the edge of language)  
>> where the syntactical, semantic and other classifications of  
>> language do not  
>> enter.  
>  
> we 'make sense' of what we see. so do other animals. there is apparently a  
> considerable process of inference going on in how we make sense of what we  
> see. in some other animals also, i gather.  
>  
> whether this process involves 'language' or 'code' isn't clear to me. but  
> surely code can have syntax and semantics also.  
>  
> ja  
>

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231. **Kyle Schlesinger**

**MIMEO MIMEO**

*Sat 10 May 2008*

---

Mimeo Mimeo #1 is now available.

Mimeo Mimeo is a forum for critical and cultural perspectives on the Mimeograph Revolution, Artists<sup>1</sup> Books and the Literary Fine Press. Edited by Jed Birmingham and Kyle Schlesinger, this periodical will feature essays, interviews, images, correspondence, artifacts, manifestos, poems, and reflections on the graphic and material conditions of contemporary poetry and language arts. Contributors to the first issue of Mimeo Mimeo include Christopher Harter, Alastair Johnston, Stephen Vincent, and Jed Birmingham.

\$10 plus \$3 shipping in the US (\$5 for shipping to Canada, \$8 for shipping overseas). Order at: [mimeomimeo.blogspot.com](http://mimeomimeo.blogspot.com) or send a check to Kyle Schlesinger 214 N. Henry Street #3 Brooklyn, NY 11222 USA.

If you'll be in New York City this coming Thursday (May 15, 2008) you can pick up a copy at a small press party at the Max Protetch Gallery at 511 W. 22nd, NYC between the hours of 6-8 PM. I'll be celebrating with these fine publishers: United Artists, Portable Press at Yo-Yo Labs, Granary, Roof, Bootstrap, The Figures and Ugly Duckling. Hope to see you there!

Kyle

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

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232. **Dan Wilcox**

**Third Thursday Poetry Night, Albany -- Mary Panza**

*Sat 10 May 2008*

---

the Poetry Motel Foundation  
presents

Third Thursday Poetry Night

at

the Social Justice Center  
33 Central Ave., Albany, NY

Thursday, May 15, 2008

7:00 sign up; 7:30 start

Featured Poet: Mary Panza

(if you don't know who she is, where have you been?)

with open mic for community poets before & after the feature. \$3.00 donation -- suggested, more if you got it, less if you can't. Your host: Dan Wilcox.

This is an old favorite by Mary Panza, from Open Mic: the Albany Anthology:

## BLUES

The things that man did  
to the harmonica  
I wish I could  
get him  
to do  
to  
ME  
###

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233. **Sam Ladkin**

### **POETRY READING & BENEFIT JUNE 5th**

Sat 10 May 2008

---

FROM TIM ATKINS, [REDACTED]

*Dear Friends,*

*I'm writing this mail to invite you to a poetry reading which will take place at The Leather Exchange in London on 5th June.*

*As some of you may know, Frances Kruk has been suffering from a serious illness which necessitates her regular and continuous treatment in Canada. This distressing and expensive business has also meant that she and her partner Sean Bonney have had to move to Hastings, at not inconsiderable cost.*

*The aim of this reading is to get a large number of people together in order to generate a large amount of money and large amount of hot air (how could there not be with 30+ poets reading in the same evening?) and a large amount of books. If everyone is able to pay the £10 entrance fee (with no problems if people can't - this is a poetry reading after all) and bring along books (theirs or otherwise) to sell for Frances & Sean, we should be able to make a good sum of money and have an excellent evening in the process.*

*The attached poster / flyer is going to go up in various poetry venues round London in the next few weeks: I guess it is obvious that the more publicity & people we can get, the better.*

*This event is necessarily ad hoc, utopian, and sloppy: the readers*

*are all connected to Frances & Sean in some way and the event is meant to be a celebration rather than a statement of anything.*

*Do please let as many people know about this as possible. Do please come. I am sure we will all have a rowdy and exciting evening.*

*Any thoughts or comments can be sent to me at*



*With thanks and love fr Tim*

## POETRY READING

### THE LEATHER EXCHANGE

15 Leathermarket Street, London Bridge, SE1 3HN

5 JUNE 2008, 7pm

£10 or £3 students/unwaged

Featuring:

FRANCES KRUK SEAN BONNEY JEFF HILSON ANDREA BRADY  
EMILY CRITCHLEY JOW LINDSAY KESTON SUTHERLAND DANIEL  
KANE MARK JACKSON STEVE WILLEY KARLIEN VAN DEN BEUKEL  
SOPHIE ROBINSON BEN WATSON ADRAIN CLARKE WILL ROWE  
MJ

WELLER PETER MANSON MATT FFYTCHÉ PETER JAEGER ULLI  
FREER ALAN HALSEY GERALDINE MONK ELIZABETH JAMES ROB  
HOLLOWAY HARRY GILONIS LAWRENCE UPTON JOHAN DE WIT  
ROGER PELLET TIM ATKINS

>

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234. **richard owens**

***Re: Hot White Andy***

*Sat 10 May 2008*

---

JOSHUA:

yeah, wonderful endorsement of HWA from Wilkinson!

there's also Jennifer Cooke's essay on "Loving Hot White Andy" in *Complicities*, edited by Robin Purves & Sam Ladkin:

<http://litteraria.ff.cuni.cz/books/complicities.html>

would like to follow any other comments or criticism around Keston's Andy -- that is, if there's more, let us know.

rich..

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

-----

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### 235. **Mark Weiss**

#### ***Worth a look***

*Sat 10 May 2008*

---

David Orr's review in the Times of Vendler's new Yeats book. Something to think about.

Though I wish he hadn't begun with "The critic is the only artist who depends entirely upon another art form." How about other interpreters, like translators, musicians, singers, dancers, actors, directors, choreographers? I probably forgot a few.

Mark

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### 236. **Anny Ballardini**

#### ***Re: POL: Prevent the "Artistic" Death of Another Innocent Animal***

*Sat 10 May 2008*

---

I also thought something similar and dismissed it when my students brought it up. Don't forget the possible gallery behind it all. In any case, something disgraceful - to be kind.

On Sat, May 10, 2008 at 10:33 AM, Barry Schwabsky <

 > wrote:

*Another problem about trying to take a position on this is, not only do I not necessarily believe the accounts that are circulating about this, but even if I were decided to believe that the (mostly untraceable) quotes from the artist were really things that he said, I'm not sure if I would believe him either. I don't know anything about him, never heard of him before, but something about this whole thing suggests a trickster at work, someone who, in order to provoke, may have said one thing and done another--maybe the whole thing never happened and he himself started the whole campaign against himself just to see what would happen. At this point and in the absence of*



reliable information, anything is possible.

--

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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237. **Ryan Daley**

**Re: POL: Prevent the "Artistic" Death of Another Innocent Animal**

Sat 10 May 2008

Amy,

" This is irritating moral territory, one doesn't want to provide artists and their sponsors publicity for work that's of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them."

This is where the load lies. The crux. What are the proper -- most effective -- methods of resistance/boycott to and of work like this without giving the artist unfair (unfair in that she/he didn't earn it) publicity?

-Ryan

On Sat, May 10, 2008 at 7:21 AM, amy king <[REDACTED]> wrote:

*"This is irritating moral territor  
Others of similar mindset, Ryan:*

*"This is irritating moral territory, one doesn't want to  
provide artists and their sponsors publicity for work that's of no artistic  
value, but if the exhibitions are ignored there is a tacit acceptance of  
them.*

*Therefore it's necessary to identify that the dog was captured, tied up and  
exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it  
necessary to kill various animals before photoshopping them is Nathalia  
Edenmont; and that it's Adel Abdessemed, as announced in this publication's  
news  
last week, whose exhibit includes videos of animals being clubbed to death.*

*The argument has been made that these kinds of exhibits are justified  
if they challenge our sensibilities or confront our social, political and  
cultural norms. This is undoubtedly true and is sometimes valid. There is a*

case for shocking people so that an artist can intercede a new slant on some situation, directly or obliquely. But this can be done, and has been done, very effectively and many times, without having to kill anything anew. There is plenty of death out there to work with.

...

It's been called psychotic narcissism but that gives it too grand a gloss for these sorry exhibits by artists who may be nothing more than sadistic fools. It's selfishness through arrogance and self-glorification. The artists should ask themselves a simple question. Why not put myself in there, in place of the animal? Too shocking? Yes, and just as stupid, but without the shock these artists wouldn't matter, and that is their real fear."

<http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason>

---

<http://www.amyking.org>

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

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Saturday, May 10, 2008 1:23:39 AM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Schwabsky,

Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king <[REDACTED]> wrote:

Call it what you like, Steve. I'll re-post one of my earlier points

*before*

*my original post gets lost in a separate debate altogether:*

*1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.*

*Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because  
"it would die eventually?"*

*The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one  
you "adopt" and "employ" for your own art exhibition, regardless of whether  
you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under  
his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and  
the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.*

*2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:*

*I might try Snopes or Hoax Slayer, which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my easily-googled article didn't come through. \*\*\* But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness to even claim if he killed it or set it free after he used it for his own public spectacle, mean Habacuc gets a free pass, and I should not draw attention to this petition? \*\*\**

*Amy*

---

<http://www.amyking.org>

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

From: *steve d. dalachinsky* <[REDACTED]>

To: [REDACTED]

Sent: *Friday, May 9, 2008 1:23:45 PM*

Subject: *Re: POL: Prevent the "Artistic" Death of Another Innocent Animal*

*when folks pierce or mutilate them selves in the name of art is that ok because they call it aRT?*

*bravo viva the performance*

*On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes:*

*First, you have fabricated for yourself and for your own aims Marcus,*

*First, you have fabricated for yourself and for your own aims this quagmire of "anything is art" platform. You're trying to set these terms and argue that if I don't respond to your fabricated claim, then I'm somehow against you (see your last line below). I don't know where you conjured up this "anything is art" claim since I have not, even remotely, claimed or defended it. Check out your selected aggressive terminology below regarding "war", "battle", "if you're defending it" etc. -- you can't even decide what imaginary "side" I would assume should I take up your terms. But. Bully for you if you can find someone on this list to argue the notion that "anything is art" with you.*

*But secondly and moreover, I know from firsthand experience with you on this list and other lists that you do indeed like to argue, very much, often just for the short-lived and shallow joy of argument's sake. Sometimes people need to feel like they have an Enemy in order to feel important. If this is the case for you, I suggest finding another opponent. I will not be your enemy; I will not make you feel important. Your bait is transparent and pointless regarding the entire situation.*

Amy

---

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 7:33:45 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:  
If anything is art, then why

My criticism of the "anything is art" school of thought Once you say "anything" you've lost the whole war -- if ANYTHING is art, "Anything is art", you say it is. I'm trying to point out "anything is art"

But if you say that anything is art  
If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. V "anything is art that anyone says is art"  
"anything is art that  
  
anyone says is art"

and if you're defending it, then you're either defending it because  
you believe it, or you're  
defending it because, what -- you just like to argue?

because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE.  
The other side is that you DO believe that "anything is art that anyone claims is art" --  
or else perhaps you just like to argue, and will take any side I don't take.

Marcus

Marcus

*On 8 May 2008 at 16:22, amy king wrote:*

*And you know this because everything reported on Wikipedia is, of course, true?*

Amy

\_\_\_\_\_

<http://www.amyking.org>

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 1:54:14 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

[http://en.wikipedia.org/wiki/Guillermo\\_Vargas](http://en.wikipedia.org/wiki/Guillermo_Vargas)

*And besides, the reports of starving the dog to death are simply untrue.*

M

*On 8 May 2008 at 10:34, amy king wrote:*

*In 2007, the `artist´ Guillermo Vargas Haba*  
*THE STORY:*

*In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death.*

*For several days, the `artist´ and the visitors of the exhibition watched, emotionless, the shameful `masterpiece´ based on the*

*dog's  
agony, until eventually he died.*

*Does THIS sound like art to you?*

*But this is not all... the prestigious Visual Arts Biennial of  
Central  
America decided that the `installation´ WAS actually art, so  
Guillermo  
Vargas Habacuc has been invited to repeat his cruel action for  
the  
Biennial of 2008.*

*Let's STOP HIM!!!! Sign the petition:  
<http://www.petitiononline.com/ea6gk/petition.html>*

*Here is another petition that is 2 million signatures strong.  
Please  
feel free to sign it as well:  
<http://www.petitiononline.com/13031953/petition.html>*

*Please do it. It's free of charge, there is no need to  
register,  
and  
it will only take 1 minute to save the life of an innocent  
creature.*

*AND, for those of you saying "This is all a hoax, etc," here is  
a direct quote FROM THE `ARTIST´ himself!:  
"I knew the dog died on the following day from lack of food.  
During the  
inauguration, I knew that the dog was persecuted in the evening  
between  
the houses of aluminum and cardboard in a district of Managua. 5  
children who helped to capture the dog received 10 bonds of  
córdobas  
for their assistance. The name of the dog was Natividad, and I  
let  
him  
die of hunger in the sight of everyone, as if the death of a  
poor  
dog  
was a shameless media show in which nobody does anything but to  
applaud  
or to watch disturbed. In the place that the dog was exposed  
remain  
a  
metal cable and a cord. The dog was extremely ill and did not*

want  
to  
eat, so in natural surroundings it would have died anyway; thus  
they  
are all poor stray dogs: sooner or later they die or are  
killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

*In his defence, the artist has claimed that what he was
attempting
to prove was that those who saw the suffering of the dog just
walked
on
by and that if it had been left on the street to die, no-one
would
have
even known of its existence.*

*It has also been reported that the dog did not die but escaped,
and
that it had been fed by Vargas and was only tied up during the
gallery
opening times. It has not been possible to confirm this.*

*The Managua exhibition attracted worldwide attention and many
people
believe it to have been an act of cruelty rather than art. A
petition
has been started in an attempt to prevent Habacuc's involvement
in
the
2008 Biennial and from repeating the spectacle.*

*If you would like to sign the petition, visit:
<http://www.petitiononline.com/ea6gk/petition.html>
-from Artist Guillermo Vargas - Habacuc*

<http://www.amyking.org>

*Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.*
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

--

*No virus found in this incoming message.
Checked by AVG.
Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
Date:
5/7/2008 5:23 PM*

*Be a better friend, newshound, and
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238. **David Chirot**

Re: writing on lettrisme & Gabriel Pomerand

Sat 10 May 2008

Today at the request of a friend & fellow worker I reposted an 11/29/06 entry at my blog which has several of the rebus image pages and their facing bi-lingual prose poem "translations" (or vice-versa) from the 2006 Ugly Duckling edition of Gabriel Pomerand's Saint Ghetto of the Loans, which had been out of print except for excerpts for over fifty years.

<http://davidbaptistechirot.blogspot.com/2006/11/gabriel-pomerands-saint-ghetto-of.html>---

There are also some homages for and fotos of "l'Ange Gabriel" and link to longish essay/review "Like a Rosetta Stone" i wrote of the book for Galatea Resurrects number 4.

<http://galatearesurrection4.blogspot.com>

Also in same entry a section re Art Brut and various examples as well as related Visual Poetry object/signs from 19th Century USA.

The book Boris Vian did of the time period of Lettrisme, Manuel de Saint-Germain-des-Prés (1974; published posthumously) which includes photos of Pomerand and a page concerning him and his readings at Cafe Tabu and other places, along with a wide selection of photos of others famous and unknown and an on-the-spot reportage on their comings and goings in the nightlife of clubs, cafes, bars and cabarets is now available in English also, as Manual of Saint-

Germain-des-Pres (Rizzoli, 2004) (Simone de Beauvoir, Sartre, Queneau, Giacometti, Cocteau, etc etc are among the luminaries presented--)

In the French title of his book, Pomerand puns on "Saint-Germain-des-Pres" (fields, meadows) as "des-Prets," meaning "loans;" combined with the cheerful and ironic presentation of the district as a "ghetto" Pomerand creates "Saint Ghetto of the Loans.

A really great photo record of the grittier scene inhabited by the Lettristes and early members of the first break-away group of Situationistes and their associates is the Dutch photographer Ed van de Elsken's *Love on the Left Bank*.

van der Elsken's superb photos are used especially effectively throughout Jean-Michel Mension's *The Tribe* and also in Greil Marcus' *Lipstick Traces*.

On Fri, May 9, 2008 at 10:37 AM, steve d. dalachinsky <[REDACTED]> wrote:

*jorn was a founding message of cobra which came out of these other folk
gabriel pommerand lettrist book on ugly duck check it out*

*On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[REDACTED]> writes:
for what it's worth, my mother went to high school w/ asger jorn,
they
rode their bikes to school together every day...she says he was "the*

silliest person i ever met." not that he's strictly a lettrist, but

involved w/ the situationists...

*David Seaman wrote:
Hello. I am joining this conversation because it came up in a
google alert
about lettrism. I am happy to see the interest in the subject.*

*I am the English side of the lettrist pages, translator and author
of much
of what is there. I am also working on a book about Lettrism, and
in
conversation with a publisher about it.*

*For fun writing about the early years, see *Lipstick Traces* and *The Tribe*.*

David

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239. **D. Wellman**

Re: writing on lettrisme & Gabriel Pomerand

Sat 10 May 2008

I repost an old post from 1999 and ask does anyone have any news of Jean-Paul Curtay?

In an issue of Adz, early 1980's there is an interview in English with Jean-Paul Curtay, a second or third generation Letterist with a book in french to his credit, Lettrism. That book is undoubtedly a very important resource for info on the topic. Donald Wellman

<http://faculty.dwc.edu/wellman/don.htm>

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

From: "David Chirot" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, May 10, 2008 2:37 PM

Subject: Re: writing on lettrisme & Gabriel Pomerand

Today at the request of a friend & fellow worker I reposted an 11/29/06 entry at my blog which has several of the rebus image pages and their facing bi-lingual prose poem "translations" (or vice-versa) from the 2006 Ugly Duckling edition of Gabriel Pomerand's Saint Ghetto of the Loans, which had been out of print except for excerpts for over fifty years.

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conversation with a publisher about it.*

*For fun writing about the early years, see *Lipstick Traces* and *The Tribe*.*

David

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240. **Gary Sullivan**
Mohammad vs Mesmer
Sat 10 May 2008

Mohammad vs Mesmer:

<http://garysullivan.blogspot.com>

[Get Free](#)

(PRODUCT) RED™ Emoticons, Winks and Display Pics.

http://joinred.spaces.live.com?ocid=TXT_HMTG_prodredemoticons_052008=

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241. **Alison Croggon**
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Sat 10 May 2008

I haven't seen this man's work. I've read all the differing stories on differing websites. On the face of it, I agree with most of the criticisms here. Some conceptual art works for me, most of it leaves me with a very empty feeling, it too often seems unidirectional to me, one thought invited in that leads you down a very short road. And I don't approve of cruelty to animals (or human beings). But this discussion is leaving me with some discomfort. Maybe this is conditioned by the fact that I was brought up on a farm, which doesn't necessarily lead to an aestheticisation of death, as Mark suggests, but does bring you close up to certain realities (eg human beings eat animals in order to live, or that animals eat each other).

What primarily strikes me about all this is how few people seem to worry about the dogs that are starving namelessly in the streets outside the gallery. Nobody seems to be arguing that the artist deliberately starved the dog into that state - he says he got it off the street as it was. And whether it actually died or how long it was actually exhibited for, and whether it was offered food, or escaped or died, seems to be up for grabs. So he's not like someone slaughtering or torturing an animal for a video; Murat suggested one example of an animal used in a film, another is when the peasants slaughter a pig in Tree of Wooden Clogs, very hard to watch, and there are no doubt scores of others. Even in the worst case scenario Habucuc's bringing into a gallery something that's already occurring unnoticed outside. So if the dog died on the steps of the gallery, and people walked by and didn't look and the corpse was thrown in the garbage, it

would be ok ("natural"?) Would there be any internet petitions then? It's only awful if the dog starves in the gallery?

The obscenity and upset seems to occur when the fact is framed. A privileged dog, then. This dog suddenly matters to people who mostly never devoted a second's thought to all those street dogs. (Except, ironically, perhaps the artist himself, who noticed the starving dogs.) Isn't the real obscenity that this horrible death happens to millions of dogs and nobody notices? (What about the dogs trussed up alive with broken legs in the marketplaces of Asia?) Is it just easier to attack the artist than to do something about the dogs (and people) who live in such awful conditions? Is the artist (even if he is not a good artist) who notices this and brings it to our shocked attention necessarily unethical?

All best

Alison

--

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

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

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

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242. **Barry Schwabsky**

Re: Hot White Andy

Sun 11 May 2008

Interesting stuff, for sure. But Wilkinson's warding-off gesture toward Language poetry seems disingenuous--this work seems very Bruce Andrews to me, and none the worse for it.

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

From: richard owens <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 10 May, 2008 5:59:42 PM

Subject: Re: Hot White Andy

JOSHUA:

yeah, wonderful endorsement of HWA from Wilkinson!

there's also Jennifer Cooke's essay on "Loving Hot White Andy" in *Complicities*, edited by Robin Purves & Sam Ladkin:

<http://litteraria.ff.cuni.cz/books/complicities.html>

would like to follow any other comments or criticism around Keston's Andy -- that is, if there's more, let us know.

rich..

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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

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243. **ixnay press**
kirsten kaschock email?

Sun 11 May 2008

Hello,

I'm looking for an email address for Kirsten Kaschock. Back channel would be great. Thanks much,

Chris McCreary
co-editor / ixnay press
www.ixnaypress.com

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244. **Bill Berkson**
FW: berkson/metres

Sun 11 May 2008

Bill Berkson & Philip Metres

May 18, 7 pm

MYOPIC POETRY SERIES

Myopic Books

1564 N. Milwaukee Avenue

(Wicker Park)

2nd Floor

<http://www.myopicbookstore.com/mynews/>

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245. **Bill Berkson**

Berkson and Metres at Myopic

Sun 11 May 2008

Bill Berkson & Philip Metres
reading their poems
May 18, 7 pm
Myopic Books
1564 N. Milwaukee Avenue
(Wicker Park)
Chicago, ILL.



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246. **Patrick Herron**

what's the age of innocence?

Sun 11 May 2008

I've rescued innocent artists from animals.

has anyone rescued rescued guilty animals from artists?

It has been rumored that sitting through Balthazar renders the viewer absolved of all past transgressions.

He doesn't know it, but Damien Hirst's next show will be called murderedhim. think cross-section of Hirst. Saatchi is already counting the money.

Rumor around the biz is that James Cameron is shooting a remake of Balthazar. Playing the role of the ass is Tom Cruise.

Jokes aside, couldn't you say that Arthur Danto's explanation of art as culturally defined be a sort of art model making an "anything goes" definition of art possible? If art works that drive categorical questionings about art depend on a culture's greater philosophical questions, then it would follow that a philosophically skeptical society would have a "anything is art that anyone says is art" definition. Particularly an individualistic & socially skeptical society.

Sounds a tiny bit like the US of the 80's and 90's to me. A little, because I think the US culture in that time was more socially skeptical than generally skeptical.

Others might argue that the identification of art as such is emotional, and the emotional is inscribed not by natural selection but by culture. This isn't an anything goes sort of thing, but it does have that ring to it, namely in the sense that culture can be written quickly. I think that's the biz poets are in, no? we aren't in the business of making art by our mere gestures?

culturally defined, i'd say art is anything that gets enshrined by large numbers of people and/or amounts of dollars. think museums, textbooks, monuments, television shows. hirst is an artist because he's been written as such. that the story, the gestures. the rest is, ahem, history. of the multitude? maybe, though a multitude of what is a good question. democratic? not even close. hegemonic? yeah probably. if you can just get the NYT to write about your nascent work you're making art at long last. short of that, even your mother doesn't think you're an artist.

I'm waiting for Lester to become an artist myself. In the hegemonic garden in the shade.

Patrick

<http://patrickherron.com>

Date: Fri, 9 May 2008 21:06:29 -0400

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: POL: Prevent the =?WINDOWS-1252?Q?"Artistic" _?= Death of Another Innocent Animal

Alan, bravo!

Barry, I was thinking exactly along the same lines. In Robert Bresson's *Au Hazard Balthazar,* in the final scene of the movie a donkey crouches in the middle of a meadow standing completely still, dying. Since Bresson does not use actors, and since a donkey (as any animal) is a quintessential non-actor (only an acter?), one inescapably asks, is the donkey ("the real donkey") dying before our own very eyes. In another, utterly heart-breaking scene of the movie, two kids (?) poke a stick into Balthazar's ass, and the donkey startled brays and takes a few steps to move away. The film starts, before the credits, with several brays of a donkey *not* visible on the screen.

I wrote a poem about that final scene which is part of my *The Structure of Escape* poem. The poem may tangentially relate to the issues discussed here, the relationship between cruelty, suffering, blasphemy ("the cross in urine"), sainthood and art.

Au Hazard Balthazar

How can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

Is it because it can not act?

Marcus, can you point to any avant-garde or post-modern manifesto, or work, where the statement "anything is art that anyone says is art" is made? I always thought it was a neo-con canard.

Ciao,

Murat

On Fri, May 9, 2008 at 9:32 AM, Alan Sondheim <[REDACTED]> wrote:

I've rescued animals from artworks. I don't care if it's art or not.

- Alan

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247. **Kelly Moffett**

Cinnamon Press

Sun 11 May 2008

Cinnamon Press (UK)

Independent Innovative International

...has just published my first full-length collection...

Waiting for a Warm Body to Fill It featuring art work by international installation artist, Lieve Van Stappen

<https://webmail.kwc.edu/exchweb/bin/redir.asp?URL=http://www.cinnamonpress.com/titles-forign-poetry.htm%23wfawbtfi>

Also, check out Envoi celebrating 150 issues: <http://www.cinnamonpress.com/>.

Kelly Moffett

[REDACTED]

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248. **Justin Katko**

Providence! Oprah! Tonight!

Sun 11 May 2008

Dearest Peopulace Poetics:

That should read Opera: not Oprah. If you're in Providence, I'll be giving a recital of an original opera tonight (Sunday night). It's free and in the McCormack Family Theater at Brown (70 Brown Street, entrance on Fones Alley). It will begin at 8pm and should last just over one half hour. The opera is called The Death of Pringle. The songs range from popular folk ballads played on piano to interactive digital soundscapes. A plot synopsis follows below. I hope Oprah shows up.

Thanks,
Justin Katko

* *

The Death of Pringle, in which is related the Discursive Alignment of the Battlefield to Come. Our Story takes place in the Environs of Southern California's Salton Sea, a World unto itself, where a Party of Alchemical Topologists and Real Bureaucrats have Launched an Imperial Scheme for World Domination. With the Power of a Mysterious 4-Dimensional Dust, an Infinite Research Grant, and a Fortified Lab Complex, these Imperial Mother Fuckers have acquired a Total Copy of Washington DC's own Sonny Bono Memorial Park, binding it to the Interior of a Transparent Virtual Reality Sphere, and accessing, by means of this Chamber, a Fundament giving Real Physique to Architectures which until now have been merely Spectral. The Roll of the Great Plan continues. A Synthetic Atmosphere of Electro-Magnetized Dust is to be installed over and around the Sea, hermetically priming this Zone for Discrete Terraformalization. Upon the Accumulation of Power to the Critical Degree, it is their Vile Intention to Sublimate the Sphere's Outputs into the Atmospheric Dust Particles, saturating the newly Truncated Sky with the Pure Stuff of the Virtual. Thus, the Entire Region takes on the unique Ontological Function of an Augmented Total Copy of the Sonny Bono Memorial Park, scaled Two Thousand Four Hundred and Eighty One Times its Actual Size. The Sea is converted into the Park's Kentucky Bluegrass when the Mother Fuckers fill it up with Rotting Meat and let it grow its Own. This One Celestial Seed, bound in its Glowing Atmospherics, will Detach from the Earth to Propagate the Long Aether. The People, whom the Mother Fuckers have Tempted into Passive Alignment with Indefinite Free Lunch, must tend for Eternity the Park's Banal Landscaping. And so goes the Evil Plan, but not unchallenged. A Pringle vested with the Power of Speech has Freed itself from the Lab Fortress, being one Pringle who has undergone Purchase and Storage, Stocked in the Laboratory as an Object of Experiment. Upon Escape, the Free Pringle brings News of the Imperial Machinations to the People. The Poets welcome this Talking Commodity and attend to its Speech; but the People, blinded by the Ease of their Freedom, fail to Listen to this Piece of their Food. It is thus that the Fate of the Commons and Autonomy itself is an Imperative Function of the Efficacy of the Poets' Song. Will their Lyrics be well enough Advanced to Hijack the Technoitian Scheming of the Imperial Mother Fuckers? Can a Pringle really DIE?

Research Dump: <http://somedope.blogspot.com>

[↑ Contents](#)

249. **Kelly Moffett**

Cinnamon Press

Sun 11 May 2008

My previous email did not include a live link. Please post this message.

Cinnamon Press (UK)
Independent Innovative International

...has just published my first full-length collection...

Waiting for a Warm Body to Fill It featuring artwork by international
installation artist, Lieve Van Stappen

<http://www.cinnamonpress.com/titles-forign-poetry.htm>

<<https://webmail.kwc.edu/exchweb/bin/redir.asp?URL=http://www.cinnamonpress.com/titles-forign-poetry.htm%23wfawbtfi>>

Also, check out Envoi celebrating 150 issues: <http://www.cinnamonpress.com/>.

Kelly Moffett



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250. **steve russell**

Re: poetry and abstraction

Sun 11 May 2008

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

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

From: mIEKAL aND <>

To: 

Sent: Thursday, May 8, 2008 12:15:50 PM

Subject: Re: poetry and abstraction

I've been meaning to add Abraham Lincoln Gillespie, my favorite abstract writer of the early 50s... Tho dismissed by many as a Joyce imitator, his approach to language in the 40s & 50s is really in a world by itself. The Syntactic Revolution (Out of London Press, 1970) is well worth the buy if you find one hiding in a bookstore.

& thanks to Joel L for the Weldon Kees nod. Led me to a detailed New Yorker article on his disappearance & life...

http://www.newyorker.com/archive/2005/07/04/050704crat_atlarge

~mIEKAL

On May 7, 2008, at 7:31 PM, ric carfagna wrote:

The core artists (Pollack, Kline, Newman, Still, Rothco, etc.) which constituted the abstract expressionism movement primarily eschewed the concept of figuration as well as representation.

Poet such as Ashbery, Creeley, O'Hara and others mentioned , while transcending what was considered the 'norm' of poetry,

never sought to make their poetry into works of total abstraction; at least not in the ways that the visual artists endeavored to portray.

Poets I had in mind were ones similar to those included in the Imagining Language book edited by Jed Rasula and Steve McCaffery.

But I guess the question is: can poetry actually 'not' represent, insofar as it is a written medium, no matter how it is presented?

I think of John Cage and his theory of representation and association. It then becomes an issue of relativity to the individual apprehending

the medium in question.no?

Ric

*----- Original Message ----- From: "Joel Lewis" <[REDACTED]>
To: <[REDACTED]>
Sent: Wednesday, May 07, 2008 12:53 AM
Subject: Re: poetry and abstraction*

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and

*is a quite
interesting counterpoint to the open form movements of his
day(University of
Nebraska publishes his collected poems) . He jumped off the Golden
Gate
Bridge in 1955.*

Joel Lewis

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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251. **David A. Kirschenbaum**
Boog City 50 Print and Online PDF Editions Available
Sun 11 May 2008

Please forward

Hi all,

The print edition of Boog City 50 will be available tomorrow. You can read the
pdf version now at:

<http://welcometoboogcity.com/boogpdfs/bc50.pdf>

Thanks,
David

Boog City 50
available today

featuring:

On the Cover

**Our Politics section,
edited by Jen Benka and Carol Mirakove**

<"I'm sorry I think the Obama campaign is a lot of spin. He's a charming, good
looking man and there's a groundswell of hope around him, and I think that's
pretty fucking empty. I like Hillary. I trust her knowledge, I think she's the

consummate politician, and I think she'll make a great president." <from The Poet Who Once Ran for President: A Conversation with Eileen Myles, interview by Benka and Mirakove

And Inside

Our Printed Matter section, edited by Mark Lamoureux

<³Sex plays an important role in Beckett's work. Unlike many avant-garde poets, he involves his own flesh, or, to put it another way, the words are sexual bodies and as the writer he is actively involved in them, not explaining from a distance.² <from Wait's Over for Beckett Selected; Unprotected Texts: Selected Poems 1978-2006 by Tom Beckett (Meritage Press), reviewed by John Mercuri Dooley

<"The interaction of Javier's quotidian text and Concepcion's fantastic imagery make for a satisfying and nuanced foray into the dangerously familiar terrain of lost love." <from Illustrated Material Evidence; Goldfish Kisses by Paolo Javier and Ernest Concepcion (Sonabooks), reviewed by Lamoureux

Our Music section, edited by Jonathan Berger

<"Speaker's an eclectic songwriter, though all his material is accessible and some of it memorable. And his ability to orchestrate great sounds is second to few." <from Off This Planet is Out of this World; Off This Planet by Brian Speaker, reviewed by Berger

<³My Little Monkey Got Caught is a very brisk, unassuming, and well-made album by artists doing good work.² <from Small Sounds Can Be Deceiving; My Little Monkey Got Caught by Sounds of Greg D, reviewed by Brook Pridemore

Our Comics section

<Jim Behrle's Come on, Pilgrim strip on how to pick yr presidential candidate.

Art editor Brenda Iijima brings us work from Williamsburg, Brooklyn and San Francisco's Arnold J. Kemp.

Our Poetry section, edited by Rodrigo Toscano
(excerpts from each of this issue's poems below)

<Flatbush, Brooklyn's Uche Nduka with If I Snag a Fracture

if i snag a fracture.
if my lust is too loud.
if i sigh into
a threshold.
if my foot is on asphalt.
if stress rises.
if i tell it to slide away.

◁Carlsbad, California's Mark Wallace
From Party In My Body

Living this way, there's no place for anyone, so we
maneuver ceaselessly. These wet cold streets like a
secret told in a language no one knows. Goodnight,
folks. Where you live is not your address. Coming up
short on passionate worship, I lose myself in local
food shops, celebrate the dispersal of hands.

◁Bushwick, Brooklyn's Lawrence Giffin with Universal Soldier
Equip Axe. Equip Axe regardless of job.
Equip Armor. Equip Armor regardless of job.
Equip Shield. Equip Shield regardless of job.

**And the Greg Fuchs photo, this issue from East 9th Street (2nd/3rd aves.),
New York City.**

And thanks to our copy editor, Joe Bates; Jesse Schoen for production help; and
Lauren Russell for distribution assistance.

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--

David A. Kirschenbaum, editor and publisher

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252. **steve d. dalachinsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

well we're sure giving him alot of advertising

On Sat, 10 May 2008 01:33:11 -0700 Barry Schwabsky

<[REDACTED]> writes:

> Another problem about trying to take a position on this is, not only
> do I not necessarily believe the accounts that are circulating about
> this, but even if I were decided to believe that the (mostly
> untraceable) quotes from the artist were really things that he said,
> I'm not sure if I would believe him either. I don't know anything
> about him, never heard of him before, but something about this whole
> thing suggests a trickster at work, someone who, in order to
> provoke, may have said one thing and done another--maybe the whole
> thing never happened and he himself started the whole campaign
> against himself just to see what would happen. At this point and in
> the absence of reliable information, anything is possible.

>

>

>

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

> From: amy king <[REDACTED]>

> To: [REDACTED]

> Sent: Saturday, 10 May, 2008 2:53:16 AM

> Subject: Re: POL: Prevent the "Artistic" Death of Another

> Innocent Animal

>

> Call it what you like, Steve. I'll re-post one of my earlier points
> before my original post gets lost in a separate debate altogether:

>

- > 1. I am against the inhumane treatment of people and animals for
- > any
- > purpose, including entertainment, political, and for "art's sake".
- > This
- > "treatment" also includes non-treatment. If you assume the
- > responsibility of caring for a domestic animal, that includes
- > getting
- > it help if needed -- especially help that consists of the basic
- > necessities.
- >
- > Would you adopt a child or an animal, who you find out later is
- > sick, and simply dismiss its condition and your decision not to
- > treat it just because "it would die eventually?"
- >
- > The above refers to people and animals who are dependent on others
- > for care. Dogs most certainly fall into that category, especially a
- > sickly one you "adopt" and "employ" for your own art exhibition,
- > regardless of whether you kill it or not -- the least Habacuc could
- > have done was get care and treatment for what was obviously a sickly
- > animal since it was suddenly under his "care" and in his
- > "employment." Instead of doing so, he publicly dismissed outrage
- > against him by stating that "the dog was going to die anyway."
- > Steve - What people autonomously do with their own bodies, and the
- > rights they have to do whatever they choose (i.e. suicide,
- > amputation, piercing, etc), is another question and subject
- > altogether.
- >
- > 2. Another quote from the same post, since a couple of folks on the
- > list seem to have taken issue with the very fact that I even
- > mentioned the petition, as well as the dissent around the
- > controversy:
- >
- > I might try Snopes or Hoax Slayer,
- > which both determined that the claim is ultimately disputed, as
- > originally pointed out in second half of my first post, though the
- > hyperlink to my
- > easily-googled article didn't come through. *** But does
- > uncertainty about how Habacuc ultimately did treat the dog, and his
- > public unwillingness to even claim if he killed it or set it free
- > after he used it for his own public spectacle, mean
- > Habacuc gets a free pass, and I should not draw attention to this
- > petition? ***

>
> Amy
>
>
>
> _____
>
>
>
> <http://www.amyking.org>
>
>
>
> ----- Original Message -----
> From: steve d. dalachinsky <[REDACTED]>
> To: [REDACTED]
> Sent: Friday, May 9, 2008 1:23:45 PM
> Subject: Re: POL: Prevent the "Artistic" Death of Another
> Innocent Animal
>
> when folks pierce or mutilate them selves in the name of art is that
> ok
> because they call it aRT?
> bravo viva the performance
>
> On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]>
> writes:
> > First, you have fabricated for yourself and for your own aims
> > Marcus,
> >
> > First, you have fabricated for yourself and for your own aims this
> >
> > quagmire of "anything is art" platform. You're trying to set
> > these
> > terms and argue that if I don't respond to your fabricated claim,
> > then I'm somehow against you (see your last line below). I
> > don't
> > know where you conjured up this "anything is art" claim since I
> > have
> > not, even remotely, claimed or defended it. Check out your
> > selected
> > aggressive terminology below regarding "war", "battle", "if you're

>
> > defending it" etc. -- you can't even decide what imaginary "side"
> I
> > would assume should I take up your terms. But. Bully for you if
> > you can find someone on this list to argue the notion that
> "anything
> > is art" with you.
> >
> > But secondly and moreover, I know from firsthand experience with
> you
> > on this list and other lists that you do indeed like to argue,
> very
> > much, often just for the short-lived and shallow joy of argument's
>
> > sake. Sometimes people need to feel like they have an Enemy in
> > order to feel important. If this is the case for you, I suggest
> > finding another opponent. I will not be your enemy; I will not
> make
> > you feel important. Your bait is transparent and pointless
> > regarding the entire situation.
> >
> > Amy
> > _____
> >
> >
> > <http://www.amyking.org>
> >
> >
> > ----- Original Message -----
> > From: Marcus Bales <[REDACTED]>
> > To: [REDACTED]
> > Sent: Thursday, May 8, 2008 7:33:45 PM
> > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > Innocent Animal
> >
> >
> > On 8 May 2008 at 16:29, amy king wrote:
> > If anything is art, then why
> >
> > My criticism of the "anything is art" school of
> > thought Once you
> > say "anything" you've lost the whole war -- if

> > ANYTHING is art,
> > "Anything is art", you say it is. I'm trying to
> > point out "anything is art"
> >
> > But if you say that anything is art
> > If you don't think that "anything is art that anyone
> > says is art" then you can avoid my
> > criticism by simply saying you don't think that. V "anything is
> art
> > that anyone
> > says is art"
> > "anything is art that
> >
> > anyone says is art"
> >
> >
> > and if you're defending it, then you're either defending it
> > because
> > you believe it, or you're
> > defending it because, what -- you just like to argue?
> >
> > because NOT "anything is art that anyone claims is art". You're
> > ARGUING with me. You're
> > taking the OTHER SIDE.
> > The other side is that you DO believe that "anything is
> > art that anyone claims is art" --
> > or else perhaps you just like to argue, and will take any
> > side I don't take.
> >
> > Marcus
> >
> > Marcus
> >
> >
> > On 8 May 2008 at 16:22, amy king wrote:
> >
> > > And you know this because everything reported on Wikipedia is,
> of
> > > course, true?
> > >
> > > Amy
> > >

> > > _____
> > >
> > >
> > > <http://www.amyking.org>
> > >
> > >
> > >
> > > ----- Original Message -----
> > > From: Marcus Bales <[REDACTED]>
> > > To: [REDACTED]
> > > Sent: Thursday, May 8, 2008 1:54:14 PM
> > > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > > Innocent Animal
> > >
> > > http://en.wikipedia.org/wiki/Guillermo_Vargas
> > >
> > > And besides, the reports of starving the dog to death are simply
> > > untrue.
> > >
> > > M
> > >
> > > On 8 May 2008 at 10:34, amy king wrote:
> > >
> > > > In 2007, the `artist' Guillermo Vargas Haba
> > > > THE STORY:
> > > >
> > > > In 2007, the `artist' Guillermo Vargas Habacuc, took a dog
> > > > from
> > > > the
> > > > street, tied him to a rope in an art gallery and began
> > > > starving
> > > > him
> > > > to
> > > > death.
> > > > For several days, the `artist' and the visitors of the
> > > > exhibition
> > > > watched, emotionless, the shameful `masterpiece' based on the
> > > > dog's
> > > > agony, until eventually he died.
> > > >
> > > > Does THIS sound like art to you?
> > > >

> > > > But this is not all... the prestigious Visual Arts Biennial of
> > > > Central
> > > > America decided that the `installation´ WAS actually art, so
> > > > Guillermo
> > > > Vargas Habacuc has been invited to repeat his cruel action for
> > > the
> > > > Biennial of 2008.
> > > >
> > > > Let's STOP HIM!!!! Sign the petition:
> > > > <http://www.petitiononline.com/ea6gk/petition.html>
> > > >
> > > > Here is another petition that is 2 million signatures strong.
> > > Please
> > > > feel free to sign it as well:
> > > > <http://www.petitiononline.com/13031953/petition.html>
> > > >
> > > > Please do it. It's free of charge, there is no need to
> > > register,
> > > > and
> > > > it will only take 1 minute to save the life of an innocent
> > > > creature.
> > > >
> > > > AND, for those of you saying "This is all a hoax, etc," here
> is
> > > > a direct quote FROM THE `ARTIST´ himself!:
> > > > "I knew the dog died on the following day from lack of food.
> > > > During the
> > > > inauguration, I knew that the dog was persecuted in the
> evening
> > > > between
> > > > the houses of aluminum and cardboard in a district of Managua.
> 5
> > > > children who helped to capture the dog received 10 bonds of
> > > > córdobas
> > > > for their assistance. The name of the dog was Natividad, and I
> > > let
> > > > him
> > > > die of hunger in the sight of everyone, as if the death of a
> > > poor
> > > > dog
> > > > was a shameless media show in which nobody does anything but
> to

> > > > applaud
> > > > or to watch disturbed. In the place that the dog was exposed
> > > remain
> > > > a
> > > > metal cable and a cord. The dog was extremely ill and did not
> > > want
> > > > to
> > > > eat, so in natural surroundings it would have died anyway;
> thus
> > > > they
> > > > are all poor stray dogs: sooner or later they die or are
> > > > killed."
> > > >
> > > > ~~~~~
> > > >
> > > > To be fair (with lots of comments from Costa Ricans):
> > > >
> > > > In his defence, the artist has claimed that what he was
> > > attempting
> > > > to prove was that those who saw the suffering of the dog just
> > > walked
> > > > on
> > > > by and that if it had been left on the street to die, no-one
> > > would
> > > > have
> > > > even known of its existence.
> > > >
> > > > It has also been reported that the dog did not die but
> escaped,
> > > > and
> > > > that it had been fed by Vargas and was only tied up during the
> > > > gallery
> > > > opening times. It has not been possible to confirm this.
> > > >
> > > > The Managua exhibition attracted worldwide attention and many
> > > > people
> > > > believe it to have been an act of cruelty rather than art. A
> > > > petition
> > > > has been started in an attempt to prevent Habacuc's
> involvement
> > > in
> > > > the

> > > > 2008 Biennial and from repeating the spectacle.
> > > >
> > > > If you would like to sign the petition, visit:
> > > > <http://www.petitiononline.com/ea6gk/petition.html>
> > > > -from Artist Guillermo Vargas - Habacuc
> > > > _____
> > > >
> > > >
> > > >
> > > >
> > > > <http://www.amyking.org>
> > > >
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>
> _____
> > > > _____
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> > > >
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> > > > Checked by AVG.
> > > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
> > > Date:
> > > > 5/7/2008 5:23 PM
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> > >
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> Date:
> > > 5/7/2008 5:23 PM
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>
>

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253. **David Chirot**
Remembering Mothers--
Sun 11 May 2008

a Happy Mother's Day to all the Mothers here--

and to think & remember and honor too all the mothers whose husbands, children, parents, cousins, friends are being killed, attacked, tortured, are in prisons known and unknown, hidden away in secret, the mothers of the addicts and the missing, the mothers in prisons from the largest in Gaza to the smallest ones--the ones inside an abusive home-- homeless mothers--forgotten mothers--mothers denied and excluded----

and Mother Earth--

the discussion about the real or rumored art exhibition with the real or rumored dog being really or not mistreated--

reminded me yet again for the countless time something my mother said when i was a child

i remember it in more detail than if i had only heard it the one time as it was repeated many times through the years and --just the other day again-

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.

So on Mother's Day i think of all the Mothers who maybe have no one or hardly any one to think and honor them

after all how many such Mothers directly and indirectly are not being created daily by "humane" and "civilized" peoples "like us" who forget that the art of prison and torture and exhibition of these is being carried out every day with tacit and or open consent--

and I thank my mother who taught me this

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254. **amy king**

Re: Remembering Mothers--

Sun 11 May 2008

David,

That's quite an odd conclusion to reach -- Being outraged (or concerned) about one injustice inherently excludes being outraged by another?

How does one grossly (mis) characterize a discussion about how far the merits and name of art will allow one to go when it comes to the ethical treatment of animals as "lavishing a dog like a king", while at the same time concluding that

people who are concerned with a specific issue of ethics are *not* concerned with the treatment of people?

In fact, you imply that by discussing this issue, we would assume other people are "inferior" and worthless. That's some assumption and a terrible example of either/or thinking. Either we care about how animals are treated or we care about how people are treated -- but we can't do both? Wow.

Amy

<http://www.amyking.org>

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

From: David Chirot <[REDACTED]>

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.

and I thank my mother who taught me this

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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255. **David Seaman**

Re: writing on lettrisme & Gabriel Pomerand

Sun 11 May 2008

My understanding is that Curtay, whom I met at the Lettrisme: into the future Symposium and show at Iowa (where he did a strip to nude body sound art performance on university cable TV) is practicing medicine in New York.

On Sunday, May 11, 2008, at 03:29PM, "D. Wellman" <[REDACTED]> wrote:

>I repost an old post from 1999 and ask does anyone have any news of

>Jean-Paul Curtay?

>In an issue of Adz, early 1980's there is an interview in English with

>Jean-Paul Curtay, a second or third generation Letterist with a book in

>french to his credit, Lettrism. That book is undoubtedly a very
>important resource for info on the topic.Donald Wellman
><http://faculty.dwc.edu/wellman/don.htm>
>----- Original Message -----
>From: "David Chirot" <[REDACTED]>
>To: <[REDACTED]>
>Sent: Saturday, May 10, 2008 2:37 PM
>Subject: Re: writing on lettrisme & Gabriel Pomerand
>
>
>Today at the request of a friend & fellow worker I reposted an 11/29/06
>entry at my blog which has several of the rebus image pages and their
>facing bi-lingual prose poem "translations" (or vice-versa) from the 2006
>Ugly Duckling edition of Gabriel Pomerand's Saint Ghetto of the Loans, which
>had been out of print except for excerpts for over fifty years.
>
><http://davidbaptistechirot.blogspot.com/2006/11/gabriel-pomerands-saint-ghetto-of.html>---
>
>There are also some homages for and fotos of "l'Ange Gabriel" and link to
>longish essay/review "Like a Rosetta Stone" i wrote of the book for Galatea
>Resurrects number 4.
>
><http://galatearesurrection4.blogspot.com>
>
>Also in same entry a section re Art Brut and various examples as well as
>related Visual Poetry object/signs from 19th Century USA.
>
>The book Boris Vian did of the time period of Lettrisme,
>Manuel de Saint-Germain-des-Prés (1974; published posthumously)
>which includes photos of Pomerand and a page concerning him and his
readings
>at Cafe Tabu and other places, along with a wide selection of photos of
>others famous and unknown and an on-the-spot reportage on their comings
and
>goings in the nightlife of clubs, cafes, bars and cabarets is now available
>in English also, as Manual of Saint-Germain-des-Prés
>(Rizzoli, 2004)
>(Simone de Beauvoir, Sartre, Queneau, Giacometti, Cocteau, etc etc are
among
>the luminaries presented--)
>

>In the French title of his book, Pomerand puns on "Saint-Germain-des-Pres"
>(fields, meadows) as "des-Prets," meaning "loans;" combined with the
>cheerful and ironic presentation of the district as a "ghetto" Pomerand
>creates "Saint Ghetto of the Loans.

>

>A really great photo record of the grittier scene inhabited by the
>Lettristes and early members of the first break-away group of
>Situationistes and their associates is the Dutch photographer Ed van de
>Elsken's Love on the Left Bank.

>

> van der Elsken's superb photos are used especially effectively throughout
>Jean-Michel Mension's The Tribe and also in Greil Marcus' Lipstick Traces.

>

>

>

>

>

>

>

>

>On Fri, May 9, 2008 at 10:37 AM, steve d. dalachinsky <[REDACTED]>

>wrote:

>

>> jorn was a founding message of cobra which came out of these other folk

>> gabriel pommerand lettrist book on ugly duck check it out

>>

>>

>> On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[REDACTED]> writes:

>> > for what it's worth, my mother went to high school w/ asger jorn,

>> > they

>> > rode their bikes to school together every day...she says he was "the

>> >

>> > silliest person i ever met." not that he's strictly a lettrist, but

>> >

>> > involved w/ the situationists...

>> >

>> > David Seaman wrote:

>> > > Hello. I am joining this conversation because it came up in a

>> > google alert

>> > > about lettrism. I am happy to see the interest in the subject.

>> > >

>> > > I am the English side of the lettrist pages, translator and author

>> > of much
>> > > of what is there. I am also working on a book about Lettrism, and
>> > in
>> > > conversation with a publisher about it.
>> > >
>> > > For fun writing about the early years, see Lipstick Traces and The
>> > Tribe.
>> > >
>> > > David
>> > >
>> >
>> >
>>
>
>

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256. **Alan Sondheim**

Re: Remembering Mothers--

Sun 11 May 2008

On Sun, 11 May 2008, David Chirot wrote:

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.

Usually I like what you write but this is insulting to a lot of people who you obviously don't know or care about.

- Alan

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257. **Barry Schwabsky**
Re: poetry and abstraction
Sun 11 May 2008

Justice is a very decent poet. But I can't ever think of him without remembering, years upon years ago, running into Mark Strand in the Yale Co-op where I was buying a book by George Oppen. He looked at it with disdain and pulled a Justice book off the shelf and told me that was who I should be reading.

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Sunday, 11 May, 2008 6:20:37 PM

Subject: Re: poetry and abstraction

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 8, 2008 12:15:50 PM

Subject: Re: poetry and abstraction

I've been meaning to add Abraham Lincoln Gillespie, my favorite abstract writer of the early 50s... Tho dismissed by many as a Joyce imitator, his approach to language in the 40s & 50s is really in a world by itself. The Syntactic Revolution (Out of London Press, 1970) is well worth the buy if you find one hiding in a bookstore.

& thanks to Joel L for the Weldon Kees nod. Led me to a detailed New Yorker article on his disappearance & life...

http://www.newyorker.com/archive/2005/07/04/050704crat_atlarge

~mIEKAL

On May 7, 2008, at 7:31 PM, ric carfagna wrote:

The core artists (Pollack, Kline, Newman, Still, Rothco, etc.) which constituted the abstract expressionism movement primarily eschewed the concept of figuration as well as representation.

Poet such as Ashbery, Creeley, O'Hara and others mentioned , while transcending what was considered the 'norm' of poetry,

never sought to make their poetry into works of total abstraction; at least not in the ways that the visual artists endeavored to portray.

Poets I had in mind were ones similar to those included in the Imagining Language book edited by Jed Rasula and Steve McCaffery.

But I guess the question is: can poetry actually 'not' represent, insofar as it is a written medium, no matter how it is presented?

I think of John Cage and his theory of representation and association. It then becomes an issue of relativity to the individual apprehending

the medium in question.no?

Ric

*----- Original Message ----- From: "Joel Lewis" <[REDACTED]>
To: <[REDACTED]>
Sent: Wednesday, May 07, 2008 12:53 AM
Subject: Re: poetry and abstraction*

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibited his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day(University of Nebraska publishes his collected poems) . He jumped off the Golden Gate

Bridge in 1955.

Joel Lewis

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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258. **Barry Schwabsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

But don't worry, I don't think it's adding up to a lot of sales.

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Sunday, 11 May, 2008 6:51:32 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

well we're sure giving him alot of advertising

On Sat, 10 May 2008 01:33:11 -0700 Barry Schwabsky

<[REDACTED]> writes:

> Another problem about trying to take a position on this is, not only
> do I not necessarily believe the accounts that are circulating about
> this, but even if I were decided to believe that the (mostly
> untraceable) quotes from the artist were really things that he said,
> I'm not sure if I would believe him either. I don't know anything
> about him, never heard of him before, but something about this whole
> thing suggests a trickster at work, someone who, in order to
> provoke, may have said one thing and done another--maybe the whole
> thing never happened and he himself started the whole campaign
> against himself just to see what would happen. At this point and in
> the absence of reliable information, anything is possible.

>

>

>

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

> From: amy king <[REDACTED]>

> To: [REDACTED]
> Sent: Saturday, 10 May, 2008 2:53:16 AM
> Subject: Re: POL: Prevent the "Artistic" Death of Another
> Innocent Animal
>
> Call it what you like, Steve. I'll re-post one of my earlier points
> before my original post gets lost in a separate debate altogether:
>
> 1. I am against the inhumane treatment of people and animals for
> any
> purpose, including entertainment, political, and for "art's sake".
> This
> "treatment" also includes non-treatment. If you assume the
> responsibility of caring for a domestic animal, that includes
> getting
> it help if needed -- especially help that consists of the basic
> necessities.
>
> Would you adopt a child or an animal, who you find out later is
> sick, and simply dismiss its condition and your decision not to
> treat it just because "it would die eventually?"
>
> The above refers to people and animals who are dependent on others
> for care. Dogs most certainly fall into that category, especially a
> sickly one you "adopt" and "employ" for your own art exhibition,
> regardless of whether you kill it or not -- the least Habacuc could
> have done was get care and treatment for what was obviously a sickly
> animal since it was suddenly under his "care" and in his
> "employment." Instead of doing so, he publicly dismissed outrage
> against him by stating that "the dog was going to die anyway."
> Steve - What people autonomously do with their own bodies, and the
> rights they have to do whatever they choose (i.e. suicide,
> amputation, piercing, etc), is another question and subject
> altogether.
>
> 2. Another quote from the same post, since a couple of folks on the
> list seem to have taken issue with the very fact that I even
> mentioned the petition, as well as the dissent around the
> controversy:
>
> I might try Snopes or Hoax Slayer,
> which both determined that the claim is ultimately disputed, as

> originally pointed out in second half of my first post, though the
> hyperlink to my
> easily-googled article didn't come through. *** But does
> uncertainty about how Habacuc ultimately did treat the dog, and his
> public unwillingness to even claim if he killed it or set it free
> after he used it for his own public spectacle, mean
> Habacuc gets a free pass, and I should not draw attention to this
> petition? ***

>

> Amy

>

>

>

> _____

>

>

>

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

>

>

>

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

> From: steve d. dalachinsky <[REDACTED]>

> To: [REDACTED]

> Sent: Friday, May 9, 2008 1:23:45 PM

> Subject: Re: POL: Prevent the "Artistic" Death of Another

> Innocent Animal

>

> when folks pierce or mutilate them selves in the name of art is that

> ok

> because they call it aRT?

> bravo viva the performance

>

> On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]>

> writes:

> > First, you have fabricated for yourself and for your own aims

> > Marcus,

> >

> > First, you have fabricated for yourself and for your own aims this

>

> > quagmire of "anything is art" platform. You're trying to set

> these

> > terms and argue that if I don't respond to your fabricated claim,
> > then I'm somehow against you (see your last line below). I
> don't
> > know where you conjured up this "anything is art" claim since I
> have
> > not, even remotely, claimed or defended it. Check out your
> selected
> > aggressive terminology below regarding "war", "battle", "if you're
>
> > defending it" etc. -- you can't even decide what imaginary "side"
> I
> > would assume should I take up your terms. But. Bully for you if
> > you can find someone on this list to argue the notion that
> "anything
> > is art" with you.
> >
> > But secondly and moreover, I know from firsthand experience with
> you
> > on this list and other lists that you do indeed like to argue,
> very
> > much, often just for the short-lived and shallow joy of argument's
>
> > sake. Sometimes people need to feel like they have an Enemy in
> > order to feel important. If this is the case for you, I suggest
> > finding another opponent. I will not be your enemy; I will not
> make
> > you feel important. Your bait is transparent and pointless
> > regarding the entire situation.
> >
> > Amy
> > _____
> >
> >
> > <http://www.amyking.org>
> >
> >
> > ----- Original Message -----
> > From: Marcus Bales <[REDACTED]>
> > To: [REDACTED]
> > Sent: Thursday, May 8, 2008 7:33:45 PM
> > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > Innocent Animal

> >
> >
> > On 8 May 2008 at 16:29, amy king wrote:
> > If anything is art, then why
> >
> > My criticism of the "anything is art" school of
> > thought Once you
> > say "anything" you've lost the whole war -- if
> > ANYTHING is art,
> > "Anything is art", you say it is. I'm trying to
> > point out "anything is art"
> >
> > But if you say that anything is art
> > If you don't think that "anything is art that anyone
> > says is art" then you can avoid my
> > criticism by simply saying you don't think that. V "anything is
> art
> > that anyone
> > says is art"
> > "anything is art that
> >
> > anyone says is art"
> >
> >
> > and if you're defending it, then you're either defending it
> > because
> > you believe it, or you're
> > defending it because, what -- you just like to argue?
> >
> > because NOT "anything is art that anyone claims is art". You're
> > ARGUING with me. You're
> > taking the OTHER SIDE.
> > The other side is that you DO believe that "anything is
> > art that anyone claims is art" --
> > or else perhaps you just like to argue, and will take any
> > side I don't take.
> >
> > Marcus
> >
> > Marcus
> >
> >

> > On 8 May 2008 at 16:22, amy king wrote:
> >
> > > And you know this because everything reported on Wikipedia is,
> > of
> > > course, true?
> > >
> > > Amy
> > >
> > > _____
> > >
> > >
> > > <http://www.amyking.org>
> > >
> > >
> > >
> > > ----- Original Message -----
> > > From: Marcus Bales <[REDACTED]>
> > > To: [REDACTED]
> > > Sent: Thursday, May 8, 2008 1:54:14 PM
> > > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > > Innocent Animal
> > >
> > > http://en.wikipedia.org/wiki/Guillermo_Vargas
> > >
> > > And besides, the reports of starving the dog to death are simply
> > > untrue.
> > >
> > > M
> > >
> > > On 8 May 2008 at 10:34, amy king wrote:
> > >
> > > > In 2007, the `artistÂ´ Guillermo Vargas Haba
> > > > THE STORY:
> > > >
> > > > In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog
> > > > from
> > > > the
> > > > street, tied him to a rope in an art gallery and began
> > > > starving
> > > > him
> > > > to
> > > > death.

> > > > For several days, the `artist` and the visitors of the
> > > > exhibition
> > > watched, emotionless, the shameful `masterpiece` based on the
> > > > dog's
> > > > agony, until eventually he died.
> > > >
> > > > Does THIS sound like art to you?
> > > >
> > > > But this is not all... the prestigious Visual Arts Biennial of
> > > > Central
> > > > America decided that the `installation` WAS actually art, so
> > > > Guillermo
> > > > Vargas Habacuc has been invited to repeat his cruel action for
> > > > the
> > > > Biennial of 2008.
> > > >
> > > > Let's STOP HIM!!!! Sign the petition:
> > > > <http://www.petitiononline.com/ea6gk/petition.html>
> > > >
> > > > Here is another petition that is 2 million signatures strong.
> > > > Please
> > > > feel free to sign it as well:
> > > > <http://www.petitiononline.com/13031953/petition.html>
> > > >
> > > > Please do it. It's free of charge, there is no need to
> > > > register,
> > > > and
> > > > it will only take 1 minute to save the life of an innocent
> > > > creature.
> > > >
> > > > AND, for those of you saying "This is all a hoax, etc," here
> > > > is
> > > > a direct quote FROM THE `ARTIST` himself!:
> > > > "I knew the dog died on the following day from lack of food.
> > > > During the
> > > > inauguration, I knew that the dog was persecuted in the
> > > > evening
> > > > between
> > > > the houses of aluminum and cardboard in a district of Managua.
> > > > 5
> > > > children who helped to capture the dog received 10 bonds of
> > > > cÃ³rdobas

> > > > for their assistance. The name of the dog was Natividad, and I
> > > let
> > > > him
> > > > die of hunger in the sight of everyone, as if the death of a
> > > poor
> > > > dog
> > > > was a shameless media show in which nobody does anything but
> to
> > > > applaud
> > > > or to watch disturbed. In the place that the dog was exposed
> > > remain
> > > > a
> > > > metal cable and a cord. The dog was extremely ill and did not
> > > want
> > > > to
> > > > eat, so in natural surroundings it would have died anyway;
> thus
> > > > they
> > > > are all poor stray dogs: sooner or later they die or are
> > > > killed."
> > > >
> > > > ~~~~~
> > > >
> > > > To be fair (with lots of comments from Costa Ricans):
> > > >
> > > > In his defence, the artist has claimed that what he was
> > > attempting
> > > > to prove was that those who saw the suffering of the dog just
> > > walked
> > > > on
> > > > by and that if it had been left on the street to die, no-one
> > > would
> > > > have
> > > > even known of its existence.
> > > >
> > > > It has also been reported that the dog did not die but
> escaped,
> > > > and
> > > > that it had been fed by Vargas and was only tied up during the
> > > > gallery
> > > > opening times. It has not been possible to confirm this.
> > > >

> > > > The Managua exhibition attracted worldwide attention and many
> > > > people
> > > > believe it to have been an act of cruelty rather than art. A
> > > > petition
> > > > has been started in an attempt to prevent Habacuc's
> involvement
> > > in
> > > > the
> > > > 2008 Biennial and from repeating the spectacle.
> > > >
> > > > If you would like to sign the petition, visit:
> > > > <http://www.petitiononline.com/ea6gk/petition.html>
> > > > -from Artist Guillermo Vargas - Habacuc
> > > > _____
> > > >
> > > >
> > > >
> > > >
> > > > <http://www.amyking.org>
> > > >
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>
> _____
> > > > _____
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> > > > 5/7/2008 5:23 PM
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> know-it-all with Yahoo! Mobile. Try it now.
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>
>

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259. **Jennifer Karmin**

THE WIDOW PARTY: final night in Chicago

Sun 11 May 2008

hi poetics friends....hope to see some of you TONIGHT in chicago. it's your last chance to see this performance for a while before we take the show on the road!

according to joshua corey:

"...The Widow Party is like a rock musical co-written by Brecht and Joyce."

<http://joshcorey.blogspot.com/2008/05/widow-party.html>

THE WIDOW PARTY

Patrick Durgin

Johannes Goransson

Lisa Janssen

Jennifer Karmin

Jacob S. Knabb

Joyelle McSweeney

James Shea

MAY 11 at 7pm

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A collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other.

The wars have changed, but the appetite for images in America has not. The Widow Party comprises a Buffalo Bill dumb show at the end of time, a rootinâ€™ tootinâ€™ aeschatology with sound effects and featuring Pentagon-bankrolled expert commentary by Britney Spears. With miracle twins Hannie Oakley and Annie Weiner, a Declamation which will be an explanation and evaluation of all that has come before, two Widows, a Reporter, Crash, Walter

Cronkite, You, and Satchmo. At the conclusion of the performance, time will also conclude. Please extinguish.

As Walt Disney has observed, it's easier to imagine the end of the world than the end of capitalism.

Presented as part of the festival

Returning from One Place to Another: A Poet's Theater Showcase

<http://www.linkshall.org/08-pp-may.shtml>

Curated by John Beer

May 2008

Chicago, IL

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260. **Mark Weiss**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

Alison: I couldn't agree more (including about most conceptual art).

To clarify, by "The casual but necessary cruelty of the barnyard and the hunt may prepare those who live with them to an aestheticization of death," I meant that the omnipresence of death in those circumstances might desensitize some to the extent that there could be an aesthetic distance from the experience. Note the conditional tense.

Years ago I noticed that even so benign an activity as gardening has its brutal side. It took a while for me to get used to the elimination of plants--not just weeds, and not just those that fail to thrive, but the godlike act of thinning, and the uprooting of plants that would otherwise absorb nutrients after they've finished producing food. To feed oneself requires selecting what's to live and what's to die.

In Habacuc's case, to amplify your point: the social class that goes to galleries passes not just starving dogs but masses of people near starvation or threatened by it. In Latin America the moneyed classes have taught themselves not to notice either. I'd guess that dog was a standin for its human compatriots.

Mark

At 06:29 PM 5/10/2008, you wrote:

>I haven't seen this man's work. I've read all the differing stories on
>differing websites. On the face of it, I agree with most of the
>criticisms here. Some conceptual art works for me, most of it leaves me with
>a very empty feeling, it too often seems unidirectional to me, one thought
>invited in that leads you down a very short road. And I don't approve of
>cruelty to animals (or human beings). But this discussion is leaving me with
>some discomfort. Maybe this is conditioned by the fact that I was brought up
>on a farm, which doesn't necessarily lead to an aestheticisation of death,
>as Mark suggests, but does bring you close up to certain realities (eg human
>beings eat animals in order to live, or that animals eat each other).

>

>What primarily strikes me about all this is how few people seem to worry
>about the dogs that are starving namelessly in the streets outside the
>gallery. Nobody seems to be arguing that the artist deliberately starved the
>dog into that state - he says he got it off the street as it was. And
>whether it actually died or how long it was actually exhibited for, and
>whether it was offered food, or escaped or died, seems to be up for grabs.
>So he's not like someone slaughtering or torturing an animal for a video;
>Murat suggested one example of an animal used in a film, another is when the
>peasants slaughter a pig in Tree of Wooden Clogs, very hard to watch, and
>there are no doubt scores of others. Even in the worst case scenario
>Habucuc's bringing into a gallery something that's already occurring
>unnoticed outside. So if the dog died on the steps of the gallery, and
>people walked by and didn't look and the corpse was thrown in the garbage,
>it would be ok ("natural"?) Would there be any internet petitions then? It's
>only awful if the dog starves in the gallery?

>

>The obscenity and upset seems to occur when the fact is framed. A privileged
>dog, then. This dog suddenly matters to people who mostly never devoted a
>second's thought to all those street dogs. (Except, ironically, perhaps the
>artist himself, who noticed the starving dogs.) Isn't the real obscenity
>that this horrible death happens to millions of dogs and nobody notices?
>(What about the dogs trussed up alive with broken legs in the marketplaces
>of Asia?) Is it just easier to attack the artist than to do something about
>the dogs (and people) who live in such awful conditions? Is the artist (even
>if he is not a good artist) who notices this and brings it to our shocked
>attention necessarily unethical?

>

>All best

>

>Alison

>

>--

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

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

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

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261. **amy king**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

You're right -- the treatment of animals and for what purposes i Mark,

You're right -- the treatment of animals and for what purposes is not so black and white. I too never assumed so. In fact, I've struggled with the issue on a personal level, often hypocritically, for years. I eat seafood as though those living beings don't have feelings. I've been sick as of late and have turned to chicken soup, something I haven't eaten since 1990. I buy kosher and organic whenever possible. I cross my fingers and hope that promise that the animals were given food and treated humanely is true. I don't condemn people who eat animals or wear their by-products; I'd walk around angry all the time, especially at myself. Eliminating the products of animals from our lives seems next to impossible.

But when folks get bogged down or distracted by an "It's art" claim when it comes to issues of accountability (usually to shirk accountability), most especially by people such as artists who are making a public statement using animals, the territory gets dangerous. These "artists" try to set the terms and evade the ethical questions, as Vargas has done. He treated the dog in terms he won't acknowledge for "the greater good" of other starving dogs. Great. He brought attention to those dogs? There was no other way than to seemingly abuse one of them? Somehow I don't imagine that all of the other citizens of Costa Rica sit around idly ignoring what I'm sure is dubbed the starving dog problem. Certainly there are organizations he could produce a campaign for. He could speak out, contribute time, use his public persona to recruit attention and volunteers, any number of other efforts I can't imagine at the moment. Instead, the outrage he produced has instead focused on his dubious treatment of one dog, rightfully so, instead of the cause he claims to have exhibited a starving dog for. How effective was his "piece" in its goal? Could he have been more effective?

Those who consider the ethical before the supposed artistic "gains" are dismissed with a variety of reasons, mostly ones that implicate they are not sophisticated enough to understand the artist's aesthetics. We are then

supposed to feel less-than-intellectual and quiet down in embarrassment. Some of these "aesthetics" have managed to erase the ethical and lead to thinking like eugenics (Yeats, Eliot) and even the advancement of the Holocaust. Wasn't Hitler, after all, trying to make things better? Some have called him an artist. Didn't he sell that vision? The art produced under his regime, especially that of Riefenstahl's and her ground-breaking aesthetics, cost many lives and much torture.

Now without the shock value, where would Vargas be? Would he be a decent artist? Would he be noticed? Aren't art and aesthetics about much more than finding the next shock value boundary?

On another note and for those folks who are interested in the treatment of animals, most especially ourselves, I just started reading what already seems like a brilliant new book by Barbara Kingsolver, *ANIMAL, VEGETABLE, MINERAL*: <http://www.kingsolver.com/bookshelf/miracle.asp>

And a review:

Because It's Good for You, That's Why
By JANET MASLIN

ANIMAL, VEGETABLE, MIRACLE

A Year of Food Life

By Barbara Kingsolver with Steven L. Hopp and Camille Kingsolver

There are many ways for a writer to tell you to eat your vegetables: earnestly, humorously, scientifically, self-righteously, instructively or so voluptuously that the page practically reeks of fertilizer. Barbara Kingsolver's way is both folksy and smart. While she is cogent and illuminating about serious matters of nutrition, Ms. Kingsolver also finds ways to convey what it's like to be showered with friends' plants as birthday gifts, regard a full supply of potatoes as "homeland security," and fend off the amorous attention of a lovesick turkey hen.

"*Animal, Vegetable, Miracle*" is a wonderfully neighborly account of stunt eating. Ms. Kingsolver and her family would describe their adventure in other terms, but experiments in studied simplicity are increasingly frequent.

Their basic plan to change their way of living was not unique by either culinary or publishing standards. They decided to leave their arid life in Tucson ("like many other modern U.S. cities, it might as well be a space station where human sustenance is concerned") and moved to Virginia, where they already owned a farm in an Appalachian hollow. They would work the farm and live on local or home-grown food for a full calendar year.

This meant no snack foods, no processed ones, no cucumbers from warmer parts of the world. “Six eyes, all beloved to me, stared unblinking as I crossed the exotics off our shopping list, one by one,” Ms. Kingsolver writes about the family’s adjustment to these strictures. With the exceptions of olive oil, grains and spices, everything they ate was simple and in season.

Was this a hardship? “If many of us would view this style of eating as deprivation, that’s only because we’ve grown accustomed to the botanically outrageous condition of having everything, always,” she writes. She thinks most North Americans have lost their awareness of what ought to be ripe when. So “Animal, Vegetable, Miracle” provides a helpful shorthand for knowing which vegetables to trust at which times and what questions to raise about how they’re grown. When a watermelon the size of a toddler has traveled around the world to a supermarket, Ms. Kingsolver suggests rethinking the process of how it got there.

Her ideas about this are not new. And she does not pretend otherwise. “Animal, Vegetable, Miracle” expresses the basic tenets of Slow Food International and sustainable agriculture (with accompanying information about how to become better informed about and more active in these matters), and for some of her readers this is just reiteration. But she succeeds in dramatizing her own family’s story so that these ideas come to life, anecdotally and charmingly. And she gives her book the natural momentum of a changing calendar.

Meanwhile her husband, Steven L. Hopp, contributes informative sidebars despite their occasionally cute names (“Looking for Mr. Goodvegetable”). The older of her two daughters supplies recipes and the enthusiasm of a self-proclaimed “veggie hog.” The younger daughter keeps busy raising poultry and selling eggs, and Ms. Kingsolver herself somehow manages to sustain a writing career while endlessly cooking and canning. “We’re hoping our kids will remember us somewhere other than in the driver’s seat of the car,” she writes.

A lot more people than the four members of this immediate family will remember what their household is like. Without sentimentality, this book captures the pulse of the farm and the deep gratification it provides, as well as the intrinsic humor of the situation. Growing seedlings in March and protecting them from a cold snap, Ms. Kingsolver et al. bring the plants indoors “until our kitchen looks like the gullet and tonsils of a Chia Pet whale.”

About a rooster that makes an annoying sound (“Crr-rr-rrrr...BLUPP!”), she writes: “This guy had a future in the culinary arts. Mine.” And about the supposed paucity of food in January, she says, “I wish I could offer high drama, some chilling tales of a family gnawing on the leather uppers of their

Birkenstocks.â€ But by January they had learned to plan ahead, and their menus were just fine.

By then they had come to rely on the freezer. â€œGetting over the frozen-foods snobbery is important,â€ Ms. Kingsolver writes about her earlier presumptions, with the pragmatic wisdom that makes her work so solid. Ever since she grew up in Kentucky tobacco country and â€œsallied out into a world where, to my surprise, farmer was widely presumed synonymous with hee-haw, and tobacco was the new smallpox,â€ she seems to have enjoyed the benefits of a no-baloney attitude even toward things like baloney (â€œI understand Spam as a reasonable protein sourceâ€) and a highly functional conscience. Both serve her well in discussing the ethics of food production.

â€œAnimal, Vegetable, Miracleâ€ aims to fill a hole in the soul. â€œWe came a long way, baby, into bad eating habits and collaterally impaired family dynamics,â€ Ms. Kingsolver says. â€œNo matter what else we do or believe, food remains at the center of every culture. Ours now runs on empty calories.â€ She adds: â€œA lot of us are wishing for a way back home, to the place where care-and-feeding isnâ€™t zookeeperâ€™s duty but something happier and more creative.â€

And her final measure of the success of the year described here is an altered set of priorities for a writer who says it took her decades to find it flattering to be complimented as a housewife. â€œI enjoy this so-called brainless work,â€ she says firmly. â€œI like the kind of family I can raise on this kind of food.â€
<http://www.nytimes.com/2007/05/11/books/11book.html>

I have to run as Mother's Day festivities call! Happy Mother's Day to all who nurture!

Amy

<http://www.amyking.org>

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Saturday, May 10, 2008 10:37:33 AM

Subject: Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal

Amy:

I of course agree with you, but it's not always so straightforward. Most of us kill, at least by proxy, to eat, and some animals are raised for that purpose. I remember a performance piece in

New York in which an artist beat a chicken to death against the strings of a piano. Horrible. But I've also been at a religious ceremony in which a chicken's throat was cut so that it bled to death. The ceremony seemed less horrible, and not just because the killing was quicker--it seemed something like more justified, though for me as an outsider the bird's near-panic has stayed with me.

Audubon killed every bird in his *Birds of North America* and arranged their bodies in positions he had observed them take when they were alive. Thousands of birds. There was no other way to do it. The water colors and the prints he made of them are one of the glories of 19th Century art. Nobody asked the birds what they thought. By the time of Audubon's death one of the birds he depicted was extinct, because of habitat destruction, and he was aware that it was headed in that direction. Another became extinct 60 years after his death, slaughtered for food.

The casual but necessary cruelty of the barnyard and the hunt may prepare those who live with them to an aestheticization of death.

Leni Riefenstahl's *Triumph of the Will* is one of the monuments of film. One needn't go into detail about what it cost. I sat through it once, and left the theater homicidal with grief and rage. Not an experience I plan to repeat. As a Jew, of course, every time I engage with a work of Christian art I'm aware of the cost.

Most of us have attitudes about bullfighting, as outsiders. Otherwise tender-hearted Spaniards and Mexicans are devoted to it, as an art as well as a sport. I used to watch bullfights on television--they were broadcast to NY for several years from the ring in Tijuana. I had a small screen black and white tv and grainy reception, so the experience was considerably distanced. I went to one corrida years later. It was fascinating, and also necessary for my slow immersion in Latin American culture. It was also

extremely disturbing. But the bullring produced Goya's Tauromaquia, and also Picasso's.

One could detail the cruelties of all the sports in which animals are used, and also the art produced by devotees. Is it less gratuitous to breed horses for speed and then run them so hard that their legs break? At least injury and death is not an intended part of the spectacle, as in bullfights, dogfights or cockfights, or the pitting of animals of one species against another. All of these have been central to various cultures.

And of course there's boxing.

None of this of course excuses an artist who's making a political point at the expense of another creature. Had Habacuc refrained there would still be enormous numbers of starving feral dogs on the streets of Central America, and there would still be intentionally drowned puppies on the banks of every body of water.

Mark

*"This is irritating moral territor
Others of similar mindset, Ryan: "This is irritating moral territory, one doesn't want to provide artists and their sponsors publicity for work that's of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them. Therefore it's necessary to identify that the dog was captured, tied up and exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it necessary to kill various animals before photoshopping them is Nathalia Edenmont; and that it's Adel Abdessemed, as announced in this publication's news last week, whose exhibit includes videos of animals being clubbed to death. The argument has been made that these kinds of exhibits are justified if they challenge our sensibilities or confront our social, political and cultural norms. This is undoubtedly true and is sometimes valid. There is a case for shocking people so that an artist can intercede a new slant on some situation, directly or obliquely. But this can be done, and has been done, very effectively and*

many times, without having to kill anything anew. There is plenty of death out there to work with. It's been called psychotic narcissism but that gives it too grand a gloss for these sorry exhibits by artists who may be nothing more than sadistic fools. It's selfishness through arrogance and self-glorification. The artists should ask themselves a simple question. Why not put myself in there, in place of the animal? Too shocking? Yes, and just as stupid, but without the shock these artists wouldn't matter, and that is their real fear."

<http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason>

<http://www.amyking.org> ----- Original

Message ---- From: Ryan Daley

<[REDACTED]> To:

[REDACTED] Sent: Saturday, May

10, 2008 1:23:39 AM Subject: Re: POL: Prevent the "Artistic Death of Another Innocent

Animal Schwabsky, Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his.

Great stuff. Real, "middle of the night attack" type Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king

<[REDACTED]> wrote: > Call it what you like, Steve. I'll re-post one of my earlier points before > my original post gets lost in a separate debate altogether: > > 1. I am against the inhumane treatment of people and animals for any > purpose, including entertainment, political, and for "art's sake". This > "treatment" also includes non-treatment. If you assume the > responsibility of caring for a domestic animal, that includes getting > it help if needed -- especially help that consists of the basic > necessities. > > Would you adopt a child or an animal, who you find out later is sick, and > simply dismiss its condition and your decision not to treat it just because > "it would die eventually?" > > The above refers to people and animals who are dependent on others for > care. Dogs most certainly fall into that

category, especially a sickly one > you "adopt" and "employ" for your own art exhibition, regardless of whether > you kill it or not -- the least Habacuc could have done was get care and > treatment for what was obviously a sickly animal since it was suddenly under > his "care" and in his "employment." Instead of doing so, he publicly > dismissed outrage against him by stating that "the dog was going to die > anyway." Steve - What people autonomously do with their own bodies, and > the rights they have to do whatever they choose (i.e. suicide, amputation, > piercing, etc), is another question and subject altogether. > > 2. Another quote from the same post, since a couple of folks on the list > seem to have taken issue with the very fact that I even mentioned the > petition, as well as the dissent around the controversy: > > I might try Snopes or Hoax Slayer, > which both determined that the claim is ultimately disputed, as > originally pointed out in second half of my first post, though the > hyperlink to my > easily-googled article didn't come through. *** But does uncertainty > about how Habacuc ultimately did treat the dog, and his public unwillingness > to even claim if he killed it or set it free after he used it for his own > public spectacle, mean > Habacuc gets a free pass, and I should not draw attention to this > petition? *** > > Amy > > > > _____ > > > > <http://www.amyking.org> > > > > ----- Original Message ---- > From: steve d. dalachinsky <[REDACTED]> > To: [REDACTED] > Sent: Friday, May 9, 2008 1:23:45 PM > Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal > > when folks pierce or mutilate themselves in the name of art is that ok > because they call it aRT? > bravo viva the performance > > On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes: > > First, you have fabricated for yourself and for your own aims > > Marcus, > > > > First, you have fabricated for yourself and for your own aims this > > quagmire of "anything is art" platform. You're trying to set these > > terms and argue that if I don't

respond to your fabricated claim, > > then I'm somehow against you (see your last line below). I don't > > know where you conjured up this "anything is art" claim since I have > > not, even remotely, claimed or defended it. Check out your selected > > aggressive terminology below regarding "war", "battle", "if you're > > defending it" etc. -- you can't even decide what imaginary "side" I > > would assume should I take up your terms. But. Bully for you if > > you can find someone on this list to argue the notion that "anything > > is art" with you. > > > > But secondly and moreover, I know from firsthand experience with you > > on this list and other lists that you do indeed like to argue, very > > much, often just for the short-lived and shallow joy of argument's > > sake. Sometimes people need to feel like they have an Enemy in > > order to feel important. If this is the case for you, I suggest > > finding another opponent. I will not be your enemy; I will not make > > you feel important. Your bait is transparent and pointless > > regarding the entire situation. > > > > Amy > > _____ > > > > > > > <http://www.amyking.org> > > > > > > -----
Original Message ---- > > From: Marcus Bales
<[REDACTED]> > > To:
[REDACTED] > > Sent: Thursday,
May 8, 2008 7:33:45 PM > > Subject: Re:
POL: Prevent the "Artistic" Death of
Another > > Innocent Animal > > > > > > On 8 May
2008 at 16:29, amy king wrote: > > If anything
is art, then why > > > > My criticism of the
"anything is art" school of > > thought Once
you > > say "anything" you've lost the whole war
-- if > > ANYTHING is art, > > "Anything is
art", you say it is. I'm trying to > > point
out "anything is art" > > > > But if you say
that anything is art > > If you don't think
that "anything is art that anyone > > says is
art" then you can avoid my > > criticism by
simply saying you don't think that. V "anything
is art > > that anyone > > says is art" > >
"anything is art that > > > > anyone says is
art" > > > > > > and if you're defending it,
then you're either defending it > > because > >
you believe it, or you're > > defending it

because, what -- you just like to
argue? > > > > because NOT "anything is
art that anyone claims is art". You're > >
ARGUING with me. You're > > taking the OTHER
SIDE. > > The other side is that you DO believe
that "anything is > > art that anyone claims is
art" -- > > or else perhaps you just like to
argue, and will take any > > side I don't
take. > > > > Marcus > > > > Marcus > > > > >
On 8 May 2008 at 16:22, amy king
wrote: > > > > > And you know this because
everything reported on Wikipedia is, of > > >
course, true? > > > > >
Amy > > > > > > > > > > > > > > >
<http://www.amyking.org> > > > > > > > > > >
----- Original Message ----- > > > From: Marcus
Bales <[REDACTED]> > > > To:
[REDACTED] > > > Sent:
Thursday, May 8, 2008 1:54:14 PM > > > Subject:
Re: POL: Prevent the "Artistic" Death of
Another > > > Innocent Animal > > > > >
http://en.wikipedia.org/wiki/Guillermo_Vargas > >
> > > > And besides, the reports of starving
the dog to death are simply > > >
untrue. > > > > > > M > > > > > > On 8 May 2008
at 10:34, amy king wrote: > > > > > > In 2007,
the 'artistÃ,Ã' Guillermo Vargas Haba > > > > THE
STORY: > > > > > > In 2007, the 'artistÃ,Ã'
Guillermo Vargas Habacuc, took a dog
from > > > > the > > > > street, tied him to a
rope in an art gallery and began starving > > >
him > > > > to > > > > death. > > > > For
several days, the 'artistÃ,Ã' and the visitors of
the > > > > exhibition > > > > watched,
emotionless, the shameful 'masterpieceÃ,Ã' based
on the > > > > dogÃ,Ã's > > > > agony, until
eventually he died. > > > > > > > Does THIS
sound like art to you? > > > > > > > But this
is not all... the prestigious Visual Arts
Biennial of > > > > Central > > > > America
decided that the 'installationÃ,Ã' WAS actually
art, so > > > > Guillermo > > > > Vargas Habacuc
has been invited to repeat his cruel action
for > > > the > > > > Biennial of
2008. > > > > > > > LetÃ,Ã's STOP
HIM!!!! Sign the petition: > > > >
<http://www.petitiononline.com/ea6gk/petition.html>
> > > > > > > Here is another petition that

is 2 million signatures strong. > > >
Please > > > > feel free to sign it as
well: > > > >
<http://www.petitiononline.com/13031953/petition.html>
Please do it. It's free of
charge, there is no need to > > >
register, > > > > and > > > > it will only take
1 minute to save the life of an innocent > > > >
creature. > > > > > > > AND, for those of you
saying "This is all a hoax, etc," here
is > > > > a direct quote FROM THE 'ARTIST' himself:
> > > > "I knew the dog died on the
following day from lack of food. > > > > During
the > > > > inauguration, I knew that the dog
was persecuted in the evening > > > >
between > > > > the houses of aluminum and
cardboard in a district of Managua. 5 > > > >
children who helped to capture the dog received
10 bonds of > > > > cordobas > > > > for their
assistance. The name of the dog was Natividad,
and I > > > > let > > > > him > > > > die of
hunger in the sight of everyone, as if the death
of a > > > > poor > > > > dog > > > > was a
shameless media show in which nobody does
anything but to > > > > applaud > > > > or to
watch disturbed. In the place that the dog was
exposed > > > > remain > > > > a > > > > metal
cable and a cord. The dog was extremely ill and
did not > > > > want > > > > to > > > > eat, so in
natural surroundings it would have died anyway;
thus > > > > they > > > > are all poor stray
dogs: sooner or later they die or are > > > >
killed." > > > > > > > ~~~~ > > > > > > > To
be fair (with lots of comments from Costa
Ricans): > > > > > > > In his defence, the
artist has claimed that what he was > > >
attempting > > > > to prove was that those who
saw the suffering of the dog just > > >
walked > > > > on > > > > by and that if it had
been left on the street to die, no-one > > >
would > > > > have > > > > even known of its
existence. > > > > > > > It has also been
reported that the dog did not die but
escaped, > > > > and > > > > that it had been
fed by Vargas and was only tied up during
the > > > > gallery > > > > opening times. It
has not been possible to confirm
this. > > > > > > > The Managua exhibition

attracted worldwide attention and many > > >
people > > > believe it to have been an act of
cruelty rather than art. A > > >
petition > > > has been started in an attempt
to prevent Habacuc's involvement > > >
in > > > the > > > 2008 Biennial and from
repeating the spectacle. > > > > > > If you
would like to sign the petition, visit: > > >
<http://www.petitiononline.com/ea6gk/petition.html>
> > > -from Artist Guillermo Vargas -
Habacuc > > >
_____ > > > > > > > > > > > > > > >
<http://www.amyking.org> > > > > > > > > > > >

_____ > > > Be a better
friend, newshound, and > > > know-it-all with
Yahoo! Mobile. Try it now. > > >
http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
-- > > > No virus
found in this incoming message. > > > Checked
by AVG. > > > Version: 7.5.524 / Virus
Database: 269.23.10/1421 - Release > > >
Date: > > > 5/7/2008 5:23
PM > > > > > > > > > > > > > > >

_____ > > > Be a better
friend, newshound, and > > > know-it-all with
Yahoo! Mobile. Try it now. > > >
http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
-- > > > No virus found in
this incoming message. > > > Checked by
AVG. > > > Version: 7.5.524 / Virus Database:
269.23.10/1421 - Release Date: > > > 5/7/2008
5:23 PM > > > > > > > > > > > > > > >

_____ > > Be a better friend,
newshound, and > > know-it-all with Yahoo!
Mobile. Try it now. > >
http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

Be a better friend, newshound, and >
know-it-all with Yahoo! Mobile. Try it now. >
http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

Be a better friend, newshound, and know-it-all

with Yahoo! Mobile. Try it now. http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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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262. **CA Conrad**
HAPPY MOTHERS DAY Barbara!
Sun 11 May 2008

Dear Barbara Bush, I've only recently seen footage of the destruction caused to your home on the beach in Kennebunkport when it was battered and flooded by the storm of 1991. Much of your husband's memorabilia for his presidential library was washed away or forever ruined. This is the home after all where he conducted his famous command post for his famous Gulf War. All his precious memories of war were gone forever, his giant presidential footprint suddenly blurred.

The footage I saw though is not just of your damaged home, but of you, and your husband picking through the wreckage. Do you remember when one of the reporters asked you and your husband what you intended to DO NEXT? You were both clearly irritated by the question. Your husband turned to the camera and snapped, "This is our HOME, it's our family home, we're going to rebuild!" And you? You added, "We need to pick up the pieces and go on." Do you remember that? Do you remember being in that home with your husband, and reporters, and feeling put upon by the idea that it was all over for you at Kennebunkport?

Do you remember what you said years later in Huston after Hurricane Katrina hit New Orleans and many of that storm's victims were taking refuge in your state of Texas? Instead of thinking about your misfortune from years prior, and how you could lend an empathetic hand to the suffering citizens of your country who were literally ON THE FLOOR of the sports arena around you, you chose the most selfish, most wicked thing to say. Let me remind you:

What I'm hearing, which is sort of scary, is they all want to stay in Texas. Everyone is so overwhelmed by the hospitality. And so many of the people in the arena here, you know, were underprivileged anyway, so this is working very well for them.

With this deplorable, dismissive statement you make it very clear how devoid you are of sympathy, but more important, devoid of empathy. YOU are the wife and mother of presidents and you choose to lend no one your hand as you walk among them, their lives in shambles. YOU who could say such a thing gave birth to, and reared a son who would be nicknamed The Death Penalty Governor. But that's nothing of course compared to his one million dead in Iraq. Your son, the man Alexander Cockburn said would be "better if he claimed he'd been turned out on a mountainside in infancy and suckled by wolves."

Maybe Cockburn is right about the wolf mother. Your sons have all been treacherous scoundrels with S&L scams, stealing elections, torturing and bombing. But really you are no different from many of the other mothers and wives of American presidents. A country whose brutal murder, theft and enslavement has been given the revisionist fairy tale of rugged individualism. The PROUD American making the world safer and whiter and whiter and brighter.

But just the same, I look forward to your death Barbara Bush, and the deaths of all your wicked, racist, sexist, homophobic, Jesus Loving men. And I would tell you to go to Hell, but Hell is what you and your men have already brought us. So I'm not sure where to tell you to go, but I'd settle for anything off the planet, and THE SOONER THE BETTER!

CAConrad

<http://PhillySound.blogspot.com>

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263. **Andy Nicholson**

Idiolexicon Reading Series--SF

Sun 11 May 2008

Idiolexicon Reading Series:

Poetry from

Joseph Lease

Andy Nicholson

Music from

Philip White and Charity Chan

Monday, May 12, 8 PM at Cafe Royal 800 Post St.

Details at: <http://www.idiolexicon.com/ips/04.html>

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264. **David Chirot**

Re: Remembering Mothers--

Sun 11 May 2008

Dear Amy:

I am simply saying what my mother told me.

She didn't mean the things that you think she does, but something quite different.

Something which is actually pretty true.

Her family is Quebecois-Ojibway. The Quebecois until the 1960's had very few rights in Canada and were called "the white n***s of north America." (The name also used for one of the founding works of Quebec Separatism and recognition as a separate culture.)

The Indians were killed in her family with poisoned blankets, the French-Indians driven off their land and forced to leave the country. Arrived here, mixed people in America were on the bottom of the heap.

People with pedigreed dogs telling one you can't come in a store, go to the regular school, get such and such a kind of job because of being what you are.

Even today the USA refuses to sign the International Recognition of Rights of Indigenous Peoples, so Indians remain "less than equal" in a great many ways.

Extend that to the billions spent on torturing other peoples, detaining them, spying on citizens, funding the hells from Gaza to Afghanistan- to all those clandestine prisons around the world--and the mass graveyards that once were cities here--poverty ridden, internal refugees wandering the land again like the Depression--

The point she was and is making is that millions of people are tortured daily, starved, beaten, and it is like a big public art show--the galleries of Abu Ghraib with the fotos being taken for example--with dogs being used on humans--

It is not a judgement in the way that you understand it that she is making, nor an either or, nor judging the discussion about ethics and aesthetics.

What she is saying is what is known as an observation.

There is such a thing in this world as a statement of an observation, of what one has seen and lived and seen others do also.

I've lived in a great many places and countries and in every one it is the same--

people make observations.

the observation is enough--
it doesn't imply anything or function in the ways that you are writing of.

It is also one of the world's oldest forms of humor and irony, to make an observation and say things as they are and not in the way one is supposed to say them, "to say what everyone knows and sees yet does not dare to say" which in certain situations is also known as "speaking truth to power," or "telling it like it is."

In her case, there are no such claims being made; it is simply an observation.

A lot of times in life, an observation can help one see the absurdity or humor of a situation that might otherwise be intolerable.

It is not condemning others as you may think it is, but a way of keeping oneself alive when the odds don't look so good.

To find hope where there is despair, laughter where there is none, or none allowed.

To be a human being, after all.

On Sun, May 11, 2008 at 12:44 PM, amy king <[REDACTED]> wrote:

David,

That's quite an odd conclusion to reach -- Being outraged (or concerned) about one injustice inherently excludes being outraged by another?

*How does one grossly (mis) characterize a discussion about how far the merits and name of art will allow one to go when it comes to the ethical treatment of animals as "lavishing a dog like a king", while at the same time concluding that people who are concerned with a specific issue of ethics are *not* concerned with the treatment of people?*

In fact, you imply that by discussing this issue, we would assume other people are "inferior" and worthless. That's some assumption and a terrible example of either/or thinking. Either we care about how animals are treated or we care about how people are treated -- but we can't do both? Wow.

Amy

<http://www.amyking.org>

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

From: David Chirot <[REDACTED]>

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.

and I thank my mother who taught me this

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http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

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265. **steve russell**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

Diet is a luxury issue for most people on the globe. I've read Singer. & I'm not a vegetarian. I'm simply wrong. Gary Snyder has added some thoughtful comments on this subject (A Place In Space).

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Sunday, May 11, 2008 4:21:11 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

You're right -- the treatment of animals and for what purposes i Mark,

You're right -- the treatment of animals and for what purposes is not so black and white. I too never assumed so. In fact, I've struggled with the issue on a personal level, often hypocritically, for years. I eat seafood as though those living beings don't have feelings. I've been sick as of late and have turned to chicken soup, something I haven't eaten since 1990. I buy kosher and organic whenever possible. I cross my fingers and hope that promise that the animals

were given food and treated humanely is true.Â I don't condemn people who eat animals or wear their by-products; I'd walk around angry all the time, especially at myself.Â Eliminating the products of animals from our lives seems next to impossible.Â

But when folks get bogged down or distracted by an "It's art" claim when it comes to issues of accountability (usually to shirk accountability), most especially by people such as artists who are making a public statement using animals, the territory gets dangerous.Â These "artists" try to set the terms and evade the ethical questions, as Vargas has done.Â He treated the dog in terms he won't acknowledge for "the greater good" of other starving dogs.Â Great.Â He brought attention to those dogs?Â There was no other way than to seemingly abuse one of them?Â Somehow I don't imagine that all of the other citizens of Costa Rica sit around idly ignoring what I'm sure is dubbed the starving dog problem.Â Certainly there are organizations he could produce a campaign for. He could speak out, contribute time, use his public persona to recruit attention and volunteers, any number of other efforts I can't imagine at the moment.Â Instead, the outrage he produced has

instead focused on his dubious treatment of one dog, rightfully so, instead of the cause he claims to have exhibited a starving dog for.Â How effective was his "piece" in its goal?Â Could he have been more effective?Â

Those who consider the ethical before the supposed artistic "gains" are dismissed with a variety of reasons, mostly ones that implicate they are not sophisticated enough to understand the artist's aesthetics.Â We are then supposed to feel less-than-intellectual and quiet down in embarrassment.Â Some of these "aesthetics" have managed to erase the ethical and lead to thinking like eugenics (Yeats, Eliot) and even the advancement of the Holocaust.Â Wasn't Hitler, after all, trying to make things better?Â Some have called him an artist.Â Didn't he sell that vision?Â The art produced under his regime, especially that of Riefenstahl's and her ground-breaking aesthetics, cost many lives and much torture.Â

Now without the shock value, where would Vargas be?Â Would he be a decent artist?Â Would he be noticed?Â Aren't art and aesthetics about much more than finding the next shock value boundary?Â

On another note and for those folks who are interested in the treatment of animals, most especially ourselves, I just started reading what already seems like a brilliant new book by Barbara Kingsolver, ANIMAL, VEGETABLE, MINERAL:Â <http://www.kingsolver.com/bookshelf/miracle.asp>

And a review:Â

Because It's Good for You, That's Why

By JANET MASLIN

ANIMAL, VEGETABLE, MIRACLE

A Year of Food Life

By Barbara Kingsolver with Steven L. Hopp and Camille Kingsolver

There are many ways for a writer to tell you to eat your vegetables: earnestly, humorously, scientifically, self-righteously, instructively or so voluptuously that the page practically reeks of fertilizer. Barbara Kingsolver's way is both folksy and smart. While she is cogent and illuminating about serious matters of nutrition, Ms. Kingsolver also finds ways to convey what it's like to be showered with friends' plants as birthday gifts, regard a full supply of potatoes as "homeland security," and fend off the amorous attention of a lovesick turkey hen.

"Animal, Vegetable, Miracle" is a wonderfully neighborly account of stunt eating. Ms. Kingsolver and her family would describe their adventure in other terms, but experiments in studied simplicity are increasingly frequent.

Their basic plan to change their way of living was not unique by either culinary or publishing standards. They decided to leave their arid life in Tucson ("like many other modern U.S. cities, it might as well be a space station where human sustenance is concerned") and moved to Virginia, where they already owned a farm in an Appalachian hollow. They would work the farm and live on local or home-grown food for a full calendar year.

This meant no snack foods, no processed ones, no cucumbers from warmer parts of the world. "Six eyes, all beloved to me, stared unblinking as I crossed the exotics off our shopping list, one by one," Ms. Kingsolver writes about the family's adjustment to these strictures. With the exceptions of olive oil, grains and spices, everything they ate was simple and in season.

Was this a hardship? "If many of us would view this style of eating as deprivation, that's only because we've grown accustomed to the botanically outrageous condition of having everything, always," she writes. She thinks most North Americans have lost their awareness of what ought to be ripe when. So "Animal, Vegetable, Miracle" provides a helpful shorthand for knowing which vegetables to trust at which times and what questions to raise about how they're grown. When a watermelon the size of a toddler has traveled around the world to a supermarket, Ms. Kingsolver suggests rethinking the process of how it got there.

Her ideas about this are not new. And she does not pretend otherwise. "Animal, Vegetable, Miracle" expresses the basic tenets of Slow Food International and sustainable agriculture (with accompanying information

about how to become better informed about and more active in these matters), and for some of her readers this is just reiteration. But she succeeds in dramatizing her own family's story so that these ideas come to life, anecdotally and charmingly. And she gives her book the natural momentum of a changing calendar.

Meanwhile her husband, Steven L. Hopp, contributes informative sidebars despite their occasionally cute names (‘‘Looking for Mr. Goodvegetable’’). The older of her two daughters supplies recipes and the enthusiasm of a self-proclaimed ‘‘veggie hog.’’ The younger daughter keeps busy raising poultry and selling eggs, and Ms. Kingsolver herself somehow manages to sustain a writing career while endlessly cooking and canning. ‘‘We’re hoping our kids will remember us somewhere other than in the driver’s seat of the car,’’ she writes.

A lot more people than the four members of this immediate family will remember what their household is like. Without sentimentality, this book captures the pulse of the farm and the deep gratification it provides, as well as the intrinsic humor of the situation. Growing seedlings in March and protecting them from a cold snap, Ms. Kingsolver et al. bring the plants indoors ‘‘until our kitchen looks like the gullet and tonsils of a Chia Pet whale.’’

About a rooster that makes an annoying sound (‘‘Crr-rr-arrrr...BLUP!’’), she writes: ‘‘This guy had a future in the culinary arts. Mine.’’ And about the supposed paucity of food in January, she says, ‘‘I wish I could offer high drama, some chilling tales of a family gnawing on the leather uppers of their Birkenstocks.’’ But by January they had learned to plan ahead, and their menus were just fine.

By then they had come to rely on the freezer. ‘‘Getting over the frozen-foods snobbery is important,’’ Ms. Kingsolver writes about her earlier presumptions, with the pragmatic wisdom that makes her work so solid. Ever since she grew up in Kentucky tobacco country and ‘‘sallied out into a world where, to my surprise, farmer was widely presumed synonymous with hee-haw, and tobacco was the new smallpox,’’ she seems to have enjoyed the benefits of a no-baloney attitude even toward things like baloney (‘‘I understand Spam as a reasonable protein source’’) and a highly functional conscience. Both serve her well in discussing the ethics of food production.

‘‘Animal, Vegetable, Miracle’’ aims to fill a hole in the soul. ‘‘We came a long way, baby, into bad eating habits and collaterally impaired family dynamics,’’ Ms. Kingsolver says. ‘‘No matter what else we do or believe, food remains at the center of every culture. Ours now runs on empty calories.’’ She adds: ‘‘A lot of us are wishing for a way back home, to the place where

care-and-feeding isnâ€™t zookeeperâ€™s duty but something happier and more creative.â€

And her final measure of the success of the year described here is an altered set of priorities for a writer who says it took her decades to find it flattering to be complimented as a housewife. â€œI enjoy this so-called brainless work,â€ she says firmly. â€œI like the kind of family I can raise on this kind of food.â€
<http://www.nytimes.com/2007/05/11/books/11book.html>

I have to run as Mother's Day festivities call!Â Happy Mother's Day to all who nurture!

Amy

<http://www.amyking.org>

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Saturday, May 10, 2008 10:37:33 AM

Subject: Re: POL: Prevent the â€œArtisticâ€DeathÂ of Another Innocent Animal

Amy:

I of course agree with you, but it's not always so straightforward. Most of us kill, at least by proxy, to eat, and some animals are raised for that purpose. I remember a performance piece in New York in which an artist beat a chicken to death against the strings of a piano. Horrible. But I've also been at a religious ceremony in which a chicken's throat was cut so that it bled to death. The ceremony seemed less horrible, and not just because the killing was quicker--it seemed something like more justified, though for me as an outsider the bird's near-panic has stayed with me.

Audubon killed every bird in his Birds of North America and arranged their bodies in positions he had observed them take when they were alive. Thousands of birds. There was no other way to do it. The water colors and the prints he made of them are one of the glories of 19th Century art. Nobody asked the birds what they thought. By the

time of Audubon's death one of the birds he depicted was extinct, because of habitat destruction, and he was aware that it was headed in that direction. Another became extinct 60 years after his death, slaughtered for food.

The casual but necessary cruelty of the barnyard and the hunt may prepare those who live with them to an aestheticization of death.

Leni Riefenstahl's *Triumph of the Will* is one of the monuments of film. One needn't go into detail about what it cost. I sat through it once, and left the theater homicidal with grief and rage. Not an experience I plan to repeat. As a Jew, of course, every time I engage with a work of Christian art I'm aware of the cost.

Most of us have attitudes about bullfighting, as outsiders. Otherwise tender-hearted Spaniards and Mexicans are devoted to it, as an art as well as a sport. I used to watch bullfights on television--they were broadcast to NY for several years from the ring in Tijuana. I had a small screen black and white tv and grainy reception, so the experience was considerably distanced. I went to one corrida years later. It was fascinating, and also necessary for my slow immersion in Latin American culture. It was also extremely disturbing. But the bullring produced Goya's *Tauromaquia*, and also Picasso's.

One could detail the cruelties of all the sports in which animals are used, and also the art produced by devotees. Is it less gratuitous to breed horses for speed and then run them so hard that their legs break? At least injury and death is not an intended part of the spectacle, as in bullfights, dogfights or cockfights, or the pitting of animals of one species against another. All of these have been central to various cultures.

And of course there's boxing.

None of this of course excuses an artist who's making a political point at the expense of another creature. Had Habacuc refrained there

would still be enormous numbers of starving feral dogs on the streets of Central America, and there would still be intentionally drowned puppies on the banks of every body of water.

Mark

*"This is irritating moral territor
Others of similar mindset, Ryan: "This is
irritating moral territory, one doesn't want
to provide artists and their sponsors publicity
for work that's of no artistic value, but if
the exhibitions are ignored there is a tacit
acceptance of them. Therefore it's necessary
to identify that the dog was captured, tied up
and exhibited to die by Guillermo Habacuc
Vargas; that the woman who finds it necessary to
kill various animals before photoshopping them
is Nathalia Edenmont; and that it's Adel
Abdessemed, as announced in this publication's
news last week, whose exhibit includes videos of
animals being clubbed to death. The argument has
been made that these kinds of exhibits are
justified if they challenge our sensibilities or
confront our social, political and cultural
norms. This is undoubtedly true and is sometimes
valid. There is a case for shocking people so
that an artist can intercede a new slant on some
situation, directly or obliquely. But this can
be done, and has been done, very effectively and
many times, without having to kill anything
anew. There is plenty of death out there to work
with. It's been called psychotic narcissism
but that gives it too grand a gloss for these
sorry exhibits by artists who may be nothing
more than sadistic fools. It's selfishness
through arrogance and self-glorification. The
artists should ask themselves a simple question.
Why not put myself in there, in place of the
animal? Too shocking? Yes, and just as stupid,
but without the shock these artists wouldn't
matter, and that is their real fear."*

<http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason>

<http://www.amyking.org> ----- Original

Message ----- From: Ryan Daley

<[REDACTED]> To:

[REDACTED] Sent: Saturday, May

10, 2008 1:23:39 AM Subject: Re: POL: Prevent

the *Artistic Death of Another Innocent Animal* Schwabsky, Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass. On Fri, May 9, 2008 at 9:53 PM, amy king <[REDACTED]> wrote: > Call it what you like, Steve. I'll re-post one of my earlier points before > my original post gets lost in a separate debate altogether: > > 1. I am against the inhumane treatment of people and animals for any > purpose, including entertainment, political, and for "art's sake". This > "treatment" also includes non-treatment. If you assume the > responsibility of caring for a domestic animal, that includes getting > it help if needed -- especially help that consists of the basic > necessities. > > Would you adopt a child or an animal, who you find out later is sick, and > simply dismiss its condition and your decision not to treat it just because > "it would die eventually?" > > The above refers to people and animals who are dependent on others for > care. Dogs most certainly fall into that category, especially a sickly one > you "adopt" and "employ" for your own art exhibition, regardless of whether > you kill it or not -- the least Habacuc could have done was get care and > treatment for what was obviously a sickly animal since it was suddenly under > his "care" and in his "employment." Instead of doing so, he publicly > dismissed outrage against him by stating that "the dog was going to die > anyway." Steve - What people autonomously do with their own bodies, and > the rights they have to do whatever they choose (i.e. suicide, amputation, > piercing, etc), is another question and subject altogether. > > 2. Another quote from the same post, since a couple of folks on the list > seem to have taken issue with the very fact that I even mentioned the > petition, as well as the dissent around the controversy: > > I might try Snopes or Hoax

Slayer, > which both determined that the claim is ultimately disputed, as > originally pointed out in second half of my first post, though the > hyperlink to my > easily-googled article didn't come through.Â *** But does uncertainty > about how Habacuc ultimately did treat the dog, and his public unwillingness > to even claim if he killed it or set it free after he used it for his own > public spectacle, mean > Habacuc gets a free pass, and I should not draw attention to this > petition? *** > > Amy > > > _____ > > > > <http://www.amyking.org> > > > > ----- Original Message ---- > From: steve d. dalachinsky <[REDACTED]> > To: [REDACTED] > Sent: Friday, May 9, 2008 1:23:45 PM > Subject: Re: POL:Â Prevent the "Artistic"Â Death of Another Innocent Animal > > when folks pierce or mutilate themselves in the name of art is that ok > because they call it aRT? > bravoÂ viva the performance > > On Thu, 8 May 2008 18:01:22 -0700 amy king <[REDACTED]> writes: > > First, you have fabricated for yourself and for your own aims > > Marcus, > > > > First, you have fabricated for yourself and for your own aims this > > quagmire of "anything is art" platform.Â You're trying to set these > > terms and argue that if I don't respond to your fabricated claim, > > then I'm somehow against you (see your last line below).Â Â I don't > > know where you conjured up this "anything is art" claim since I have > > not, even remotely, claimed or defended it.Â Check out your selected > > aggressive terminology below regarding "war", "battle", "if you're > > defending it" etc. -- you can't even decide what imaginary "side" I > > would assume should I take up your terms.Â But.Â Bully for you if > > you can find someone on this list to argue the notion that "anything > > is art" with you. > > > > But secondly and moreover, I know from firsthand experience with you > > on this list and other lists that you do indeed like to argue, very > > much, often just for the short-lived and shallow joy of argument's > > sake.Â Sometimes people need to feel like they have an Enemy in > > order to feel

Re: POL:Â Prevent the "Artistic"Â Death of
Another > > > Innocent Animal > > > > >
http://en.wikipedia.org/wiki/Guillermo_Vargas > >
Â > > > > And besides, the reports of starving
the dog to death are simply > > >
untrue. > > > > > M > > > > > On 8 May 2008
at 10:34, amy king wrote: > > > > > > In 2007,
the `artistÂ,Â´ Guillermo Vargas Haba > > > > THE
STORY: > > > > > > In 2007, the `artistÂ,Â´
Guillermo Vargas Habacuc, took a dog
from > > > > the > > > > street, tied him to a
rope in an art gallery and began starving > > >
him > > > > to > > > > death. > > > > For
several days, the `artistÂ,Â´ and the visitors of
the > > > > exhibition > > > > watched,
emotionless, the shameful `masterpieceÂ,Â´ based
on the > > > > dogÂ,Â´s > > > > agony, until
eventually he died. > > > > > > Does THIS
sound like art to you? > > > > > > But this
is not all... the prestigious Visual Arts
Biennial of > > > > Central > > > > America
decided that the `installationÂ,Â´ WAS actually
art, so > > > > Guillermo > > > > Vargas Habacuc
has been invited to repeat his cruel action
for > > > > the > > > > Biennial of
2008. > > > > > > > LetÂ,Â´s STOP
HIM!!!!Â Â Sign the petition: > > > >
<http://www.petitiononline.com/ea6gk/petition.html>
Â > > > > > > > Here is another petition that
is 2 million signatures strong. > > >
Please > > > > feel free to sign it as
well: > > > >
<http://www.petitiononline.com/13031953/petition.html>Â
Please do it. ItÂ,Â´s free of
charge, there is no need to > > >
register, > > > > and > > > > it will only take
1 minute to save the life of an innocent > > > >
creature. > > > > > > > AND, for those of you
saying "This is all a hoax, etc," here
is > > > > a direct quote FROM THE `ARTISTÂ,Â´
himself!: > > > > "I knew the dog died on the
following day from lack of food. > > > > During
the > > > > inauguration, I knew that the dog
was persecuted in the evening > > > >
between > > > > the houses of aluminum and
cardboard in a district of Managua. 5 > > > >
children who helped to capture the dog received
10 bonds of > > > > cÃfÂ³rdobas > > > > for their

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[http://mobile.yahoo.com/;](http://mobile.yahoo.com/) ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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[http://mobile.yahoo.com/;](http://mobile.yahoo.com/) ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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266. **Alison Croggon**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.

All best

Alison

--

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

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

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

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267. **Larry O. Dean**

Weldon Kees

Sun 11 May 2008

I agree re Kees. A good bio, *Vanished Act*, appeared a few years back. The short stories and posthumous novel, *Fall Quarter*, are well worth reading too.

steve russell writes:

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

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268. **Ryan Daley**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

Ok, so a close friend of mine has written me to assure me that this is completely untrue. He happens to be a close friend of Habacuc, and had the following to say:

1. The "happening" if you want to call it that way, was in the memory of Natividad Canda, a Nicaraguan attacked to death by two dogs when he was trying to steal from a service garage in San Jose. Neither the police nor the fire department were not able to stop the dogs from attacking Mr. Canda. They used pressurized water and were not able to use their guns fearing they'd shoot the person. 2. The death of Mr. Canda was taped on video by La Extra TV, a well known tabloid (yellow) newspaper in Costa Rica, and anyone did a single blog-post-I'm against to- thing about Mr. Canda. We are talking about the actual death of a PERSON vs. the possible death of a dog!!!! 3. Habacuc is an open dog lover. He has several dogs running around his house, none of them attached to a rope, all of them well fed. 4. The dog actually was fed and escaped after the 1st night of the show. Please, be so kind to not only read the yellow stuff on the blogs or newspapers... inform yourself!!! 5. The piece is a critic as well for all of us, that walk down the street, see a starving dog or the dog tied to a rope at the neighbour's garden and don't do nothing about it.

My guess is that all of you are doing exactly what Habacuc wanted... showing so wide open that you are either misinformed about the whole Canda-dog-show thing, not mentioning the fact that this whole thing came out on the media almost 6 months after the show in Nicaragua... by La Extra. --

My friend's email ends here.

-Ryan

On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[REDACTED]> wrote:

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions

for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be to able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.

All best

Alison

--

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

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

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

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269. **Barry Schwabsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

Thanks, Alison. I would add that when I first received one of the e-mails on this matter, I felt truly outraged and was ready to sign the petition condemning this artist immediately. Then I thought, wait a minute, I'd better look into it a bit first--and when I did, I found two things: There was little or no independent

confirmation of almost any of the information given in it, and many of the people protesting against the artist were writing the most sickening things, calling for his death saying he should be starved and tortured, etc. And so I finally decided that in the absence of any verifiable information, I would rather be on the side of someone who calls himself an artist than on the people who were calling for the artist to be starved and tortured.

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

From: Alison Croggon <[REDACTED]>

To: [REDACTED]

Sent: Sunday, 11 May, 2008 11:45:13 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.

All best

Alison

--

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

Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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270. **J. A. Lee | Crane's Bill Books**

Re: Weldon Kees

Mon 12 May 2008

A friend gave me Kees's Selected Poems for my twentieth birthday, which was a lifetime ago. I was instantly infatuated with "1926", and it remains a model for me, a perfect poem. "The End of the Library" is also never far from my thoughts. Jeffrey

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

From: "Larry O. Dean" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, May 11, 2008 7:34 PM

Subject: Weldon Kees

I agree re Kees. A good bio, Vanished Act, appeared a few years back. The short stories and posthumous novel, Fall Quarter, are well worth reading too.

steve russell writes:

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

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271. **Joel Lewis**

Weldon Kees

Mon 12 May 2008

I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger. Curious to speculate what would have

happened if Kees decided to hang in there. By '57, the Black Mountains poets bean settling in san Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in san Francisco.

Joel

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272. **colin herd**

Re: Weldon Kees

Mon 12 May 2008

There is a BBC film about Kees presented and written by Simon Armitage called 'Looking for Robinson'.

On Mon, May 12, 2008 at 2:34 AM, Larry O. Dean <[REDACTED]> wrote:

I agree re Kees. A good bio, Vanished Act, appeared a few years back. The short stories and posthumous novel, Fall Quarter, are well worth reading too.

steve russell writes:

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

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273. **Barry Schwabsky**

Shakespeare

Mon 12 May 2008

I'd like to point out the current issue of the London Review of Books contains-- along with a wild and witty poem by our own Wystan Curnow--an unusually good essay on Shakespeare's sonnets, by Barbara Everett (whose writing I had not previously been aware of). Unfortunately it is only available online to subscribers but it is worth seeking out the print edition. "These poems are both anonymous and individual. They are both easy and difficult.... The Sonnets seek to move through and beyond the whole utilitarianism of the Tudor ethos, the concept of goodness as use, as profit, which unites the Elizabethan farmyard to the guild and the court: to find an innate metaphysic in human love itself...Such stability as these poems achieve depends on a voice, and the partial animation of an always peripheral fiction: more precisely, on the depth of interior feeling

with which that fiction of relationship takes on life, is proved true. But that "truth" is as hard to analyse as it is original. Led to read the story as autobiography, we search in vain for dependable data. Unlike other sonneteers, Shakespeare nowhere names his beloved, except just conceivably in the early and punning 145, which may name Hathaway ("I hate from hate away she threw"). Comparably, the poet evokes the passing of time brilliantly, and yet gives not a single hint of a date in the whole sequence....The sonnets are beginning to be intense love poems; by "love" they mean the tired horse trudging on and groaning at the goad, actors forgetting their lines, death-bells ringing in the churches of the City, stone lions and sea waves, poisons and medicines, ruined chapels and winter trees, music being played by a loved and hated woman, obsession and infidelity and tenderness and time always passing. And because the medium and only centre is the experiencing self, they relate love also to the hand writing and the eye reading."

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274. **aslongasittakes**

New Blogzine for Vispo in the World

Mon 12 May 2008

new vispo webzine looking for work

see details below

(please contact through address below, not to me, thanks)

James Sanders

CALL FOR WORK: REPUGNO SELECTS NO.1

this is from a friend-- please contact blog below (not my email address)

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

ATTENTION VISUAL POETS

* submission window opens on: June 1st, 2008 - i am out of town a lot between now and then, so hold off if you can please

* the few postings below and additional text on this page should give you ideas of what i like and want for this magazine. note; there is no magazine that i have found doing quite what i want to do, my hypothetical issue has much page-based stuff, but i really want something more...

* SO, i must stress that i favor above all else visual poetry placed in the world somehow, work that shows the effort of the hand more than the computer screen, poem objects and found work. (the images of my stuff in the right column give some indication)

* guidelines for what to send can be found to the right on this page under heading SENDING TO THIS MAG

* PLEASE SPREAD THE WORD - especially to any lists you know...
thank you,
REPUGNO

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275. **Marcus Bales**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

On 11 May 2008 at 13:21, amy king wrote:

> But when folks get bogged down or distracted by an "It's art" claim
> when it comes to issues of accountability (usually to shirk
> accountability), most especially by people such as artists who are
> making a public statement using animals, the territory gets
> dangerous.<

Yes, exactly, and the reason it's dangerous is the now-common notion that "anything is art that anyone says is art". Without such an underlying notion, what chance would there be for any artist to try to shirk accountability for their views? The interesting thing about Vargas's installation is the challenge it makes to "anything is art that anyone says is art", not in its utility as a prod to take better care of animals.

On 11 May 2008 at 13:21, amy king wrote:

> These "artists" try to set the terms and evade the
> ethical questions, as Vargas has done. <

It seems to me that far from trying to evade the ethical questions, Vargas's installation raises them. He doesn't answer them, but is it a necessary requirement of art that the artist answer all the questions he or she raises?

On 11 May 2008 at 13:21, amy king wrote:

> ... He brought attention to those dogs? There was no other way
> than to seemingly abuse one of them? ... Certainly there
> are organizations he could produce a campaign for. He could speak
> out, contribute time, use his public persona to recruit attention
> and volunteers, any number of other efforts I can't imagine at the
> moment. <

This is confusing the utility of individual action as social and political work with the idea of art. You seem to be arguing that art is not an appropriate medium to use to bring attention to social or political issues, because art is somehow either inappropriate or lacks the same utility that art-less efforts such as advertising or PR or whatever other art-less efforts at which you are vaguely gesturing. You seem to be arguing that art ought not be used for such social or

political work; that the artist is obliged to pitch into advertising or PR campaigns instead of using art as a social or political tool.

On 11 May 2008 at 13:21, amy king wrote:

- > Instead, the outrage he produced has
- > instead focused on his dubious treatment of one dog, rightfully so,
- > instead of the cause he claims to have exhibited a starving dog for.
- > How effective was his "piece" in its goal? Could he have been more
- > effective? <

Is effectiveness toward a political or social goal the measure you use for art, then? Art is that which has utility in service of a political or social goal of which you approve, and all actions which bring your opinions into question are ipso facto bad and wrong?

On 11 May 2008 at 13:21, amy king wrote:

- > Those who consider the ethical before the supposed artistic "gains"
- > are dismissed with a variety of reasons, mostly ones that implicate
- > they are not sophisticated enough to understand the artist's
- > aesthetics. We are then supposed to feel less-than-intellectual and
- > quiet down in embarrassment.<

To make the audience feel unintelligent and quiet them down seems to me to be the goal behind "Art is anything anyone says it is". The notion that the artist has a free pass to do anything whatever, so long as he or she claims it is art, is a demand that the audience should simply accept whatever the artist does as art because the artist has done it. Sometimes this notion is phrased in terms of the audience being responsible for creating the art itself in response to the presentation, an explicit attempt to shift the responsibility for the art work from the artist to the audience. I'm as eager as anyone to require that the audience have enough life experience and art education to be able to place a piece of art in its appropriate context in order to make judgments about it, but that's not the goal of "Art is anything anyone says it is", nor the collateral "The audience makes the art".

On 11 May 2008 at 13:21, amy king wrote:

- > ... Now without the shock value, where would Vargas be? Would he be a
- > decent artist? Would he be noticed? Aren't art and aesthetics
- > about much more than finding the next shock value boundary? <

This is an interesting set of questions -- you are arguing that decent artists get noticed, and that they are noticed because they are decent at what they do. It takes only a little reflection to see that this is simply wrong on the face of it. The ten-thousandth-best plumber makes a nice living; the thousandth-best violinist starves. In the endeavor of art there is more supply than there is demand, and it's hard to think of any society in which that has not been true.

There are many many more "decent artists" than are "noticed"; being a decent artist is no guarantee of notice, and notice is no guarantee of quality. You're confusing and conflating ideas here with abandon, and your argument is, as a result, very bad.

I'd be interested to hear what you, as a postmodern artist, think art and aesthetics IS about, if you don't think it's about finding the next shock value boundary. After all, modernity and post-modernity in art seem to be, in fact, about finding the next shock value boundary. That's where the "notice" is; and that's where it is because of the underlying theory of "Art is anything an artist says it is".

Once again, my view is that art is NOT "anything an artist says it is", and I hold that tormenting animals (except literary critics -- oh, it's a joke, for god's sake! lighten up!) is wrong, even if the tormenter claims it's art. My question here strikes at the root of the modern and postmodern view of the world that holds that anything is art that anyone says is art. IF that's true, WHY is tormenting animals NOT art, if the tormenter claims it is? On what aesthetic grounds does the modernist or postmodernist stand who says that there are some things that are not art, when the platform of modernism and postmodernism is that anything is art that someone says is art?

Marcus

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276. **Michael Kelleher**

Literary Buffalo Newsletter 05.12.08-05.18.08

Mon 12 May 2008

LITERARY BUFFALO

05.12.08-05.18.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers can re-up for \$75. New subscription (four events): \$100. Patron subscription \$250. Patron Pair \$400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

Note: We are already more than 50% sold out for next season.

LITERARY BUFFALO RSS FEED

You can no subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

EVENTS THIS WEEK

05.14.08

Earth's Daughter's Gray Hair Reading Series

Penelope Prentice and Perry Nicholas

Reading

Wednesday, May 14, 7:30 p.m.

Hallwalls Cinema

341 Delaware Avenue @ Tupper

05.15.08

Talking Leaves?Books

Ginger Strand

Talk, Q & A, signing for *Inventing Niagara: Beauty, Power and Lies*

Thursday, May 15, 7 p.m.

Talking Leaves?Books, 3158 Main St.

&

new/RENEW Series

George Grace, Amy Christman, Pamela Plummer

Poetry REading

Thursday, May 15, 2008 7 p.m.

Impact Artists' Gallery (Suite 545, Tri-Main Building)

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-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 6:30 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 immediately be 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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277. **Christophe Casamassima**
Looking for MARK SALERNO

Mon 12 May 2008

Mark, if you're out there, please email me at ██████████

Christophe Casamassima

=

Aromatherapy

CCNH is recognized as a leading college of natural health. Course study includes, Aromatherapy. All courses are through distance education.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=edd3f3f44a87dedf372a67a0cbaf4734>

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278. **Christophe Casamassima**

ED BERRIGAN's email I need too

Mon 12 May 2008

please send me ed's email at [REDACTED]

thanks!

Christophe

=

Point of Sale System

Get free point of sale system price quotes from multiple dealers.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=f92375b21a078812e743a29177123de5>

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279. **Murat Nemet-Nejat**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

Alison,

Your pithy description of the effect of conceptual art on the person is quite similar to mine, except that the short road extends in "words," discussions, like this one.

I also share your ambivalence towards the whole situation. Do some of you remember some comments after September 11 that the whole Twin Towers spectacle was a piece of art?

The issue of "cruelty," "heartlessness," "Irresponsibility" arises, not necessarily unjustly, when the artist or his/her medium encounters actual events. What

about war photography or the footage of New Orleans disaster. Great art, it seems to me, is always a bringer of news. Consequently, particularly in visual media, someone is standing by and registering while a horrible event is taking place. Should that stop? One of the most unforgettable documentaries I ever saw was about the slaughtering of cows on English farms, interviewing the farmers, recording the food they eat, etc. There was also an interview of the person who went from farm to farm to do the killing (his job a professional name I can't remember at this moment), how he sized the cows, locating the point in the forehead where the cow needed to be struck, the animal buckling, later the blood gushing out. This guy was in his last job before his retirement, which the documentary was shooting. There was an interview/discussion towards the end how the abattoirs were taking over the job. It was an amazing film of process, as Alison says, of "life on the farm."

This does not mean that the idea of a starving dog in a museum does not disturb me. It has the quality of watching an execution for entertainment. Of course, are art and games different or the same? The same issue, between a digital game and some intermedia digitals poems.

Ciao,

Murat

On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[REDACTED]> wrote:

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might

have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.

All best

Alison

--

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

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

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

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280. **Nick Piombino**
OCHO 14 download at Mipoesias

Mon 12 May 2008

OCHO 14

with work by Charles Bernstein, Alan Davies, Ray DiPalma, Elaine Equi, Nada Gordon, Mitch Highfill, Brenda Iijima, Kimberly Lyons, Sharon Mesmer, Tim Peterson, Corinne Robins, Jerome Sala, Gary Sullivan, Nico Vassilakis and Mark Young

is now available as a free download at Mipoesias:
<http://www.mipoesias.com/OCHO/>

"A terrific read from cover to cover."-Ron Silliman's Blog. "The value of Nick Piombino's vision is that we are invited to accept this volume's most vital paradoxes: the true fury of its moment."-Nick Manning, in Jacket 35.

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281. **William Allegrezza**
CFP: Companion Book on Charles Bernstein

Mon 12 May 2008

CFP: Companion Book on Charles Bernstein

I'm seeking articles, interviews, and even some creative responses to the work of the American poet/theorist Charles Bernstein for the forthcoming book The

Salt Companion to Charles Bernstein. The articles can deal with any aspect of Bernstein's work, from specific books of poetry and theory to his poetic influences to his part in the L=A=N=G=U=A=G=E movement.

Completed articles should range from 6,500-10,000 words, though exceptions can be made for exceptional articles.

Please send abstracts (250-500 words) of the articles and queries about the interviews/creative response pieces by December 1, 2008 to William Allegrezza at [REDACTED] or [REDACTED]. Include your CV or bio and send your abstract in Word format as a .pdf.

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282. **Adam Fieled**
Opera Bufo on PennSound
Mon 12 May 2008

For anyone interested, an mp3 of me reading from my Otoliths book Opera Bufo is up on PennSound:

http://media.sas.upenn.edu/pennsound/authors/Fieled/Fieled-Adam_Opera-Bufo_Temple-U_12-20-07.mp3

Thanks!

Adam

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

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283. **Justin Katko**
Hot White Andy
Mon 12 May 2008

Dear Barry and Poetics,

I don't think the warding-off of Language poetry is disingenuous at all. I understand this warding-off not even as a gesture, but a fundamental distinction. And the distinction is only made ~ i think ~ because we readers find it all too easy to defer to Language poetry, amplifying its ubiquity, resting on its tended grounds: especially American readers with little or no knowledge of the last 50 years of experimental British poetry. Keston is writing out of a tradition that has very little to do with Language poetry directly; a tradition that Language poetry parallels; and one that has publicly articulated its distance from Language poetry on several occasions over the past 20 years (at least). See for example Jeremy Prynne's letter to Steve McCaffery in The Gig, issue 9.

If you do not have access to this letter, I can scan it in and put it online. I have read Bruce Andrews with certain pleasures, but his poetry is not one that I go back to often, as I do Keston Sutherland's. Hot White Andy, especially, articulates contemporary thought<->feeling complexes in a way that I could never have imagined before, much less find in any other poem. What semblance of Andrews you might find in HWA is perhaps a pattern of isolated surface glints which do not extend to a prosodical isomorphism or an equivalence re the greater meanings one might abstract from these works.

~ Justin Katko

- - -

Date: Sun, 11 May 2008 01:33:52 -0700
From: Barry Schwabsky <[REDACTED]>
Subject: Re: Hot White Andy

Interesting stuff, for sure. But Wilkinson's warding-off gesture toward Language poetry seems disingenuous--this work seems very Bruce Andrews to me, = and none the worse for it.

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284. **Michael Tod Edgerton**
Fwd: Ocean State Summer Writing Conference
Mon 12 May 2008

Check it out! A great new conference, only in its second year. I had a great time last year. Feel free to forward and spread the word!

Thanks,
Tod

Kate Schapira <[REDACTED]> wrote: From: Kate Schapira <[REDACTED]>
To: Michael Tod Edgerton <[REDACTED]>
Subject: Ocean State Summer Writing Conference
Date: Mon, 12 May 2008 11:54:59 -0400

.hmmmessage P { margin:0px; padding:0px } body.hmmmessage { FONT-SIZE: 10pt; FONT-FAMILY:Tahoma }

Registration is now OPEN for the Ocean State Summer Writing Conference! Come speak with and learn from nationally famous authors, talk to and network with other working writers, and take workshops and receive feedback on your own writing. Visit our website at <http://www.uri.edu/artsci/eng/SummerWriting/08/index.html> !

Presenters include keynote speakers Ann Hood, Rhode Island native and author of 11 books of fiction and nonfiction, and poets and editors Nick Carbo and

Denise Duhamel; Richard Hoffman, Scott Hightower, Wayne Miller, Jibade-Khalil Huffman, Tina Chang, Kate Schapira, Mary Capello, Amity Gaige, Jody Lisberger, Alexander Chee, Melissa Hotchkiss, Robin Lippincott, Nina Cassian, Robert Leuci, and more.

Sponsored by the University of Rhode Island's English Department, the Ocean State Summer Writing Conference will be held June 20-21 at URI's green and beautiful Kingston campus. This year's exciting program includes writing workshops, panel discussions and craft talks, readings, book signings, and a free concert by internationally known poet-composer Nina Cassian, with plenty of opportunities to share your work and make connections with other writers.

Also new this year are genre-specific publishing information sessions and our "writer's workout rooms", where you can have quiet solo writing time, work from prompts (provided), or discuss projects and network with presenters and attendees. We'll provide water and high-energy snacks.

You can also register for pre-conference workshops in beginning and advanced fiction, poetry, creative nonfiction, and a special workshop on teaching writing. They'll begin on Thursday afternoon, June 19th, and continue on Friday morning, June 20th, to give instructors time to comment on your work. If you register for both the conference and a pre-conference workshop, you can get a break on the price; in order to provide more individual attention and opportunities, pre-conference enrollment is limited to twelve students per workshop, so register now to reserve a space!

Visit us now at

<http://www.uri.edu/artsci/eng/SummerWriting/08/index.html>

for more information and to register; if you have questions, write to us at

██████████ !

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285. **Murat Nemet-Nejat**

Re: poetry and abstraction

Mon 12 May 2008

Jim,

There

On Fri, May 9, 2008 at 4:58 PM, Jim Andrews <██████████> wrote:

*You are focusing on a very crucial issue. I will propose a reverse concept:
the visual is a space (maybe a meditative one, at the edge of language)
where the syntactical, semantic and other classifications of language do not enter.*

we 'make sense' of what we see. so do other animals. there is apparently a considerable process of inference going on in how we make sense of what we see. in some other animals also, i gather.

whether this process involves 'language' or 'code' isn't clear to me. but surely code can have syntax and semantics also.

ja

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286. **Murat Nemet-Nejat**

Re: poetry and abstraction

Mon 12 May 2008

Jim,

For some reason, through a mental glitch, I keep sending you a reply containing only the word "there." I wonder, does "there" become an image then, less and less concrete and specific?

I am not sure whether we are agreeing or disagreeing? As far as I can see, you see that transformation from image to language one directional only, from concrete to abstract? Is that really so. Saturday, I saw an absolutely atrocious, ridiculous really!, movie with Al Pacino, *88 Hours,* where for a stretch of a few minutes the apple logo was everywhere on the screen, on every computer of students in an amphitheatre classroom and once covering, a huge apple logo, covering the whole background. It was grotesque, unless the film is taken as a science fiction horror movie, which obviously was not. Is that the concreteness you are talking about?

Or is it the concreteness of "I see what I see"?

Of course, appearances are deceitful; that's what 50% of literature is about. When writing is placed ambiguously in space, its directional vectors get blurred; therefore, the specificity of both verbal language (syntax) and the space it occupies gets blurred -moving towards a kind of silence, disruption of the tongue, etc., etc.

Ciao,

Murat

On Fri, May 9, 2008 at 4:58 PM, Jim Andrews <[REDACTED]> wrote:

*You are focusing on a very crucial issue. I will propose a reverse concept:
the visual is a space (maybe a meditative one, at the edge of language)
where the syntactical, semantic and other classifications of language do not enter.*

we 'make sense' of what we see. so do other animals. there is apparently a considerable process of inference going on in how we make sense of what we see. in some other animals also, i gather.

whether this process involves 'language' or 'code' isn't clear to me. but surely code can have syntax and semantics also.

ja

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287. **Aaron Belz**

Observable Chapbooks, 4 for \$10

Mon 12 May 2008

Hey everyone -

This deal is just for Poetics and friends of Poetics; I'm not listing it on the Observable website or broadcasting it in any other way.

I need to sell as many Observable chapbooks as I can before I move to California, so starting today I'm going to clear them out at 4 for \$10.

<http://observable.org/books/>

Aaron

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288. **Tammy Ho**

Cha: An Asian Literary Journal (Issue#3)

Mon 12 May 2008

THE THIRD ISSUE OF CHA IS NOW AVAILABLE

Cha: An Asian Literary Journal (asiancha.com) is the first Hong Kong-based online literary quarterly dedicated to publishing quality English poetry, fiction, creative non-fiction, reviews, photography & art from and about Asia.

The third issue of Cha has now been launched (see attached flyer). Eddie Tay, the well-known Singaporean poet, acted as guest editor and generously offered his expertise to help read the submissions. The issue features works by 23 writers/artists: Martin Alexander, Mike Bishop, John Bernard Bourne, YZ Chin, Pilot Chu, Sanaz Fotouhi, Ashok Gupta, viki holmes, Yibing Huang, Sushma Joshi, Michael Judd, Larry Lefkowitz, Shirley Geok-lin Lim, Clint Lorimore, Marina Ma, Jonathan Mendelsohn, Maurice Oliver, Lawrence Pun, Anindita Sengupta, Sridala Swami, Todd Swift, David Whitton and poet laureate of Rhode Island emeritus, Tom Chandler.

Cha: An Asian Literary Journal is currently accepting submissions for its fourth issue, which is scheduled for publication in August 2008. Hong Kong writer Nicholas YB Wong will serve as guest editor for the issue and will help select works. If you are interested in being published in the fourth issue, please read our submission guidelines. For further details, contact the editors at [REDACTED].

Tammy Ho & Jeff Zroback
The Editors

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289. **Halvard Johnson**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

Who says that "anything is art that anyone says is art"?
One example, please, Marcus. It's not a statement that
I hear every day--or any day for that matter.

"America loves a successful sociopath."
--Gary Indiana

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 May 12, 2008, at 9:55 AM, Marcus Bales wrote:

*Yes, exactly, and the reason it's dangerous is the now-common notion
that "anything is
art that anyone says is art". Without such an underlying notion,
what chance would*

there be for any artist to try to shirk accountability for their views? The interesting thing about Vargas's installation is the challenge it makes to "anything is art that anyone says is art", not in its utility as a prod to take better care of animals.

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290. **Larry O. Dean**

Re: Weldon Kees

Mon 12 May 2008

I neglected to add before that I use Kees' work as much as possible when I'm teaching. Some of it is too oblique to turn into an idea to get grade or middle schoolers writing within a 40 minute class, but the first "Robinson" poem, for example, has such marvelous detail and inherent mood that it often provokes quite interesting responses.

colin herd writes:

There is a BBC film about Kees presented and written by Simon Armitage called 'Looking for Robinson'.

On Mon, May 12, 2008 at 2:34 AM, Larry O. Dean <[REDACTED]> wrote:

I agree re Kees. A good bio, Vanished Act, appeared a few years back. The short stories and posthumous novel, Fall Quarter, are well worth reading too.

steve russell writes:

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

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291. **Marcus Bales**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

Why, you have, Halvard. You quote Duchamp, and you regularly offer quotes and comments that indicate that you yourself think "anything is art that anyone says is art". Have you changed your mind?

Marcus

On 12 May 2008 at 14:26, Halvard Johnson wrote:

*Who says that "anything is art that anyone says is art"?
One example, please, Marcus. It's not a statement that
I hear every day--or any day for that matter.*

*"America loves a successful sociopath."
--Gary Indiana*

Halvard Johnson

=====



*http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
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http://home.earthlink.net/~halvard/vidalocabooks.html*

On May 12, 2008, at 9:55 AM, Marcus Bales wrote:

*Yes, exactly, and the reason it's dangerous is the now-common
notion
that "anything is
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views? The interesting thing
about Vargas's installation is the challenge it makes to "anything
is art that anyone
says is art", not in its utility as a prod to take better care of
animals.*

--

No virus found in this incoming message.

Checked by AVG.

*Version: 7.5.524 / Virus Database: 269.23.16/1428 - Release Date:
5/12/2008 7:44 AM*

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292. **John Beer**
fiona templeton in chicago this weekend
Mon 12 May 2008

This weekend marks what I'm pretty sure is Fiona Templeton's Chicago debut. She's doing her work in progress Bluebeard, along with Zukofsky's Rudens. &

(despite rumors to the contrary) May is Chicago's best month--so come out if you can!

Links Hall
956 Newport St.
Chicago


PROGRAM THREE

Friday & Saturday, May 16 & 17, 8pm

Sunday, May 18, 7pm

\$12 (\$10 students)

Fiona Templeton Louis Zukofsky's *Rudens* and Fiona Templeton's *Bluebeard* (excerpt) Templeton directs two plays: *Rudens* is a very seldom performed work, based on *The Rope* by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English phonetically by using the sound of the original language. *Bluebeard* is about two people imagining how each other think, what each other fears or desires, and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may belie the subject of the speech.

Collaborators: Joel Craig lives in Chicago, working as an art director and deejay. His poems have appeared in several publications, and he is co-founder and curator for The Danny's Reading Series. Laura Goldstein is a writer and multi-media and sound artist who currently teaches at Loyola University and performs and collaborates in Chicago. Her work is widely published and her chapbook is due out this spring.

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293. **Mark Weiss**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

That was the composer Hans Werner Henze, if memory serves. It caused quite an uproar. What he meant, he explained at the time, was that the destruction of the towers was a piece of drama, and as such was spectacularly effective. He was right. He certainly wasn't condoning or admiring it.

The lack of sophistication of Al Qaida was revealed by its failure to follow up, in the most absurd, easiest to organize, and least destructive way. Imagine in the days and months immediately after a series of cherry bombs going off at all hours in mail boxes. Imagine the impact on the national psyche. The point was, after all, to demonstrate our vulnerability.

Mark

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

>From: Murat Nemet-Nejat <[REDACTED]>

>Sent: May 12, 2008 11:17 AM

>To: [REDACTED]

>Subject: Re: POL: Prevent the "Artistic Death" of Another Innocent Animal

>

>Alison,

>

>Your pithy description of the effect of conceptual art on the person is

>quite similar to mine, except that the short road extends in "words,"

>discussions, like this one.

>

>I also share your ambivalence towards the whole situation. Do some of you

>remember some comments after September 11 that the whole Twin Towers

>spectacle was a piece of art?

>

>The issue of "cruelty," "heartlessness," "Irresponsibility" arises, not

>necessarily unjustly, when the artist or his/her medium encounters actual

>events. What about war photography or the footage of New Orleans disaster.

>Great art, it seems to me, is always a bringer of news. Consequently,

>particularly in visual media, someone is standing by and registering while a

>horrible event is taking place. Should that stop? One of the most

>unforgettable documentaries I ever saw was about the slaughtering of cows on

>English farms, interviewing the farmers, recording the food they eat, etc.

>There was also an interview of the person who went from farm to farm to do

>the killing (his job a professional name I can't remember at this moment),

>how he sized the cows, locating the point in the forehead where the cow

>needed to be struck, the animal buckling, later the blood gushing out. This

>guy was in his last job before his retirement, which the documentary was

>shooting. There was an interview/discussion towards the end how the

>abattoirs were taking over the job. It was an amazing film of process, as

>Alison says, of "life on the farm."

>

>This does not mean that the idea of a starving dog in a museum does not

>disturb me. It has the quality of watching an execution for entertainment.

>Of course, are art and games different or the same? The same issue, between

>a digital game and some intermedia digitals poems.

>

>Ciao,
>
>Murat
>
>On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[REDACTED]> wrote:
>
>> Hi Amy
>>
>> I wasn't saying the artist's actions weren't problematic. Nor was I
>> questioning those who have been quietly campaigning for better conditions
>> for those dogs or other animals. I was saying that I find the internet
>> campaign even more problematic than the artist's actions.
>>
>> It seems to me on par with the kind of media focus which zeroes in on a
>> little girl being flown out of Iraq by USUK forces for an operation while
>> ignoring the thousands of injured children suffering inside the country -
>> in
>> order to be to able to ignore those children - (or any other of a million
>> cases of media exceptionalism). What I find troubling is that this
>> campaign
>> is driven by the kind of outrage that flares up at the intersection of
>> CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism,
which
>> essentially draws on an unconscious social resentment against the whole
>> idea
>> of art that is here given permission and expression.
>>
>> There is little room here for anything except condemnation. Many people
>> refuse even to contemplate the possibility, for instance, that the dog
>> might
>> have been treated humanely. And anyone who wonders past condemnation
is
>> immediately on the "other side, the "enemy". It's probably worth
>> remembering
>> why Albert Speer became a Nazi: his decision, he said, was "purely
>> emotional". Or maybe taking the time out to read some of Musil's
>> commentaries on early Nazi Germany, where he realised in despair that
>> rational argument no longer had any purchase in public discourse. I think
>> public emotionality that erases rational response is worth a little
>> scepticism.
>>
>> All best

>>
>> Alison
>> --
>> Editor, Masthead: <http://www.masthead.net.au>
>> Blog: <http://theatrenotes.blogspot.com>
>> Home page: <http://www.alisoncroggon.com>
>>

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294. **steve d. dalachinsky**

Re: Weldon Kees

Mon 12 May 2008

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"

<[REDACTED]> writes:

> I agree re Kees. A good bio, Vanished Act, appeared a few years back.

> The

> short stories and posthumous novel, Fall Quarter, are well worth

> reading

> too.

>

> steve russell writes:

>

> > I wish someone would start a Weldon Kees discussion. I won't cuz

> the topic won't get attention. Still, the late Donald Justice, a

> very good minor poet, discovered and introduced Kees as one of the

> most important poets of his generation. Without Justice, Kees (his

> work) would have been forgotten. & that is as sad as the man's

> apparent suicide.

>

>

>

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295. **Rob McLennan**

rob's report on Re: Reading the Postmodernism, Ottawa

Mon 12 May 2008

Re: Reading the Postmodern; The Canadian Literature Symposium, May 9-11, 2008, University of Ottawa

<http://robmcclennan.blogspot.com/2008/05/re-reading-postmodern-canadian.html>

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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296. **Jim Andrews**

Re: poetry and abstraction

Mon 12 May 2008

murat,

you "proposed" that "the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications of language do not enter."

but i think they do "enter". creatures that have eyes also have brains that 'make sense' of what they see according to their own syntax and semantics of the visual.

ja

<http://vispo.com>

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297. **Chad Sweeney**

Pool Magazine and Parthenon West in Berkeley, Saturday May 17

Mon 12 May 2008

Please join us Saturday May 17 as two poetry journals join forces - POOL and Parthenon West Review. POOL's editors will be visiting from Los Angeles.

Featured readers:

Patty Seyburn

Judith Taylor

C.E. Perry

Dean Rader

Brian Komei Dempster

Jennifer K. Sweeney

Hosted by Parthenon West Review editors Chad Sweeney and David Holler

Sat. May 17, 2008 7:30 p.m.

Pegasus Books Downtown

2349 Shattuck Ave.,

Berkeley, CA 94704



www.pegasusbookstore.com

Patty Seyburn is the author of three poetry books: *HILARITY* (New Issues, 2009) winner of the 2008 Green Rose Prize; *Mechanical Cluster* (Ohio State University Press, 2002); and *Diasporadic* (Helicon Nine Editions, 1998) which won the 1997 Marianne Moore Poetry Prize and the American Library Association's Notable Book Award for 2000. Her poems have appeared in numerous journals, including *The Paris Review*, *New England Review*, *Field*, *Slate*, *Crazyhorse*, *Cutbank*, *Poetry East*, *Passages North*, *Seneca Review*, *Mudfish*, and *Western Humanities Review*. Seyburn is co-editor of *POOL: A Journal of Poetry*, based in Los Angeles. She is an assistant professor of English and Creative Writing at California State University, Long Beach.

Judith Taylor is the author of *Selected Dreams from the Animal Kingdom* (Zoo, 2003), and *Curios* (Sarabande, 2000), as well as a chapbook, *Burning*, for which she received the Portlandia Prize. Her poetry has been published in *The American Poetry Review*, *Poetry*, *Fence*, *Boston Review*, *The Antioch Review*, *Prairie Schooner*, and many anthologies. She teaches literature and writing classes in Los Angeles, and is the co-editor of *POOL: A Journal of Poetry*.

C. E. Perry graduated from the Iowa Writers' Workshop in 1992 and Dartmouth Medical School in 1999. Her work has been published in *Southern Review*, *Pool*, *Southeast Review*, *Dogwood* and *GSU Review*. Her first book of poetry, *Night Work*, is forthcoming from Sarabande Press. She works at a community health center and lives in San Francisco with her family.

Dean Rader has published widely in the fields of poetry, Native American studies, and visual culture. He is the author of two books, dozens of articles, essays, reviews, and poems. His most recent

publications include a review in the San Francisco Chronicle, and Op-Ed Piece in the Bay Area Newspapers Group, and poems in POOL, Connecticut River Review, Parthenon West Review, and Colorado Review. Last year, he won first prize in the Crab Creek Review contest. He is currently at work on a collection of poems entitled Works + Days.

Brian Komei Dempster's poems have appeared in such journals as New England Review, North American Review, Ploughshares, Prairie Schooner, and Quarterly West. His poetry has been anthologized in Language for a New Century: Contemporary Poetry from the Middle East, Asia, & Beyond (2008), Asian American Poetry: The Next Generation (2004), and Screaming Monkeys: Critiques of Asian American Images (2003). He is the recipient of grants from the Arts Foundation of Michigan and the San Francisco Arts Commission and editor of From Our Side of the Fence: Growing Up in America's Concentration Camps (2001). He teaches at the University of San Francisco.

Jennifer K. Sweeney is a teacher and writer in San Francisco. She won the 2006 Main Street Rag Poetry Book Award for Salt Memory. Her poetry has been published or is forthcoming in: Hayden's Ferry Review, Barrow Street, Passages North, Hunger Mountain, Puerto del Sol, RUNES, Subtropics, Water-Stone, and elsewhere. She was nominated for two Pushcart prizes in 2007 and recently won The Ledge Magazine's poetry prize.

Special thanks to Clay Banes at Pegasus Books
<http://claytonbanes.blogspot.com/>

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298. **Barry Schwabsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

"This is a portrait of Iris Clert if I say so."--Robert Rauschenberg (see reproduction at

http://www.nationmaster.com/encyclopedia/image/Image:Iris_Clert_Portrait_Rauschenberg.jpg)

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

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Monday, 12 May, 2008 7:26:08 PM

Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Who says that "anything is art that anyone says is art"?

One example, please, Marcus. It's not a statement that I hear every day--or any day for that matter.

"America loves a successful sociopath."

--Gary Indiana

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 May 12, 2008, at 9:55 AM, Marcus Bales wrote:

Yes, exactly, and the reason it's dangerous is the now-common notion that "anything is art that anyone says is art". Without such an underlying notion, what chance would there be for any artist to try to shirk accountability for their views? The interesting thing about Vargas's installation is the challenge it makes to "anything is art that anyone says is art", not in its utility as a prod to take better care of animals.

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299. **David Chirot**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

Dear Murat and Alison:

for the last two years and more at my blog i've been exploring, documenting and presenting art works and writings, mine and others, Visual Poetry and Mail Art, videos and music, news reports that are involved with many of the myriad questions of art/poetry and violence, war, occupation, and the new architectures of Security and Surveillance--

Torture in relation with art is one of the bases for what for now I call "The New Extreme Experimental American Poetry"--and arts--

an example of this inquiry may be found in the new issue of Wordforword:

*Waterboarding & Poetry:

Francois Villon & the New Extreme Experimental American Poetry

*<http://www.wordforword.info/vol13/dbc.htm>

Another subject i have written to this list on and posted at blog and written about is the uses of disinformation throughout all forms of media, which in turn are passed on into the daily consciousness of persons who believe in it and pass it on, creating a network easily and swiftly constructed for the creation of not only urban myths but also a non-stop barrage of disinformation and propaganda planted under various guises. The MEMRI news network is the most notorious example, as it is the one that the American media use for their "sources," and now there is a group called Camera which openly calls for the alteration of Wikkipedia entries which have anything to do with issues concerning the state of Israel. The alterations extend to changing maps on line, disappearing names of refugee camps and villages, etc. Similar sorts of "net-terrorism" are practised by all manner of organizations and private individuals. It is very easy to create a faked event, artist, petition and garner immediate sympathies and signings, passings on--

This means that as one finds things online and in the media, one needs to continually check for the sources of the information and as well for any forms of documentations, not only on line, but in libraries, on foot as it were--"to find out for oneself" as Olson defined Herodotus' "istorin.."

In a sense one is involved in a continually ongoing series of researches into aspects of sabotage, electronic counter-insurgency, "spy-vs-spy," and hoaxes, propagandas and as well various "test programs" being tried out by all manner of individuals and groups.

The virtualization of "battlefields" turns the web into an ever more "militarized zone," creating what may be regarded as new "avant-gardes" in terms of military-economic "advancements" and these followed close on the heels by various forms of "avant-garde" "art projects" and "campaigns," petitions, constructions of "groups" and "consensus" around questions of art itself and as well questions of ethics and ideologies, of silencings and being forced to speak.

The battlefields of the virtual are ways in which Walls may be created like the Walls on the ground--this can be done by a great many methods involving every thing from list censorships to the concerted efforts of groups organized to create the idea that their particular point of view is the only "right" or "real" one. Beyond that, the web's dependence on electricity makes it easy to create

further Walls on the virtual/ ground interface via the destruction of power grids, the withholding of electricity from whole communities and also by simply turning more and more people "off" due to the inability to pay the bill.

Here in Milwaukee, for example, more and more people simply can't afford first their web hookup bill, then their electric bill. In winter time this year a huge number of people had to choose between heat and electricity--Limited to the use of public and school library computers, which limit the time allowed on line, many have found that the libraries also and the schools cannot pay the extra bills, and so more people are "cut off" and out of the web.

By controlling access to electricity events such as the genocide in Rwanda, the walling off of Burma and the destruction of grids in Iraq and control of them from outside in Gaza, as well as economic control, it is already being demonstrated the effectiveness of simply "pulling the plug" and leaving ever more persons "outside the loop," which itself is being waged war over on line.

Another use of electricity of course is that of torture--electric shock being one of the most popular methods for many decades now and widely taught in training camps, police and military academies and at the "classic example" of the School for Torturers, the old School of the Americas, now renamed to at least partially conceal its existence as the Western Hemisphere Institute for Security Cooperation.

The uses of the web as sources of disinformation in turn confirmed as sources of information by the web--were made manifest in the "Curveball" case which helped create the Power Point demonstrations Secretary and former Gen Colin Powell used to present the case for the War in Iraq at the UN in early 2003. A similar situation has been being steadily created for the last four years to lead up to attacks in Syria and Iran if something doesn't change before much longer.

(The interrelationship of Jenny Holzer with the NSA web site is another example, part of another piece re movies and classes at Guantanamo, the uses of artist-designed massive corporate favored bean bag chairs at Holzer's "Projections," Star Wars, (with its Riefenstahl connections), Powell, Curveball, the uses of paintings rather than photos and the subsequent high priced fast selling Holzer paintings, and the eerily repeating language used in the Holzer reviews and by herself is the subject of another essay, "Putting Lipstick on a Pig.")

Whether or not anything at all is true in the case of this "artist torturing dogs"--look what has happened--it has created a great stir and upset a great many people. Perhaps every single word written about it is a part of the art work itself. This is one of the issues I have been working with the last few years first as paintings and Visual Poetry, then as essays and soon after that an ongoing series of stories which grew out of the essays.

Considered together these various works in several media begin to constitute an examination into various questions of Conceptual writing and art, including performances of Visual pieces as sound poems, and the haptic (touch) elements of their making which can be found in their textures and the imprinting of the found objects and letterings used in their making. They also function as "daily life documents" of a period of "new extreme experimentalism" as the situation one lives in in this particular society.

What is interesting here is that this is the first time the issue of torture has really been raised to such an extent on this list, and that it comes about via a real or not art project involving a real or not artist and dog and audience. Interesting because at this time in the USA torture is a subject openly spoken about in the Senate and Congress, argued about, and at the same time circumvented by the various attorneys general of the last few years as well as top ranking members of the Government, elected and appointed both, from the President and Cabinet on down into various members of the rank and file who operate as their bullies and messengers.

The US has long supported, funded and trained torturers for other countries and at the same time pretended that it did not do the same itself. Now torture is something openly acknowledged and documented, and is a sizable chunk of the Defense and Homeland Security budgets, with prisons known and unknown scattered around the world in which murder and torture are a matter of routine.

The US also has recently become not only the country with the highest percentage of the population in prison, but first in sheer numbers alone. With privatization of prisons due to overcrowdings and "poor management" by the states, there has come a great increase in the violence done to those in the prison system, not by other inmates, but by the guards and security forces of privatized organizations which may or not have had any previous experience at all in dealing with prisons and their issues.

There are a great many more aspects of these questions which I've been studying, but one of the areas which has very much struck me is the ways in which electricity itself is involved in new methods of territorialization, torture, control, propaganda and the new ways in which one may examine the "avant-garde" in terms of its originating military term and relationship, which was one finds already in Baudelaire's notes re the telegraph (electrically transmitted information as a means to control the stock markets), the uses of modern transport systems as both "opening" and "closing"--the railroads "opening the West" being one of the means of extermination of the American Indians and buffalo both, setting the tone for transports to come in Europe. Now it is the "rendition flight" which sends persons off to their doom, their vanishings.

Every media becomes at once a method of "recording" and "reporting" and a method of "disappearing," altering, editing, of creating "ghostly after effects" as well as "phantom figures" who are or are not there, from one moment to the next. (Winston's job of daily altering the documents in Orwell's 1984, so that the Party will always be proved to have been right, is an example of this.) The "creation of reality" which Karl Rove spoke of as the right of the Imperialist project is one which is already at the heart of the simultaneously functioning military-virtual linkages since the inventions of the first war machines that can function at a distance via the transport of paths and roads and seas and that of the first written languages.

Not-so-long-after the invention of writing--one finds the birth of the art of forgery, an art which which it is known permeates the "art world," in auctions, museums, galleries, private collections and homes, and which also is continually asserting itself in the realm of currency itself. Little wonder then that forgery and disinformation should also permeate the web, let alone many other aspects of "reality" and "virtuality."

One of the paradoxes of torture is that whether it is done openly or is concealed, around it there is created a Wall of Silence--it is not to be spoken of or written of or even hardly thought of, and the very use of it helps to ensure that that silence is preserved as much as possible by both the private individual (which via electronic surveillance as one writes and/or speaks and reads and listens becomes less and less private and less and less individual), and the public. On the other hand, the goal of torture is to FORCE TO SPEAK.

"Freedom of speech," is removed by both the Wall of Silence and the "forcing to speak," which is not a "free speech" at all. Living among these "alternatives" creates an ever more controlled and conforming society, in which it is less and less allowed to question "reality" and "appearances;" or to question what the role of language is, in increasingly being challenged by situations of remaining in Silence or being Forced to Speak that are ever more narrowly limited in what is permissible as "Free Speech."

When the torturer, the bully, the "Bad Cop," the Thought Police ask a question--it is to force a response, whether true or not does not matter so much as that the person being questioned is forced to speak, to say something, anything, because that saying alone is enough to convict on any or no charges at all. (I wondered if this was true or not until experiencing it myself a couple of times in "political prisons.")

When one considers that forgeries ("the Italian Letter," re the supposed yellow cake purchased by Saddam from Niger, and the "evidence of rocket equipment" which was spare parts for out of date Italian machines)--and known lies ("Curveball") complete with "artist's depictions" rather than photos are used to

launch wars and the deaths, tortures, detentions, disappearances, making homeless of millions of people, when the true horrors of ethnic cleansings, illegal occupations, collective punishments, genocides, mass hunger, mass robbery of the lifetime savings of millions, mass imprisonments and destruction of the environment, can happen in broad daylight and yet be made "invisible" or "silenced" because of mass acceptance of the conditions between Silence and torture, one arrives at the present situation, discussing the mistreatment or not of a real or not dog by an artist who may or not exist--

as the creation of the situation of the present society. For it seems a "logical outcome" of the processes of the "New Extreme Experimental American Poetry" and arts as one may undertake to examine them and question them.

The questions do need to be asked, because without doing so, it is very easy to have them pass by as in many very similar ways they did in the 1930's in Germany, the many similarities with which Naomi Wolf has written about in *The End of America* Letter of Warning to a Young Patriot and Naomi Klein (*The Shock Doctrine*) and many others have written about in connection with the effects of American economic, military and torture policies and actions since the 1950's.

To essay an understanding of the development of a "totalitarian" system, one needs to examine what may seem disparate, separate elements as being actually both a part of and apart from each other in ways which play on elements of punning, in the sense that things via camouflaging and forgings as well as doublings, mirrorings, may appear as concealed when they are actually already revealed ("hidden in plain site/sight/cite") and vice versa.

This is a method which can seem "as old as the hills," (though the hills, as Emily Dickinson wrote in a letter, "know but do not tell,") compared to the "shazzam" aspects of contemporary technologies, yet consider for example the use of fertilizer in car bombings which kill and main hundreds from "Buda's Wagon" in 1920 to the present, the use of good old fashioned Sumerian forgery, the use of blatant lies told in the loudest and most repetitive voice possible, or sand impeding the advance of the most super moder tanks, or sugar poured in a gas tank--poison gas released in a subway system or a plane hi jacked with a box cutter and used in a variation on the Trojan Horse--or the old poison well trick updated to include municipal water supplies that can kill millions--or the poison of highly addictive drugs deliberately let run amok in targeted neighborhoods--consider that ancient trick--"the nation is in danger"--to start cracking down on the citizens--to round up "illegal immigrants, aliens," and one begins to realize it is still all in many ways at the street level adage of : "The names may change, the game remains the same."

On Mon, May 12, 2008 at 8:17 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

Alison,

Your pithy description of the effect of conceptual art on the person is quite similar to mine, except that the short road extends in "words," discussions, like this one.

I also share your ambivalence towards the whole situation. Do some of you remember some comments after September 11 that the whole Twin Towers spectacle was a piece of art?

The issue of "cruelty," "heartlessness," "Irresponsibility" arises, not necessarily unjustly, when the artist or his/her medium encounters actual events. What about war photography or the footage of New Orleans disaster. Great art, it seems to me, is always a bringer of news. Consequently, particularly in visual media, someone is standing by and registering while a horrible event is taking place. Should that stop? One of the most unforgettable documentaries I ever saw was about the slaughtering of cows on English farms, interviewing the farmers, recording the food they eat, etc. There was also an interview of the person who went from farm to farm to do the killing (his job a professional name I can't remember at this moment), how he sized the cows, locating the point in the forehead where the cow needed to be struck, the animal buckling, later the blood gushing out. This guy was in his last job before his retirement, which the documentary was shooting. There was an interview/discussion towards the end how the abattoirs were taking over the job. It was an amazing film of process, as Alison says, of "life on the farm."

This does not mean that the idea of a starving dog in a museum does not disturb me. It has the quality of watching an execution for entertainment. Of course, are art and games different or the same? The same issue, between a digital game and some intermedia digital poems.

Ciao,

Murat

On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[REDACTED]> wrote:

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions

for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while

ignoring the thousands of injured children suffering inside the country

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order to be to able to ignore those children - (or any other of a million

cases of media exceptionalism). What I find troubling is that this campaign

is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which

essentially draws on an unconscious social resentment against the whole idea

of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might

have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering

why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think

public emotionality that erases rational response is worth a little scepticism.

All best

Alison

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

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

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300. **Nate Dorward**

Re: Hot White Andy

Mon 12 May 2008

| See for example Jeremy Prynne's letter to
| Steve McCaffery in *The Gig*, issue 9.

Issue 7, actually. --N

Nate Dorward

109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada

██████ // web: www.ndorward.com

*

RECENT PUBLICATIONS:

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Joyce's new collection of poems, WHAT'S IN STORE

More information at <http://www.ndorward.com/poetry/>

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301. **Murat Nemet-Nejat**

Re: poetry and abstraction

Mon 12 May 2008

Jim,

The purpose of such a visual image is the emptiness it creates; that's what I mean by the "photographic Image," as opposed to a logo. Partly, this is due to the multiplicity of vectors, for instance words on a page, not spread in purely linear forms, may create (and this is not an easy thing to do); consequently, causing hesitations in the viewer of such a page. Or in a photograph, because the transmission of an image from an object to a plate *by light* is not perfect (as it is not in 19th century photographs), many blurs occur. Also, added to this the fact that the image one sees in a photograph is constantly changing, because the object is constantly moving away from the viewer (touched by time), the mind of the viewer opens to speculation, to a dialogue with the image, entering its space. That is what I mean by the porousness of the photographic image. I write about it in greater detail in *The Peripheral Space*.

Ciao, to be continued,

Murat

On Mon, May 12, 2008 at 4:09 PM, Jim Andrews <██████> wrote:

| *murat,*

you "proposed" that "the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications of language do not enter."

but i think they do "enter". creatures that have eyes also have brains that 'make sense' of what they see according to their own syntax and semantics of the visual.

ja
<http://vispo.com>

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302. **Jason Quackenbush**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

Hey Mark

I think it was Stockhausen, and I recall at the time thinking that he was absolutely right about what he said in explanation of the comment.

On May 12, 2008, at 12:39 PM, Mark Weiss wrote:

That was the composer Hans Werner Henze, if memory serves. It caused quite an uproar. What he meant, he explained at the time, was that the destruction of the towers was a piece of drama, and as such was spectacularly effective. He was right. He certainly wasn't condoning or admiring it.

The lack of sophistication of Al Qaida was revealed by its failure to follow up, in the most absurd, easiest to organize, and least destructive way. Imagine in the days and months immediately after a series of cherry bombs going off at all hours in mail boxes. Imagine the impact on the national psyche. The point was, after all, to demonstrate our vulnerability.

Mark

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From: Murat Nemet-Nejat <[REDACTED]>

Sent: May 12, 2008 11:17 AM

To: [REDACTED]

Subject: Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Alison,

Your pithy description of the effect of conceptual art on the person is quite similar to mine, except that the short road extends in "words," discussions, like this one.

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Of course, are art and games different or the same? The same issue, between

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Ciao,

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On Sun, May 11, 2008 at 6:45 PM, Alison Croggon

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Hi Amy

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It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's

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rational argument no longer had any purchase in public discourse.
I think
public emotionality that erases rational response is worth a little
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All best

Alison

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303. **ric carfagna**

Poetry movements & history

Mon 12 May 2008

It's generally accepted that the LANGUAGE movement started in the early 70's with Bob Grenier's *This* magazine and then progressed from there. In a book I'm currently reading, the author states, and I quote:

"But in art, a school once established normally deteriorates as it goes on. It achieves perfection in its kind with a startling burst of energy, a gesture too quick for the historian's eye to follow. He can never explain such a movement or tell us how exactly it happened. But once it is achieved, there is the melancholy certainty of a decline."

How does this quote relate to the LANGUAGE school?

Are we still too close in history to look back with objectivity; especially since most of the LANGUAGE poets are still going strong, be it LANGUAGE-centered poetry they're producing or not?

And did the movement/school officially have an end?

Ric

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304. **steve d. dalachinsky**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

no if you mean 9 -11 that was stockhausen

On Mon, 12 May 2008 15:39:52 -0400 Mark Weiss <[REDACTED]>
writes:

> That was the composer Hans Werner Henze, if memory serves. It caused
> quite an uproar. What he meant, he explained at the time, was that
> the destruction of the towers was a piece of drama, and as such was
> spectacularly effective. He was right. He certainly wasn't condoning
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> to follow up, in the most absurd, easiest to organize, and least
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> series of cherry bombs going off at all hours in mail boxes. Imagine
> the impact on the national psyche. The point was, after all, to
> demonstrate our vulnerability.

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> Mark

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

> >From: Murat Nemet-Nejat <[REDACTED]>

> >Sent: May 12, 2008 11:17 AM

> >To:

> >Subject: Re: POL: Prevent the "Artistic"Death of Another
> Innocent Animal

> >

> >Alison,

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> >Your pithy description of the effect of conceptual art on the
> person is

> >quite similar to mine, except that the short road extends in
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> >I also share your ambivalence towards the whole situation. Do some
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> >a digital game and some intermedia digitals poems.
> >
> >Ciao,
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> >On Sun, May 11, 2008 at 6:45 PM, Alison Croggon
> <[REDACTED]> wrote:
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> >> Hi Amy
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> >>
>
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305. **Alison Croggon**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

It was Stockhausen... fwiw, since it has some pertinency to this discussion, the Wikipaedia entry has the comments:

In a press conference in Hamburg on September 16, 2001, Stockhausen was asked by a journalist whether the characters in **Licht** were for him "merely some figures out of a common cultural history" or rather "material appearances". The composer replied, "I pray daily to Michael, but not to Lucifer. I have renounced him. But he is very much present, like in New York recently" (Stockhausen 2002, 76). The same journalist then asked how the recent September 11 terrorist attacks affected him, and how he viewed these reports in connection with the harmony of humanity represented in *Hymnen*. He answered:

Well, what happened there is, of course—now all of you must adjust your brains—the biggest work of art there has ever been. The fact that spirits achieve with one act something which we in music could never dream of, that people practise ten years madly, fanatically for a concert. And then die. [Hesitantly.] And that is the greatest work of art that exists for the whole Cosmos. Just imagine what happened there. There are people who are so concentrated on this single performance, and then five thousand people are driven to Resurrection. In one moment. I couldn't do that. Compared to that, we are nothing, as composers. [...] It is a crime, you know of course, because the people did not agree to it. They did not come to the "concert". That is obvious. And nobody had told them: "You could be killed in the process." (Stockhausen 2002, 76–77.)

(To see how the excerpt appeared out of its context, and in English translation, see Tommasini 2001.)

As a result of the reaction to the press report of Stockhausen's comments, a four-day festival of his work in Hamburg was canceled. In addition, his pianist daughter announced to the press that she would no longer appear under the name "Stockhausen" (Lentricchia and McAuliffe 2003, 7).

In a subsequent message, he stated that the press had published "false, defamatory reports" about his comments, and clarified as follows:

At the press conference in Hamburg, I was asked if Michael, Eve and Lucifer were historical figures of the past and I answered that they exist now, for example Lucifer in New York. In my work, I have defined Lucifer as the cosmic spirit of rebellion, of anarchy. He uses his high degree of intelligence to destroy creation. He does not know love. After further questions about the events in America, I said that such a plan appeared to be Lucifer's greatest work of art. Of course I used the designation "work of art" to mean the work of destruction personified in Lucifer. In the context of my other comments this was unequivocal. (Stockhausen 2001a)

All best

A

On Tue, May 13, 2008 at 5:39 AM, Mark Weiss <[REDACTED]> wrote:

That was the composer Hans Werner Henze, if memory serves. It caused quite
> an uproar. What he meant, he explained at the time, was that the destruction
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Home page: <http://www.alisoncroggon.com>

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306. **Mark Weiss**

Re: POL: Prevent the "Artistic" Death of A nother Innocent Animal

Mon 12 May 2008

So it was. memory less serviceable than heretofore.

At 06:18 PM 5/12/2008, Jason Quackenbush wrote:

>Hey Mark

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>was absolutely right about what he said in explanation of the comment.

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>>>To: [REDACTED]

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>>>>cases of media exceptionalism). What I find troubling is that this

>>>>campaign
>>>>is driven by the kind of outrage that flares up at the
>>>>intersection of
>>>>CRUELTY TO ANIMALS and ART, brief, bright and full of
>>>>emotionalism, which
>>>>essentially draws on an unconscious social resentment against the
>>>>whole
>>>>idea
>>>>of art that is here given permission and expression.
>>>>
>>>>There is little room here for anything except condemnation. Many
>>>>people
>>>>refuse even to contemplate the possibility, for instance, that
>>>>the dog
>>>>might
>>>>have been treated humanely. And anyone who wonders past
>>>>condemnation is
>>>>immediately on the "other side, the "enemy". It's probably worth
>>>>remembering
>>>>why Albert Speer became a Nazi: his decision, he said, was "purely
>>>>emotional". Or maybe taking the time out to read some of Musil's
>>>>commentaries on early Nazi Germany, where he realised in despair
>>>>that
>>>>rational argument no longer had any purchase in public discourse.
>>>>I think
>>>>public emotionality that erases rational response is worth a little
>>>>scepticism.
>>>>
>>>>All best
>>>>
>>>>Alison
>>>>--
>>>>Editor, Masthead: <http://www.masthead.net.au>
>>>>Blog: <http://theatrenotes.blogspot.com>
>>>>Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

307. **Joel Weishaus**
Re: poetry and abstraction
Mon 12 May 2008

Jim:

I agree. There are petroglyphs and pictographs, and hieroglyphics, which are perhaps the oldest linguistic expressions. If anything, we've lost the ability to think in these terms, but it's still coded in our brains. Of course people who write in ideographs haven't, or almost haven't, as these are also evolving away.

-Joel

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

From: "Jim Andrews" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, May 12, 2008 1:09 PM

Subject: Re: poetry and abstraction

murat,

you "proposed" that "the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications of language do not enter."

but i think they do "enter". creatures that have eyes also have brains that 'make sense' of what they see according to their own syntax and semantics of the visual.

ja
http://vispo.com

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308. **Wystan Curnow**
my poem in LBR, a puff

Mon 12 May 2008

Ppppfffff

As well there's review of Daniil Kharms selected writings. My 'Critical Dialysis' is boxed off on p.9 of a review of 'The Shock Doctrine'.

Wystan

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309. **Dan Thomas-Glass**

Re: Hot White Andy

Mon 12 May 2008

I wonder, in the particular historical trajectory which LangPo occupies re: neoliberalism/the financialization of capital, just how possible it is for any British and American poetries to have very little to do with each other.

On 5/12/08, Justin Katko <[REDACTED]> wrote:

>
> Dear Barry and Poetics,
>
> I don't think the warding-off of Language poetry is disingenuous at all. I
> understand this warding-off not even as a gesture, but a fundamental
> distinction. And the distinction is only made ~ i think ~ because we
> readers
> find it all too easy to defer to Language poetry, amplifying its ubiquity,
> resting on its tended grounds: especially American readers with little or
> no
> knowledge of the last 50 years of experimental British poetry. Keston is
> writing out of a tradition that has very little to do with Language poetry
> directly; a tradition that Language poetry parallels; and one that has
> publicly articulated its distance from Language poetry on several
> occasions
> over the past 20 years (at least). See for example Jeremy Prynne's letter
> to
> Steve McCaffery in The Gig, issue 9. If you do not have access to this
> letter, I can scan it in and put it online. I have read Bruce Andrews with
> certain pleasures, but his poetry is not one that I go back to often, as I
> do Keston Sutherland's. Hot White Andy, especially, articulates
> contemporary
> thought<->feeling complexes in a way that I could never have imagined
> before, much less find in any other poem. What semblance of Andrews you
> might find in HWA is perhaps a pattern of isolated surface glints which do
> not extend to a prosodical isomorphism or an equivalence re the greater
> meanings one might abstract from these works.

>
> ~ Justin Katko

>
> - - -
>

> Date: Sun, 11 May 2008 01:33:52 -0700
> From: Barry Schwabsky <[REDACTED]>

> Subject: Re: Hot White Andy
>
> Interesting stuff, for sure. But Wilkinson's warding-off gesture toward
> Lan=
> guage poetry seems disingenuous--this work seems very Bruce Andrews to
me,
> =
> and none the worse for it.
>

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310. **Jason Quackenbush**

Re: Hot White Andy

Mon 12 May 2008

I think Justin makes a very good point. As broad as the world is today, I think that experimental poetries have become rather parochial. I certainly have a better understanding of the poetry of my friends and acquaintances and the people I correspond with through lists like this, and their immediate forebearers. What that means is that Language Poetry, and more broadly "The New American Poetry" figures very strongly in my own understanding of the poetic landscape. I really have had to go out of my way to try to learn about British poets other than Raworth, who possibly figures much larger in my own view of British poetry than he should due to his strong connections to a number of US poets.

And don't even get me started about how little I know about what's going on in Canada, let alone Australia, New Zealand, Singapore, South Africa and elsewhere in the English speaking world.

And honestly, while I definitely qualify this as a description of my own limited exposure, I don't think I'm THAT unusual in this respect.

On May 12, 2008, at 4:48 PM, Dan Thomas-Glass wrote:

I wonder, in the particular historical trajectory which LangPo occupies re: neoliberalism/the financialization of capital, just how possible it is for any British and American poetries to have very little to do with each other.

On 5/12/08, Justin Katko <[REDACTED]> wrote:

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~ Justin Katko

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*Date: Sun, 11 May 2008 01:33:52 -0700
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Subject: Re: Hot White Andy*

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toward
Lan=
guage poetry seems disingenuous--this work seems very Bruce
Andrews to me,
=
and none the worse for it.

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311. **Peter Ciccariello**

Torture for words

Mon 12 May 2008

Torture for words <http://ciccariello.viewbook.com/torture_for_words#/1/>

-Peter Ciccariello

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

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312. **Halvard Johnson**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

Here's the Duchamp quote I've used, Marcus. Compare it to yours. See if you can see the humor in it.

HJ

"Anything is art if an artist says it is."

--Marcel Duchamp

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 May 12, 2008, at 2:49 PM, Marcus Bales wrote:

Why, you have, Halvard. You quote Duchamp, and you regularly offer quotes and comments that indicate that you yourself think "anything is art that anyone says is art". Have you changed your mind?

Marcus

On 12 May 2008 at 14:26, Halvard Johnson wrote:

*Who says that "anything is art that anyone says is art"?
One example, please, Marcus. It's not a statement that
I hear every day--or any day for that matter.*

*"America loves a successful sociopath."
--Gary Indiana*

Halvard Johnson

=====



*http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
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On May 12, 2008, at 9:55 AM, Marcus Bales wrote:

*Yes, exactly, and the reason it's dangerous is the now-common
notion
that "anything is
art that anyone says is art". Without such an underlying notion,
what chance would
there be for any artist to try to shirk accountability for their
views? The interesting thing
about Vargas's installation is the challenge it makes to "anything
is art that anyone
says is art", not in its utility as a prod to take better care of
animals.*

--

*No virus found in this incoming message.
Checked by AVG.
Version: 7.5.524 / Virus Database: 269.23.16/1428 - Release Date:
5/12/2008 7:44 AM*

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313. **Marcus Bales**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Mon 12 May 2008

No humor, just bad philosophy: pushing the question to "Who is an artist?" and the answer is (wait for it) "anyone who says he is".

Marcus

On 12 May 2008 at 21:06, Halvard Johnson wrote:

Here's the Duchamp quote I've used, Marcus. Compare it to yours. See if you can see the humor in it.

HJ

*"Anything is art if an artist says it is."
--Marcel Duchamp*

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

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Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

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Checked by AVG.

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5/12/2008 7:44 AM

--

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.524 / Virus Database: 269.23.16/1428 - Release Date:

5/12/2008 7:44 AM

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314. **Alan Sondheim**

[stuff-it] FW: A Last Chance for Civilization (fwd)

Mon 12 May 2008

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

Date: Mon, 12 May 2008 19:44:22 -0700

From: Michael Gurstein <[REDACTED]>

To: [REDACTED], [REDACTED]

Subject: [stuff-it] FW: A Last Chance for Civilization

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

From: [REDACTED] [mailto:[REDACTED]]

Sent: May 12, 2008 7:07 PM

To: [REDACTED]

Subject: A Last Chance for Civilization

The World at 350 A Last Chance for Civilization

By Bill McKibben

posted May 11, 2008

<http://www.tomdispatch.com/post/174930>

Even for Americans, constitutionally convinced that there will always be a second act, and a third, and a do-over after that, and, if necessary, a little public repentance and forgiveness and a Brand New Start -- even for us, the world looks a little Terminal right now.

It's not just the economy. We've gone through swoons before. It's that gas at \$4 a gallon means we're running out, at least of the cheap stuff that built our sprawling society. It's that when we try to turn corn into gas, it sends the price of a loaf of bread shooting upwards and starts food riots on three continents. It's that everything is so inextricably tied together. It's that, all of a sudden, those grim Club of Rome types who, way back in the 1970s, went on and on about the "limits to growth" suddenly seem... how best to put it, right.

All of a sudden it isn't morning in America, it's dusk on planet Earth.

There's a number -- a new number -- that makes this point most powerfully. It may now be the most important number on Earth: 350. As in parts per million (ppm) of carbon dioxide in the atmosphere.

A few weeks ago, our foremost climatologist, NASA's Jim Hansen, submitted a paper to Science magazine with several co-authors. The abstract attached to it argued

-- and I have never read stronger language in a scientific paper -- "if humanity wishes to preserve a planet similar to that on which civilization developed and to which life on earth is adapted, paleoclimate evidence and ongoing climate change suggest that CO₂ will need to be reduced from its current 385 ppm to at most 350 ppm." Hansen cites six irreversible tipping points -- massive sea level rise and huge changes in rainfall patterns, among them -- that we'll pass if we don't get back down to 350 soon; and the first of them, judging by last summer's insane melt of Arctic ice, may already be behind us.

So it's a tough diagnosis. It's like the doctor telling you that your cholesterol is way too high and, if you don't bring it down right away, you're going to have a stroke. So you take the pill, you swear off the cheese, and, if you're lucky, you get back into the safety zone before the coronary. It's like watching the tachometer edge into the red zone and knowing that you need to take your foot off the gas before you hear that clunk up front.

In this case, though, it's worse than that because we're not taking the pill and we are stomping on the gas -- hard. Instead of slowing down, we're pouring on the coal, quite literally. Two weeks ago came the news that atmospheric carbon dioxide had jumped 2.4 parts per million last year -- two decades ago, it was going up barely half that fast.

And suddenly, the news arrives that the amount of methane, another potent greenhouse gas, accumulating in the atmosphere, has unexpectedly begun to soar as well. Apparently, we've managed to warm the far north enough to start melting huge patches of permafrost and massive quantities of methane trapped beneath it have begun to bubble forth.

And don't forget: China is building more power plants; India is pioneering the \$2,500 car, and Americans are converting to TVs the size of windshields which suck juice ever faster.

Here's the thing. Hansen didn't just say that, if we didn't act, there was trouble coming; or, if we didn't yet know what was best for us, we'd certainly be better off below 350 ppm of carbon dioxide in the atmosphere.

His phrase was: "...if we wish to preserve a planet similar to that on which civilization developed." A planet with billions of people living near those oh-so-floodable coastlines. A planet with ever more vulnerable forests. (A beetle, encouraged by warmer temperatures, has already managed to kill 10 times more trees than in any previous infestation across the northern reaches of Canada this year. This means far more carbon heading for the atmosphere and apparently dooms Canada's efforts to comply with the Kyoto Protocol, already in doubt because of its decision to start producing oil for the U.S. from Alberta's tar sands.)

We're the ones who kicked the warming off; now, the planet is starting to take over the job. Melt all that Arctic ice, for instance, and suddenly the nice white shield that reflected 80% of incoming solar radiation back into space has turned to blue water that absorbs 80% of the sun's heat. Such feedbacks are beyond history, though not in the sense that Francis Fukuyama had in mind.

And we have, at best, a few years to short-circuit them -- to reverse course. Here's the Indian scientist and economist Rajendra Pachauri, who accepted the Nobel Prize on behalf of the Intergovernmental Panel on Climate Change last year (and, by the way, got his job when the Bush administration, at the behest of Exxon Mobil, forced out his predecessor): "If there's no action before 2012, that's too late. What we do in the next two to three years will determine our future. This is the defining moment."

In the next two or three years, the nations of the world are supposed to be negotiating a successor treaty to the Kyoto Accord. When December 2009 rolls around, heads of state are supposed to converge on Copenhagen to sign a treaty -- a treaty that would go into effect at the last plausible moment to heed the most basic and crucial of limits on atmospheric CO₂.

If we did everything right, says Hansen, we could see carbon emissions start to fall fairly rapidly and the oceans begin to pull some of that CO₂ out of the atmosphere. Before the century was out we might even be on track back to 350. We might stop just short of some

of those tipping points, like the Road Runner screeching to a halt at the very edge of the cliff.

More likely, though, we're the Coyote -- because "doing everything right" means that political systems around the world would have to take enormous and painful steps right away. It means no more new coal-fired power plants anywhere, and plans to quickly close the ones already in operation. (Coal-fired power plants operating the way they're supposed to are, in global warming terms, as dangerous as nuclear plants melting down.) It means making car factories turn out efficient hybrids next year, just the way we made them turn out tanks in six months at the start of World War II. It means making trains an absolute priority and planes a taboo.

It means making every decision wisely because we have so little time and so little money, at least relative to the task at hand. And hardest of all, it means the rich countries of the world sharing resources and technology freely with the poorest ones, so that they can develop dignified lives without burning their cheap coal.

That's possible -- we launched a Marshall Plan once, and we could do it again, this time in relation to carbon. But in a month when the President has, once more, urged us to drill in the Arctic National Wildlife Refuge, that seems unlikely. In a month when the alluring phrase "gas tax holiday" has danced into our vocabulary, it's hard to see (though it was encouraging to see that Clinton's gambit didn't sway many voters). And if it's hard to imagine sacrifice here, imagine China, where people produce a quarter as much carbon apiece as we do.

Still, as long as it's not impossible, we've got a duty to try. In fact, it's about the most obvious duty humans have ever faced.

A few of us have just launched a new campaign, 350.org. Its only goal is to spread this number around the world in the next 18 months, via art and music and ruckuses of all kinds, in the hope that it will push those post-Kyoto negotiations in the direction of reality.

After all, those talks are our last chance; you just can't do this one light bulb at a time. And if this 350.org campaign is a Hail Mary pass, well, sometimes those passes get caught.

We do have one thing going for us: This new tool, the Web which, at least, allows you to imagine something like a grassroots global effort. If the Internet was built for anything, it was built for sharing this number, for making people understand that "350" stands for a kind of safety, a kind of possibility, a kind of future.

Hansen's words were well-chosen: "a planet similar to that on which civilization developed." People will doubtless survive on a non-350 planet, but those who do will be so preoccupied, coping with the endless unintended consequences of an overheated planet, that civilization may not.

Civilization is what grows up in the margins of leisure and security provided by a workable relationship with the natural world. That margin won't exist, at least not for long, this side of 350. That's the limit we face.

Bill McKibben is a scholar-in-residence at Middlebury College and co-founder of 350.org. His most recent book is *The Bill McKibben Reader*.

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

Submit via email: [REDACTED]
Submit via the Web: portside.org/submit
Frequently asked questions: portside.org/faq
Subscribe: portside.org/subscribe
Unsubscribe: portside.org/unsubscribe
Account assistance: portside.org/contact
Search the archives: portside.org/archive

!DSPAM:2676,4828fb05227562932616294!

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315. **Sarah Rosenthal**
Reading in Chicago, Boston, Chicago
Mon 12 May 2008

Hi,

I'll be reading at the following locations in May. I'd love to see you if you're in the vicinity!

--Sarah Rosenthal

Thursday May 15:

Red Rover Series {readings that play with reading}

Experiment #21: Numberelation

with Miranda Mellis

8:30pm

at the Division Street Dance Loft

735 W. Division St, 3rd floor

in the Work House building

(NEW LOCATION Division @ Halsted

enter parking lot off of Halsted St)

suggested donation \$4

doors lock at 9pm

Saturday May 17

So and So Series

8pm at the Distillery in South Boston

with Jennifer Firestone and Dorothea Lasky

http://www.distilleryboston.com/contact_directions.htm

http://thesoandsoseries.blogspot.com/2006_05_01_archive.html

Tuesday May 20

"series A"

7-8pm at the Hyde Park Art Center's Muller Meeting Room

5020 S. Cornell Avenue, Chicago, IL 60615

Phone: [REDACTED]

Fax: [REDACTED]

Web: www.hydeparkart.org

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316. **jkrick**

Paul Blackburn EPC Page Announced

Mon 12 May 2008

```
<!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.0 Transitional//EN"
    "http://www.w3.org/TR/xhtml1/DTD/xhtml1-transitional.dtd">
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All,&#160;</span></font>
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The Electronic Poetry Center is pleased to announce its newest page on
poet Paul Blackburn.</span></font>
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<u>http://epc.buffalo.edu/authors/blackburn/</u>
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<div align="left">
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<span style=" font-size:10pt">
Please join us in celebrating the work of Paul
Blackburn.&#160;</span></font>
</div>
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</div>
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<font face="Arial" size="2">
<span style=" font-size:10pt">
Jack Krick&#160;</span></font>
</div>
</body>
</html>
```

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317. **Barry Schwabsky**
Re: Hot White Andy

Tue 13 May 2008

As an American who's lived in the UK for seven years, I have to tell you that in general, contemporary US and UK poetries are very different beasts. They practically don't comprehend each other. It's precisely for this reason that I found it striking, while looking at the Keston Sutherland video on YouTube, how much it reminded me of Bruce Andrews--whether despite or because Sutherland comes across as just as distinctively British as Bruce's work is distinctively American.

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

From: Dan Thomas-Glass <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 13 May, 2008 12:48:07 AM

Subject: Re: Hot White Andy

I wonder, in the particular historical trajectory which LangPo occupies re: neoliberalism/the financialization of capital, just how possible it is for any British and American poetries to have very little to do with each other.

On 5/12/08, Justin Katko <[REDACTED]> wrote:

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> =
> and none the worse for it.
>

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318. **noah eli gordon**
<http://www.trickhouse.org>

Tue 13 May 2008

A note from Noah Saterstrom:

inaugural issue of TRICKHOUSE is live!

<http://www.trickhouse.org>

Trickhouse is an on-line curatorial project featuring visual art, writing, guest curating, video, sound, interviews, artist projects and other experiments. New issues will be released quarterly. Please pass this link on to anyone you think would enjoy it! _____

Windows Live SkyDrive lets you share files with faraway friends.

[http://www.windowslive.com/skydrive/overview.html?](http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=)

[ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=](http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=)

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319. **steve d. dalachinsky**
Re: writing on lettrisme & Gabriel Pomerand

Tue 13 May 2008

have a friend who has original pomerand

another who has great cobra folks

and pomerand\ was great friends with vian is mentioned in vian's

manual of st germain reissued by rizolli with great photos

and which pomerand modeled st ghetto after with many code names

On Sat, 10 May 2008 17:18:24 -0400 "D. Wellman" <[REDACTED]>
writes:

> I repost an old post from 1999 and ask does anyone have any news of

> Jean-Paul Curtay?

> In an issue of Adz, early 1980's there is an interview in English

> with

> Jean-Paul Curtay, a second or third generation Letterist with a book

> in

> french to his credit, Lettrism. That book is undoubtedly a very
> important resource for info on the topic. Donald Wellman
> <http://faculty.dwc.edu/wellman/don.htm>
> ----- Original Message -----
> From: "David Chirot" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Saturday, May 10, 2008 2:37 PM
> Subject: Re: writing on lettrisme & Gabriel Pomerand
>
>
> Today at the request of a friend & fellow worker I reposted an
> 11/29/06
> entry at my blog which has several of the rebus image pages and
> their
> facing bi-lingual prose poem "translations" (or vice-versa) from the
> 2006
> Ugly Duckling edition of Gabriel Pomerand's Saint Ghetto of the
> Loans, which
> had been out of print except for excerpts for over fifty years.
>
>
> <http://davidbaptistechirot.blogspot.com/2006/11/gabriel-pomerands-saint-ghetto-of.html>---
>
> There are also some homages for and fotos of "l'Ange Gabriel" and
> link to
> longish essay/review "Like a Rosetta Stone" i wrote of the book for
> Galatea
> Resurrects number 4.
>
>
> <http://galatearesurrection4.blogspot.com>
>
> Also in same entry a section re Art Brut and various examples as
> well as
> related Visual Poetry object/signs from 19th Century USA.
>
> The book Boris Vian did of the time period of Lettrisme,
> Manuel de Saint-Germain-des-Prés (1974; published posthumously)
> which includes photos of Pomerand and a page concerning him and his
> readings
> at Cafe Tabu and other places, along with a wide selection of photos
> of

> others famous and unknown and an on-the-spot reportage on their
> comings and
> goings in the nightlife of clubs, cafes, bars and cabarets is now
> available
> in English also, as Manual of Saint-Germain-des-Pres
> (Rizzoli, 2004)
> (Simone de Beauvoir, Sartre, Queneau, Giacometti, Cocteau, etc etc
> are among
> the luminaries presented--)
>
> In the French title of his book, Pomerand puns on
> "Saint-Germain-des-Pres"
> (fields, meadows) as "des-Prets," meaning "loans;" combined with
> the
> cheerful and ironic presentation of the district as a "ghetto"
> Pomerand
> creates "Saint Ghetto of the Loans."
>
> A really great photo record of the grittier scene inhabited by the
> Lettristes and early members of the first break-away group of
> Situationistes and their associates is the Dutch photographer Ed van
> de
> Elsken's Love on the Left Bank.
>
> van der Elsken's superb photos are used especially effectively
> throughout
> Jean-Michel Mension's The Tribe and also in Greil Marcus' Lipstick
> Traces.
>
>
>
>
>
>
>
>
>
> On Fri, May 9, 2008 at 10:37 AM, steve d. dalachinsky
> <[REDACTED]>
> wrote:
>
> > jorn was a founding message of cobra which came out of these
> other folk

> > gabriel pommerand lettrist book on ugly duck check it out
> >
> >
> > On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[REDACTED]>
> writes:
> > > for what it's worth, my mother went to high school w/ asger
> jorn,
> > > they
> > > rode their bikes to school together every day...she says he was
> "the
> > >
> > > silliest person i ever met." not that he's strictly a lettrist,
> but
> > >
> > > involved w/ the situationists...
> > >
> > > David Seaman wrote:
> > > > Hello. I am joining this conversation because it came up in a
> > > google alert
> > > > about lettrism. I am happy to see the interest in the subject.
> > > >
> > > > I am the English side of the lettrist pages, translator and
> author
> > > > of much
> > > > of what is there. I am also working on a book about Lettrism,
> and
> > > > in
> > > > conversation with a publisher about it.
> > > >
> > > > For fun writing about the early years, see Lipstick Traces and
> The
> > > > Tribe.
> > > >
> > > > David
> > > >
> > >
> > >
> >
>
>

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320. **Gabrielle Welford**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Tue 13 May 2008

thanks, alison, for this thoughtful post. i've been having these feelings myself.
gabe

On Sun, 11 May 2008, Alison Croggon wrote:

I haven't seen this man's work. I've read all the differing stories on differing websites. On of the face of it, I agree with most of the criticisms here. Some conceptual art works for me, most of it leaves me with a very empty feeling, it too often seems unidirectional to me, one thought invited in that leads you down a very short road. And I don't approve of cruelty to animals (or human beings). But this discussion is leaving me with some discomfort. Maybe this is conditioned by the fact that I was brought up on a farm, which doesn't necessarily lead to an aestheticisation of death, as Mark suggests, but does bring you close up to certain realities (eg human beings eat animals in order to live, or that animals eat each other).

What primarily strikes me about all this is how few people seem to worry about the dogs that are starving namelessly in the streets outside the gallery. Nobody seems to be arguing that the artist deliberately starved the dog into that state - he says he got it off the street as it was. And whether it actually died or how long it was actually exhibited for, and whether it was offered food, or escaped or died, seems to be up for grabs. So he's not like someone slaughtering or torturing an animal for a video; Murat suggested one example of an animal used in a film, another is when the peasants slaughter a pig in Tree of Wooden Clogs, very hard to watch, and there are no doubt scores of others. Even in the worst case scenario Habucuc's bringing into a gallery something that's already occurring unnoticed outside. So if the dog died on the steps of the gallery, and people walked by and didn't look and the corpse was thrown in the garbage, it would be ok ("natural"?) Would there be any internet petitions then? It's only awful if the dog starves in the gallery?

The obscenity and upset seems to occur when the fact is framed. A privileged dog, then. This dog suddenly matters to people who mostly never devoted a second's thought to all those street dogs. (Except, ironically, perhaps the artist himself, who noticed the starving dogs.) Isn't the real obscenity that this horrible death happens to millions of dogs and nobody notices? (What about the dogs trussed up alive with broken legs in the marketplaces of Asia?) Is it just easier to attack the artist than to do something about the dogs (and people) who live in such awful conditions? Is the artist (even if he is not a good artist) who notices this and brings it to our shocked attention necessarily unethical?

All best

Alison

--

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

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

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

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321. **Tom Orange**

Weldon Kees

Tue 13 May 2008

joel,

if it's any indication that kees work does capture "interest in the innovative writing community," Unending Design: The Forms of Postmodern Poetry by joseph conte has a very useful and sympathetic take on kees in the context of serialism and canonic variation (creeley, zukofsky, mac low). this was my introduction to kees, for which i remain quite grateful. (and i enjoy your speculating on your "what if..." scenario below as well!)

allbests,

tom orange

On Mon, May 12, 2008 at 11:01 PM, POETICS automatic digest system

<[REDACTED]> wrote:

Date: Mon, 12 May 2008 00:35:38 -0400

From: Joel Lewis <[REDACTED]>

Subject: Weldon Kees

I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger. Curious to speculate what would have happened if Kees decided to hang in there. By '57, the Black Mountains poets bean settling in san Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in san Francisco.

Joel

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322. **Tom Orange**
Poetry movements & history
Tue 13 May 2008

ric,

to me the quotation you offer sounds like a fairly romanticized notion of how artistic movements work. i mean i suppose in some cases the originary moment of expression "achieves perfection in its kind with a startling burst of energy," but let's say with dada, would that be: the performances at the cabaret voltaire, duchamp's bicycle wheel, or artaud's ubu roi? for punk rock, would that be the sex pistols, the stooges or the velvet underground? also this idea that "can never explain such a movement or tell us how exactly it happened" sounds like nonsense: of course, we can never know exactly, but that's the historian's job to construct a compelling narrative from the available evidence.

what i think is true is that emergent formations are often not seen for what they are at the time, and that eventually those "startling bursts" become codified by the time the larger culture catches up (or enabling it to catch up). and it's often the belated observer/historian who identifies and names the formation as such, often based on those codified products rather than the startling bursts.

with langpo, yes the grenier/watten edited first issue of this magazine (1971) has come to be written as the originary moment -- if in large part due to grenier's programmatic essay "on speech" and the collage-reviews of creeley and stein. the poetry in that issue does not to my mind present any kind of consistent aesthetic. there were several important subsequent places where the poetry was collected: the andrews-wiater issue of toothpick, lisbon and the orcas islands; the one-off streets and roads edited by kit robinson, "the dwelling place: 9 poets" feature in alcherringa, and the none of the above anthology edited by michael lally. all followed by a period of identification and collective energies (say, mid-1970s to mid-1980s), a certain amount of attention from the mainstream and academic press (mid-1980s to mid-1990s), and a present period of dispersal or dissemination.

so no, i don't think we are too close: we are some 30-35 years from those originary moments. the narratives continue to be written...

allbests,
tom orange

On Mon, May 12, 2008 at 11:01 PM, POETICS automatic digest system

<[REDACTED]> wrote:

>

>

> Date: Mon, 12 May 2008 18:28:17 -0400

> From: ric carfagna <[REDACTED]>

> Subject: Poetry movements & history

>

> It's generally accepted that the LANGUAGE movement started in the early 70's

> with Bob Grenier's This magazine and then progressed from there.

> In a book I'm currently reading, the author states, and I quote:

>

> "But in art, a school once established normally deteriorates as it goes on.

> It achieves perfection in its kind with a startling burst of energy, a

> gesture

> too quick for the historian's eye to follow. He can never explain such a

> movement

> or tell us how exactly it happened. But once it is achieved, there is the

> melancholy

> certainty of a decline."

>

> How does this quote relate to the LANGUAGE school?

>

> Are we still too close in history to look back with objectivity;

> especially since most of the LANGUAGE poets are still going strong,

> be it LANGUAGE-centered poetry they're producing or not?

>

> And did the movement/school officially have an end?

>

> Ric

>

>

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323. **Daniel Kane**

Plagiarizing scholarly work on Stein - citation anyone?

Tue 13 May 2008

I'm not sure if this is appropriate for the list, but here goes anyway...an MA student where I work has recently been busted for plagiarizing three out of four essays on contemporary American poetry...literally word-for-word cut-and-paste

jobs from not-so-obscure journal articles and books. There is a fourth essay, however, that I'm positive has also been plagiarized, but I can't find the source. Below please find a paragraph from the student's essay - if anyone recognizes where it came from, I'd be greatly indebted.

'Stein, as Eliot, acknowledges the implicit schisms differentiating past from present, previous from now, and with it, the indicative transmutation language necessarily must undergo to explain the world before that era's population. To do anything other, Stein might probably have argued, would be epistemologically dishonest. After all, she meant her work to mean, but to mean only those ideas won through her struggle with writing itself. As a poet, she was committed to exact representation of the object observed; she sought to avoid the intervention of remembered conventions, of constituted knowledge, and of Received Thinking, so that the object may exist as a precise mimetic artifact outside the metaphor and symbolism typical terminology would lead us to think of'.

all best,
--daniel

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324. **Jim Andrews**
dbCinema: color & brush

Tue 13 May 2008

a new dbCinema image series: <http://vispo.com/dbcinema/color1>

in the previous images, the dbCinema brushes have used other images as 'paint'. in the above images, the brushes just use color.

ja
<http://vispo.com>

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325. **Lee Spinks**
George Oppen: A Centenary Conference

Tue 13 May 2008

The Website for The George Oppen Centenary Conference to be held in Edinburgh between November 15-16 2008 is now live and available for registration:

<http://www.lifelong.ed.ac.uk/georgeoppen/>

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326. **amy k**

This Saturday -- 18 poets + a band

Tue 13 May 2008

Saturday, May 17th, 3-8pm

Doors 2:30 pm, \$6

Ana Bozicevic

John Coletti

Kate Greenstreet

Sarah Gridley

Katy Henriksen

Shannon Jonas

Jennifer Kronovet

Mark Lamoureux

Timothy Liu

Chris Martin

Jess Mynes

Cate Peebles

Christopher Rizzo

Matthew Rohrer

Frank Sherlock

Joanna Sondheim

Shanxing Wang

Rebecca Wolff

& music from

The Hadacol

Hosted by Cannibal, Saltgrass, Harp & Altar, & Tight

East Coast Aliens

216 Franklin St

(btwn. Green & Huron)

Greenpoint, Brooklyn

G to Greenpoint Ave (exit at India St)

B61/B43/B42

Ana Bozicevic moved to NYC from Croatia in 1997. She's the author of chapbooks *Document* (Octopus Books, 2007) and *Morning News* (Kitchen Press, 2006). Look for her recent work in *Denver Quarterly*, *Saltgrass*, *Hotel Amerika*, *absent*, *The New York Quarterly*, *Bat City Review*, *MiPOesias*, *Octopus Magazine* and *The Portable Boog Reader 2: An Anthology of NYC Poetry*. Ana co-edits *RealPoetik*.

John Coletti is the author of *The New Normalcy* (BoogLit 2002), *Physical Kind* (Yo-Yo-Labs 2005), and *Street Debris* (Fell Swoop 2005), a collaboration with poet Greg Fuchs with whom he also co-edits *Open 24 Hours Press*. He currently is the editor of *The Poetry Project Newsletter*.

Kate Greenstreet is the author of *case sensitive* (Ahsahta Press, 2006) and three chapbooks, *Learning the Language* (Etherdome Press, 2005), *Rushes* (above/ground press, 2007), and *This is why I hurt you* (Lame House Press, April 2008). Her second book, *The Last 4 Things*, will be out from Ahsahta in 2009. Her poems can be found in journals like *Cannibal*, *Fascicle*, and *Handsome*. New work is forthcoming in *Filling Station*, *Practice*, and *The Columbia Review*.

Sarah Gridley is Poet in Residence and a Lecturer in Creative Writing at Case Western Reserve University. She received an MFA in poetry from the University of Montana in 2000, where she was a Richard Hugo scholar and won the 1999 Merriam Frontier Award for excellence in creative writing. The University of California Press published her book *Weather Eye Open* in 2005. She has recently completed a new poetry manuscript, whose poems have appeared or are forthcoming in *Fourteen Hills*, *NEO*, *Harp & Altar*, *Crazy Horse*, *jubilat*, *Denver Quarterly*, *New American Writing*, and *Chicago Review*.

Katy Henriksen was born and raised in the Arkansas Ozarks. She is the design editor of the poetry journal *Cannibal*, which she creates with her husband Matt Henriksen in their tiny railroad apartment in Greenpoint, Brooklyn. She also helps run the Burning Chair Readings. Her music and culture writing may be found in *Venus Zine*, *The Brooklyn Rail*, *Paste*, *Publishers Weekly*, *Puremusic.com*, *Rust Buckle*, and elsewhere. Four of her poems are forthcoming in *Tight*.

Shannon Jonas is the author of *Compathy* (Cannibal Books, 2007) and lives in Kalamazoo, Michigan.

Jennifer Kronovet is the author of *Awayward* (BOA Editions, 2009), selected by Jean Valentine as the winner of the Poulin Prize. Kronovet is the co-founder and co-editor of *CIRCUMFERENCE*, a journal of poetry in translation. Her poems have appeared or are forthcoming in *Colorado Review*, *Harp & Altar*,

Ploughshares, A Public Space, and other journals. She was born and raised in New York City, and has lived in Chicago, St. Louis, and Beijing.

Mark Lamoureux is a poet, critic and translator who lives in Astoria, NY. His work has appeared in numerous publications, both in print and online. He is an associate editor for Fulcrum Annual. He is the author of three chapbooks: City/Temple (Ugly Duckling Presse, 2003), 29 Cheeseburgers (Pressed Wafer, 2004) and Film Poems (Katalanche Press, 2005).

Timothy Liu is the author of six books of poems, most recently For Dust Thou Art. Two new books are forthcoming, Bending the Mind Around the Dream's Blown Fuse (Talisman House, 2008) and Polytheogamy (Saturnalia Press, 2009). His journals and papers are archived in the Berg Collection at the New York Public Library. Liu is currently an Associate Professor at William Paterson University and on the Core Faculty at Bennington College's Writing Seminars; he lives in Manhattan.

Chris Martin is the author of American Music. His new book, Becoming Weather, is trying to become published. His newer book, On Song, is an ongoing investigation of song's ontological use from the Caveman Days until Tonight. He is the editor of Puppy Flowers, an online magazine of the arts, and resides near the Prospect Park Zoo with a beautiful lady and her cat.

Jess Mynes is the author of Birds for Example, Coltsfoot Insularity (a collaboration with Aaron Tieger), In(ex)teriors, and Full on Jabber (a collaboration with Christopher Rizzo). He is the editor of Fewer & Further Press. In 2008, his If and When (Katalanche Press), Sky Brightly Picked (Skysill Press), Recently Clouds, and a second edition of In(ex)teriors (Anchorite Press) will be published. He lives in Wendell, MA where he co curates a reading series, All Small Caps. His poems have appeared in numerous publications.

Cate Peebles lives in Brooklyn and works at the literary agency, Sobel Weber Associates, in Manhattan. Her poems have appeared in, or are forthcoming from, Tin House, Octopus, La Petite Zine, MiPOesias, Capgun, and others. She co-edits the on-line poetry magazine, Fou.

Christopher Rizzo is a writer and publisher who lives in New York. Over the years, his work has appeared in Art New England, The Cultural Society, Cannibal, Dusie, H_NGM_N, and Spell among other magazines. Christopher has also authored several chapbooks, such as Claire Obscure (Katalanche Press, 2005), Zing (Carve Editions, 2006), and The Breaks (Fewer & Further Press, 2006). Full on Jabber, a collaborative work written with poet Jess Mynes, was released by Martian Press in 2007. Christopher also edits Anchorite Press, an independent poetry publisher of innovative work. He is a doctoral candidate in English at the University at Albany.

Matthew Rohrer is the author of five books of poetry, most recently RISE UP, published by Wave Books. He teaches in the creative writing program at NYU and lives in Brooklyn.

Frank Sherlock is the co-author of the newly released Ready-to-Eat Individual with Brett Evans.

Joanna Sonndheim's chapbooks, The Fit and Thaumatrope, were published by Sona Books in 2004 and 2007, respectively. Recent work appears in Unsaid magazine.

Shanxing Wang was born in Jinzhong, Shanxi province, China, in 1965. He moved to the U.S. in 1991 to pursue a PhD in mechanical engineering at University of California at Berkeley. While an assistant professor of engineering at Rutgers University, he began taking writing courses at Rutgers and later the Poetry Project, and subsequently received a Zora Neale Hurston Scholarship to attend the summer writing program at Naropa University in Colorado in 2003. His first book Mad Science in Imperial City (Futurepoem Books, 2005) won the 2006 Asian American Literary Award for Poetry. His current thinking and struggling focuses on intersections of poetry/poetics with physics/mathematics, history, visual arts, and continental philosophy. He is also a competitive table tennis player and a table tennis coach. He lives and writes in Queens and he has a blog: <http://shanxingwang.blogspot.com>.

Rebecca Wolff is the author of Manderley, Figment, and The King (forthcoming 2009). She is the publisher and editor of Fence, Fence Books, and The Constant Critic, and is a fellow of the New York State Writers Institute, with which Fence is affiliated. She lives in Athens, New York.

--

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html>

Alias

<http://www.amyking.org>

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327. **Joshua Kotin**

Re: Plagiarizing scholarly work on Stein - citation anyone?

Tue 13 May 2008

Google Books!

page 196 of Charles Caramello's *Henry James, Gertrude Stein, and the Biographical Act*. U of North Carolina Press, 1996.

<http://books.google.com/books?id=CKJZAAAAMAAJ&q=%22to+avoid+the+intervention+of+remembered+conventions%22&dq=%22to+avoid+the+intervention+of+remembered+conventions%22&ei=daIpSP3eApHCyQSU-4mPCw&pgis=1>

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328. **Lisa Samuels**

Corrine Fitzpatrick and Lisa Samuels @ Zinc-TRS

Tue 13 May 2008

Dear Friends

In case you are in the New York City area this coming weekend - a swan song, for now, before turning Antipodean again.

Sunday, May 18 at the Zinc-TRS:

CORRINE FITZPATRICK & LISA SAMUELS

6:30 PM

Zinc Bar

90 West Houston (beneath the Barbie fur shop)

\$5 goes to the poets. If you don't have \$5, come anyway

Corrine Fitzpatrick is the author of a chapbook, **On Melody Dispatch** and a transcription project, **Zamboanguena** (pronounced Sahm - bwan - ghen - yah). She is the Program Coordinator of the The Poetry Project, and is about to start the grad writing program at Bard College. <<http://zinctrs.blogspot.com/www.modampo.blogspot.com>>

Lisa Samuels: her new poetry book, **The Invention of Culture**, is out with Shearsman Books. She is also the author of **The Seven Voices** (O Books 1998), **Paradise for Everyone** (Shearsman 2005), and several chapbooks, including **War Holdings** (Pavement Saw 2003). Her current projects include **Tomorrowland** (a book-length poem involved with postcolonialism and bodily transit), **Anti M** (an omitted prose book delirious with Americana), and **Modernism Is Not Enough** (critical essays on poetry and critical practice). Samuels is a visiting scholar in the Literary Arts Program at Brown University until June, when she returns to New Zealand, where she teaches literature and creative writing at The University of Auckland.

-----<<http://www.zinctrs.blogspot.com/>>

Need a map to the Zinc Bar?:

[http://maps.google.com/maps?](http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A)

[q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-](http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A)

[a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A](http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A)

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329. **Amanda Earl**

Re: dbCinema: color & brush

Tue 13 May 2008

this is incredible and beautiful. i am especially partial to 35. the texture is tasteable.

thank you for posting.

Amanda

At 08:35 AM 13/05/2008, you wrote:

>a new dbCinema image series: <http://vispo.com/dbcinema/color1>

>

>in the previous images, the dbCinema brushes have used other images as

>'paint'. in the above images, the brushes just use color.

>

>ja

><http://vispo.com>

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330. **steve russell**

Re: Weldon Kees

Tue 13 May 2008

Guilt by association. It's a form of literary McCarthyism. Kees was brilliant. Who cares what Gioia thinks? Without the nodd from Justice, it's unlikely that Gioia would have had an opinion. & Justice, by the way, was an excellent minor poet. He wasn't especially innovative, but he had a nice touch, and unlike, say, Richard Wilbur, he could ignore tradional forms and write some inventive lines. Still, giving the world Kees was D Js most lasting contribution.

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

From: Joel Lewis <[REDACTED]>

To: [REDACTED]

Sent: Monday, May 12, 2008 12:35:38 AM

Subject: Weldon Kees

I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List

Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger. Curious to speculate what would have happened if Kees decided to hang in there. By '57, the Black Mountains poets bean settling in san Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in san Francisco.

Joel

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331. **Dan Thomas-Glass**

Re: Weldon Kees

Tue 13 May 2008

Certainly McCarthyism, but not the way you mean it-- in the sense of which poets get pushed via the establishment. My point was about access, not quality-- which is to say, my argument was about the system, not the individual, as it was taken here. There are more than a few excellent minor poets-- poets less inclined to sonneteering than Kees, say-- who were not likewise anointed. What is _____ using our voices to say?

On Tue, May 13, 2008 at 9:08 AM, steve russell <[REDACTED]> wrote:

Guilt by association. It's a form of literary McCarthyism. Kees was brilliant. Who cares what Gioia thinks? Without the nodd from Justice, it's unlikely that Gioia would have had an opinion. & Justice, by the way, was an excellent minor poet. He wasn't especially innovative, but he had a nice touch, and unlike, say, Richard Wilbur, he could ignore tradional forms and write some inventive lines. Still, giving the world Kees was D Js most lasting contribution.

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To: [REDACTED]

Sent: Monday, May 12, 2008 12:35:38 AM

Subject: Weldon Kees

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Joel

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332. **Larry O. Dean**

Re: Weldon Kees

Tue 13 May 2008

I would agree re his brilliance, a point many here seem to either disagree with, or are tip-toeing around. It was Justice, in his intro to the collected edition who opined that Kees' work is best read in toto to properly gauge its cumulative power, and I used to agree. But, given time, I now feel most of his small body of work can be appreciated in single doses. Something about his overall tone -- which maybe Justice also called "apocalyptic" -- was not just ahead of its time, it was, and is palpably bitter, yet mordantly funny. I'm not sure a lot of "humanity" gets through, but I don't think Kees was that kind of poet.

He was also well-versed in many other areas: fiction, essays, painting, photography, music ... That restlessness alone contributes to a very sui generis individual.

steve russell writes:

Guilt by association. It's a form of literary McCarthyism. Kees was brilliant. Who cares what Gioia thinks? Without the nodd from Justice, it's unlikely that Gioia would have had an opinion. & Justice, by the way, was an excellent minor poet. He wasn't especially innovative, but he had a nice touch, and unlike, say, Richard

Wilbur, he could ignore traditional forms and write some inventive lines. Still, giving the world Kees was D J's most lasting contribution.

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

From: Joel Lewis <[REDACTED]>

To: [REDACTED]

Sent: Monday, May 12, 2008 12:35:38 AM

Subject: Weldon Kees

I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger. Curious to speculate what would have happened if Kees decided to hang in there. By '57, the Black Mountain poets began settling in San Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in San Francisco.

Joel

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333. **Joel Weishaus**

David Daniels has passed

Tue 13 May 2008

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

From: "David A Silva" <[REDACTED]>

To: "Joel Weishaus" <[REDACTED]>; "Regina Pinto" <[REDACTED]>

Sent: Tuesday, May 13, 2008 8:43 AM

Subject: David has passed

Hello folks

David passed peacefully early last evening. Thanks for keeping him in your thoughts.

Best -David

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334. **Dan Wilcox**

Walt Whitman Birthday Reading, May 31, Albany NY

Tue 13 May 2008

Celebrate the Birthday of
Walt Whitman

at the

Robert Burns Statue in Washington Park, Albany, NY

A reading of "Song of Myself"
by local poets & other citizens

Saturday, May 31, 2008

6:00 PM

rain or shine

(bring something to sit on)

free

Sign-up to read at the event
or email: [REDACTED]

presented by the Poetry Motel Foundation
& the Hudson Valley Writers Guild

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335. **Anny Ballardini**

Re: Shakespeare

Tue 13 May 2008

A great post.

On Mon, May 12, 2008 at 2:22 PM, Barry Schwabsky <
[REDACTED]> wrote:

I'd like to point out the current issue of the London Review of Books contains--along with a wild and witty poem by our own Wystan Curnow--an unusually good essay on Shakespearesonnets, by Barbara Everett (whose writing I had not previously been aware of). Unfortunately it is only available online to subscribers but it is worth seeking out the print edition. "These poems are both anonymous and individual. They are both easy and difficult.... The Sonnets seek to move through and beyond the whole utilitarianism of the Tudor ethos, the concept of goodness as use, as profit, which unites the Elizabethan farmyard to the guild and the court: to

find an innate metaphysic in human love itself...Such stability as these poems achieve depends on a voice, and the partial animation of an always peripheral fiction: more precisely, on the depth of interior feeling with which that fiction of relationship takes on life, is proved true. But that 'truth' is as hard to analyse as it is original. Led to read the story as autobiography, we search in vain for dependable data. Unlike other sonneteers, Shakespeare nowhere names his beloved, except just conceivably in the early and punning 145, which may name Hathaway ("I hate" from hate away she threw'). Comparably, the poet evokes the passing of time brilliantly, and yet gives not a single hint of a date in the whole sequence....The sonnets are beginning to be intense love poems; by 'love' they mean the tired horse trudging on and groaning at the goad, actors forgetting their lines, death-bells ringing in the churches of the City, stone lions and sea waves, poisons and medicines, ruined chapels and winter trees, music being played by a loved and hated woman, obsession and infidelity and tenderness and time always passing. And because the medium and only centre is the experiencing self, they relate love also to the hand writing and the eye reading."

--

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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336. **David Chirot**

Robert Rauschenberg, prolific American artist, dies at 82 - International Herald Tribune

Tue 13 May 2008

<http://www.iht.com/articles/2008/05/13/america/obit.php>

this show a way to see (rather than to say, for me)--

<<http://www.iht.com/articles/2008/05/13/america/obit.php>>

The Metropolitan Museum of Art - Special Exhibitions: Robert Rauschenberg:

Combines<[http://www.facebook.com/share_redirect.php?](http://www.facebook.com/share_redirect.php?h=4891df7fe1e810a5b22ff3c47a85c11e&url=http%3A%2F%2Fwww.metmuseum.org%2Fspecial%2FRauschenberg%2Fimages.asp&sid=13972893333)

[h=4891df7fe1e810a5b22ff3c47a85c11e&url=http%3A%2F%2Fwww.metmuseum.org%2Fspecial%2FRauschenberg%2Fimages.asp&sid=13972893333](http://www.facebook.com/share_redirect.php?h=4891df7fe1e810a5b22ff3c47a85c11e&url=http%3A%2F%2Fwww.metmuseum.org%2Fspecial%2FRauschenberg%2Fimages.asp&sid=13972893333)>

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%2Fwww.metmuseum.org%2Fspecial%2FRauschenberg
%2Fimages.asp&sid=1397289333>

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337. **Kimmelman, Burt**

NYC Reading (Menashe, Curley, Kimmelman) This Sunday

Tue 13 May 2008

Jon Curley, Burt Kimmelman, and Samuel Menashe
will be reading from their poetry this Sunday
- the latest installment of The Phoenix Reading Series.

When:

5 PM

Sunday, May 18, 2008

Where:

Bengal Curry

65 West Broadway

Tribeca, Manhattan, New York City

Open Reading follows.

By subway:

1, 2, 3, A, C, and E trains to Chambers Street.

About the Featured Readers:

Jon Curley is a poet and critic living in New Ark, New Jersey. His chapbook, *WITH THIS SINKING WORLD*, is due out from the Cultural Society this summer.

Burt Kimmelman has published five collections of poetry - *Musaics* (1992), *First Life* (2000), *The Pond at Cape May Point* (2002), a collaboration with the painter Fred Caruso, *Somehow* (2005), and *There Are Words* (2007); his volume of poems titled *As If Free* is forthcoming in 2009. He is also the author of two book-length literary studies: *The "Winter Mind": William Bronk and American Letters* (1998); and, *The Poetics of Authorship in the Later Middle Ages* (1996). And he edited *The Facts on File Companion to 20th-Century American Poetry* (2005)

Samuel Menashe is the author of numerous collections of poetry, published in both the United States and England: *New and Selected Poems* (The Library of America, 2005), *The Niche Narrows: New and Selected Poems* (Talisman House, 2000), *Collected Poems* (National Poetry Foundation, 1986), and *No*

Jerusalem But This (October House, 1971), and others. Poetry magazine in Chicago awarded Menashe its first Neglected Masters award, which entailed publication of a book of selected poems by the Library of America. This volume, edited by Christopher Ricks, appeared in 2005 on the occasion of the poet's 80th birthday, and was widely praised.

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338. **David Chirot**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Tue 13 May 2008

Dear Alison and Murat--

Thank you for your comments and questions regarding emotionalism and conceptual framings of acts of violence and death.

In the film *Battle of Chile*, there is a sequence shot by a cameraman--who is hit and killed while filming. the camera suddenly flies about, with random images recorded until it comes to a stop in the street. There are also on line a good deal of footage that is being shot just as the cameraman is killed, filming the very weapon being fired or launched as he is about to die from the incoming projectile. Despite the markings on Journalists' cars and clothing, there are more of them being killed all the time.

To record events in which death is involved may turn into the filming of one's swiftly approaching end, as the camera registers and continues to, while the human eyes--have ceased to.

Earlier this year I was walking down the street from where I live to go two blocks to get a package of smokes. I heard the tell tale "pop!! pop!!" of a gun and turned to see a man falling to the ground about thirty or so feet away. Two men with their backs to me were running off.

About five minutes later I was walking back from the store and the body was just lying there. The police hadn't been called yet and no one had stopped to take a look at the corpse, though a few persons were also walking to and fro to the store or their cars.

Since the likelihood is that it is a drug killing, no one wants to get too close, to avoid any contact with officers or neighbors until the crime scene is examined and the body taken away.

Sometimes it is as though people need to wait to have such events brought to them via at least one of any number of media before registering it as being something terrible that has happened. In that interval between registering the

live event--of death--and the later hearing the emotionalized and sensationalized reporting of it, there is a calm, like the eye of a storm. It is as though to get emotional about it at the time is to open the doors through which one may invite death in oneself. If the doors are shut for a while, death passes on. Then one may indulge in some borrowed pre-packaged emotions--if one so chooses. Or, to "act them out" like a method actor, dredging up one's memories that bear a relation to the events. Or, if the dead person is close to one--

Perhaps in the awareness which keeps one alive, there is no room to allow for the intrusion of emotions. At least not until one is away from the scene. And even then, one begins to wonder about oneself--if to many things have made such events more "factual" than "real" in a sense. The distancing that has been created through time--to reframe close-ups as something else, something to be "frozen" or "captured" and left behind, an old abandoned photo yellowing and rotting away. To dwell too long on the image of death--or, not being able to rid oneself of it, what to do with it?

"I cant' seem to shake off this feeling--"

"Nature is a haunted house, and art one that tries to be," Emily Dickinson wrote. Perhaps in that trying to be haunted, art sets to work to create those things which will elicit the effects and after effects of a "haunting," of "being haunted."

"All the worlds a stage," in Shakespeare's understanding of this--a "play house" haunted by the effects of art--????

Yet the effects that the "trying to be haunted" works towards in its creative endeavors--- do they then become "real" when experienced no longer by "actors" but by "real persons in the audience?"

Does the "false" then create the "real"--as forged letters helped to create the Iraq War, and as a "real or not" dog, artist and art event--cause "real emotions" and words to flow--

And in turn those "real emotions and words"--begin to create both "real after effects" in the world--and in turn as these now "real effects" are reframed and reused as the materials taken back into the making of a further art, a further "falseness" with yet new effects to be imparted in order to cause the sense of things and people and events as being "haunted" . . . provoking a "haunting sensation" which turns into a further "reality"--

In Goebbels' Diaries, during the final weeks and days of Hitler's life in the ever more desperately hallucinatory world of his bunker, Goebbels records that the Fuhrer spoke of an attack on New York City's skyscrapers as the ultimate psychological blow to the American psyche.

The first jets with longer range capabilities were being constructed in prototypes at the time, and Hitler speculated that a long range jet could traverse the Atlantic, fly over NYC dropping bombs on the sky scrapers and the canyon like streets among them, and, its high speeds making it impossible to shoot down by American planes of the time, head South East to the Caribbean islands. There, the jet with its fuel almost spent could be landed in the waters and the crew picked up by waiting submarines.

Hitler reasoned, according to Goebbels, that the Americans, so efficient in fire bombing and massive carpet bombings, themselves would have no stomach or psychological strength of will if bombed themselves. A single mission such as the envisioned one could bring the entire country to its knees. To attack the skyscrapers of New York, literalized symbols of America's "towering" over the rest of the world, would be far more crushing than even the attack on Pearl Harbor.

Murat--do you know the film by Georges Franju *Le Sang des Bêtes*--it's a harrowing and dreamlike documentary of what happens inside an abattoir. (Franju also made the extraordinary film *Les Yeux sans visage*--Eyes without a Face.)

There was at the fringes of Arles, where my family lived then, a huge abattoir, blank walled and from which ran in gutters along a walk way the blood that had escaped cleaning up inside. As one approached, there were sounds of some sorts of machines coming muffled through the aging and ill repaired walls. Nearly all the paint of a once bright sign had peeled away steadily through time in the powerful summer suns and the seasonal Mistral winds. All that was left were fragments creating the effect of a mosaic missing a great many tiles. Strips and blotched areas of fading once garish reds and blues clung to the eroding, pock marked surfaces. The building itself looked as doomed as the animals within, ready to collapse at any moment among the blood filled gutters.

These gutters ran with a very thick blood, filled with bits and pieces of bones and gristle, tiny chips of raw meat. The overpowering smell of it filled the air, thickening it to the point of a near strangling coagulation. In some areas furthest from the abattoir, the mixing of bloods of different animals created an ever thickening paint bearing a great variety of hues of red. Towards the very end, the flows had turned into what looked like clays, having absorbed dust and dirt in their journey down the gutters. The dark clay-like areas were dotted with brighter, still relatively viscous ones, which had ridden on the surfaces of the thicker blood below. These looked like paint squeezed from a tube.

Above the flows swarmed very large swollen black flies, and, higher up, the wheeling of birds who from time to time alighted on the battered concrete and gravel walk way to peck at the blood.

It turned out that only employees were allowed to enter the abattoir itself--they and the animals who were led in from the other side, out of view, through a gang way maze of fences that kept them from prying eyes.

A few years later, I was locked in a cell like a standup coffin in Paris. At the base of the thick door was a small gutter to carry away urine and feces. There was a small barred window at roughly eye level.

An officer of the paramilitary CRS looked in at me and said--watch the gutter closely.

Some men I couldn't see and who made barely any sounds themselves, proceeded to methodically torture and murder the man in the next cell. A small stream of blood flowed in the gutter, mixing with the stains of urine and feces.

An abattoir for humans, I remember thinking. Only here the gutter doesn't carry the blood outdoors, to be among the flies and birds, the sun, the wind. One wondered vaguely what happened to it. Was someone else perhaps forced to drink it? Or maybe these butchers did . . . And what of the dead body? Was it perhaps served up in here as choice steaks? Ground up to make sausages for the prisoners or guards? Or dumped in a hole someplace for the worms to consume?

Worms in turn eaten by birds who may be eaten at some point along the food chain by humans . . .

The Leaves of Grass that are the tongues of the dead--Leaves of a book--I remember with a friend going by bus to a very small arena in I can't recall what town to see a Corrida. At the time in Arles, which has the third largest coliseum built by the Romans, there were held many Corridas and other, non-violent bull sports dating back to the Greek colonization of the area.

The bulls and bullfighters are not allowed to be French; only Spaniards and Spanish bulls were permitted by law. It was rumored that sometimes Gypsies posing as Spaniards would be involved in Corridas such as this one, at which the officials in charge of keeping the laws had a shady air about them. This shadiness prompted many of the older Provencal people to claim they were Corsicans from Marseilles, not at all locals.

El Cordobes was an immense star at this time. He looked like a movie star, had a Romantic life story, and with his long hair had become the first "hip" toreador, kind of the Elvis of bullfighting. El Cordobes had made Corridas very popular among young people who not long before thought they were just for the old people, a ritual of nostalgia rather than the present. The crowd that day was about half teenagers and younger kids, passing cigarettes around and talking

non-stop, hoping to see something truly dramatic, larger than life, even in this sad dump. After all, El Cordobes had started from the bottom--

This Corrida, held in a tiny dusty and blood reeking arena that seemed to be more suitable for a small traveling circus, included at one point a very young toreador. One look at this man and the crowd started murmuring--oh no! This poor guy was not at all equipped to face a bull, even the smaller bulls being used that day. He bore the aura of deadly misfortune about him, a ragged shroud obscuring his pitiful cheap toreador's suit.

Very soon into the ritual, the man, very young and tubercular looking, with a face eerily reminiscent of Lautreamont's, was badly gored and hauled out on a stretcher. The bull, meanwhile was hauled off and executed outside the arena. Its body along with the badly gored horses of the picadors who had also been executed--scrawny horses, the bottom of the barrel so to speak---were loaded into a small van bearing the name of a local butcher.

(Bulls balls were a local speciality, and everyone ate horsemeat a few times a week.)

My friend and I with a raucous bunch of raggedy kids were leaning over the low wall at the top of the arena and yelling, as the pale and bloody toreador's body on the flimsy stretcher was shoved into another small van----"If he dies, is he for sale also? How much for 500 gms, eh? less than the bull and more than the horses?"

The traditional sausage of Arles is made with donkey meat, so it was a big deal among the citizens when the French TV made a special from I think a Giono story about a donkey and it was filmed nearby. It was around this time, just a bit later, that the Bresson film *Au Hasard Balthazar* came to town. My sister and I went to see it--we had seen the Bresson *Pickpocket* film and also *Mouchette* at La Maison des Jeunes, the young people's club and were big fans.

This is the last Bresson film in which the Jansenist Moment of Grace comes to a character--and this time, it comes to the donkey, as the people have turned so far from any sense or reach of Grace. The old Provencal gentleman sitting next to us said at the end, Ah! What a film! This director understands why we eat the donkey--it is blessed by God. When we eat, Grace comes into us.

A few years later, in Vermont, my mother had decided to make her own boudin (Quebecois blood sausage) rather than buying it from the butcher who made his own at the General Store.

A friend of mine arrived one sunny morning with in his back trunk several huge plastic containers of pork blood. He opened one to show my mother that the blood was fresh--and she begin vomiting, very violently, for some time.

So much for making her own boudin!! The boudin making butcher hadn't lost a customer after all. She had no idea what to do with all the blood, so my brother and I took the containers and made the rounds of lawns in the village of people whom we deemed worthy, and poured great gushing flows out on their good sized properties.

Not long after, the howls of packs of dogs running from one place to the next to lick up the blood in a mass frenzy ripped open the quiet day. And soon after the telephone started ringing, it being a small village and news, or suspicions, traveling fast.

What is one "to make of such things?"

One follows the bloody lines of the train of associations through time and space, mixing with dirt and dust, with gravel and urine, consumed by dogs and humans alike in the form of "blood sausages" and "blood soaked lawns." The blood may "run hot and cold," or "freeze" or "boil" depending on the emotionalism involved, on the language with which one may choose to present these events with, these events which also transform themselves into clay and paint, and become suggestive of other ways of putting blood to use.

And blood itself via transfusions that are contaminated, may be the living bearer of death.

Or for the vampyre, the living flow of the unliving's endless addict-like cravings--

Life and death haunting one another in the vein's blue flows or the red splatterings of spilled and flying blood--

Which can be "read" by experts to determine one more piece of evidence in reconstructing a crime, an accident, an "after effect"haunting a moment of violence--or not--simply a trying to be haunting as what is the last traces of an existence which is "read" in "red" and so turned into the writing of the reports of the "case."

And is that "the end of it, case closed," or simply the creation of an effect that endures as a "cold case file" until reopened at a later date--to create a whole new chain of after effects--become again a "hot tip" or "ongoing investigation"---

An "ongoing investigation," then, into these "haunting questions"--

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339. **Charlotte Mandel**
Rauschenberg poem tribute

Tue 13 May 2008

Friends, Not because it's a great poem but because his work was an uplift for me from the earliest times of encounter, I list my poem published online in poemeleon's ekphrastic issue "Rauschenberg's Goat":
<http://www.poemeleon.org/rauschenbergs-goat>

rip, RR
Charlotte

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340. **steve russell**
Re: Weldon Kees

Tue 13 May 2008

read a little Harold Bloom or too much Harold Bloom and bad stuff starts to rub off

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Monday, May 12, 2008 3:53:26 PM

Subject: Re: Weldon Kees

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"

<[REDACTED]> writes:

> I agree re Kees. A good bio, Vanished Act, appeared a few years back.

> The

> short stories and posthumous novel, Fall Quarter, are well worth

> reading

> too.

>

> steve russell writes:

>

> > I wish someone would start a Weldon Kees discussion. I won't cuz

> the topic won't get attention. Still, the late Donald Justice, a

> very good minor poet, discovered and introduced Kees as one of the

> most important poets of his generation. Without Justice, Kees (his

> work) would have been forgotten. & that is as sad as the man's

> apparent suicide.

>
>
>

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341. **ixnay press**
Arielle Greenberg address?

Tue 13 May 2008

Hello,

I'm looking for an email address for Arielle Greenberg. Back channel? Thanks,

Chris McCreary / co-editor, ixnaypress



www.ixnaypress.com

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342. **mIEKAL aND**
PDF of _Xerolage 34 - David Daniels_ online

Tue 13 May 2008

David was one coolcat. I had the pleasure to meet him & the privilege to publish some of his work. This is one of my favorite things he's done.

Download the pdf:

http://xexoxial.org/is/xerolage34/by/david_daniels

Print version also available for \$7 postpaid.

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343. **jkrick**
Paul Blackburn Page Announced

Wed 14 May 2008

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poet Paul Blackburn.</span></font>
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Please join us in celebrating the work of Paul
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344. **Jennifer Karmin**
Red Rover Series: Thursday in Chicago

Wed 14 May 2008

Red Rover Series
{readings that play with reading}

Experiment #21:
Numberrelation
an evening of relationality

Featuring:
Miranda Mellis
Sarah Rosenthal

THURSDAY, MAY 15
8:30pm

NEW LOCATION at the Division Street Dance Loft
735 W. Division St, 3rd floor
in the Work House building -- Chicago, IL
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm
suggested donation \$4
doors lock at 8:45pm

MIRANDA MELLIS is the author of *The Revisionist* (Calamari Press) and an editor at *The Encyclopedia Project*. Her work has appeared in various publications including *Tin House*, *Harper's*, *McSweeney's* and *Post Road*. She teaches at the California College of the Arts.

SARAH ROSENTHAL is the author of *How I Wrote This Story* (Margin to Margin, 2001), *sitings* (a+bend, 2000), *not-chicago* (Melodeon, 1998), and *Manhattan* (Spuyten Duyvil, forthcoming). Her poetry, fiction, reviews, essays, and interviews have appeared in numerous journals including *How(2)*, *Bird Dog*, *Fence*, *Lungfull*, *Denver Quarterly*, and *Boston Review*. Her poetry has been anthologized in *Bay Poetics* (Faux Press, 2006), *The Other Side of the Postcard* (City Lights, 2005), and *hinge* (Crack Press, 2002).

Sarah has created a commissioned, multimedia installation based on her poetry for the San Francisco Exploratorium Museum. She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a grant-supported writing residency at the Vermont Studio Center. Her collection of interviews with Bay Area writers, *A Community Writing Itself*, is currently being considered by several publishers. She writes curricula on writing and reading for the Developmental Studies Center, a nonprofit publishing house, and teaches creative writing at San Francisco State University.

RED ROVER SERIES is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [REDACTED].

The schedule for upcoming events is listed at
<http://groups.yahoo.com/group/redroverseries>.

COMING UP

June 7 - Judith Goldman & Lily Robert-Foley

FALL 2008

Ira S. Murfin & Marisa Plumb

Authors from the Encyclopedia Project, vol. 2

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345. **Jim Andrews**

Re: David Daniels has passed

Wed 14 May 2008

Hello folks

*David passed peacefully early last evening. Thanks for keeping
him in your
thoughts.*

Best -David

He was light about it all, but he was long-term serious about his work as a poet. He has been using the PDF very well for years. The books he prints on his own of his work in PDF are amazing. Well produced and of course written with the humour, passion and shapeliness that is his own.

His Web site <http://thegatesofparadise.com> has been important to his work. His work is situated between print and the net in an unusual way. He was one of the first deeply print-oriented poets to work out a real modus involving the net, to work with both in a significantly artistic way. It wasn't simply a means of distribution and community for him, though it was that as well. His PDFs are readable on a computer screen. You can't say that with any justice about most PDF's. His work profits from the zoom, for instance, the ability to put your nose into the PDF and read it not only line by line but as a media entity.

His dignity and humanity. And his devotion to creating storyful, poetically complex work that can be apprehended from multiple perspectives. Its connectedness.

I am very sorry to see him go.

But I trust his work will be around for a long time.

Does anyone know what is going to happen with his Web site?

ja

<http://vispo.com>

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346. **Aryanil Mukherjee**
50th Anniversary of A Coney Island of the Mind
Wed 14 May 2008

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti, this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a great book no doubt, an truly evergreen book of poems, the most sold poetry book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.

Aryanil

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347. **teersteeg**
Rauschenberg
Wed 14 May 2008

Interesting quote from Rauschenberg (from obit. on Artforum):

"Screwing things up is a virtue," Rauschenberg said when he was seventy-four. "Being correct is never the point. I have an almost fanatically correct assistant, and by the time she respells my words and corrects my punctuation, I can't read what I wrote. Being right can stop all the momentum of a very interesting idea."

bruno

Cape Cod

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348. **James T Sherry**
TOMORROW Thursday, 6pm: Book Party @ Max Protetch for Poetry Community
Wed 14 May 2008

—

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349. **Joel Lewis**

Re: 50th Anniversary of *A Coney Island of the Mind*

Wed 14 May 2008

The 50th anniv. edition --the first time Coney Island has ever been in hardback I believe--includes a CD of LF reading from the book, including the "Poetry in the Cellar" readings made in late 50s that has LF backed up by jazz group. Had the LP as a college student, whose flipside included Kenneth Rexroth reading "Thou Shall Not Kill" w/ jazz combo -- this poem was long considered a precursor to Howl, until AG started managing his own critical apparatus and expunged mention of Rexroth's influence (see the Annotated Howl).

Go to any open reading or small town reading scene & you hear LF's influence. He's sort of the part of the pantheon of "unfashionable" poets who still have a reading audience -- Edgar Arlington Robinson, cummings, Patchen and Millay come to mind. Of the latter, I recall an interview w/ Millay's sister, who at the time ran Spindletop --her sister's home in Columbia Cty, NY -- as a writer's colony that provided space and meals for no fee. "Does it bother you that no one reads your sister's poems?" the reporter asked. "Well somebody must be," replied the sister, "because this operation is paid entirely through her royalty checks."

joel lewis

On Wed, May 14, 2008 at 8:18 AM, Aryanil Mukherjee <[REDACTED]> wrote:

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti, this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a great book no doubt, an truly evergreen book of poems, the most sold poetry book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.

Aryanil

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350. **Gerald Schwartz**

Re: 50th Anniversary of *A Coney Island of the Mind*

Wed 14 May 2008

Thank you for the remembrance:

takes me back

thru the crape paper

and the stucco'd electricty

and the boardwalk of seance'd

thrills beyond

Gerald S.

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti,

this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a

great book no doubt, an truly evergreen book of poems, the most sold poetry

book in English language in the 20th century by a living poet, still enthalls with its rusty musings like a landscape with ancient windmills.

Aryanil

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351. **amy king**

Resignation --and-- The Stain of Poetry: A Reading Series

Wed 14 May 2008

Dear Poets and Friends,

After two plus years as editor of MiPOesias, I have finally decided to concentrate on other projects, but not without noting that it has been a very fun gig -- thanks to the hard work of MiPO's publisher, Didi Menendez, I've been able to showcase lots of poets' work that I love and meet so many nice folks, both virtually and in "real life", many who are members of this very list. Thanks to all of you who sent such excellent work my way and allowed it to appear on MiPO!

The reading series will carry on under a new name: The Stain of Poetry: A Reading Series [<http://thestainofpoetry.wordpress.com/>]

We have a stellar line-up for Friday, May 30th @ 7 p.m. --

May 30th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

**** Stein, Marks, Edmiston, Klassnik, and Peterson ****

Leigh Stein is the author of many chapbooks, including *How to Mend a Broken Heart with Vengeance* (Dancing Girl Press, June '08). Other work has appeared, or is forthcoming, in *Bat City Review*, *h-ngm-n*, *Diagram*, *No Tell Motel*, and *MiPOesias*. Originally from Chicago and briefly in Albuquerque, she now lives in Brooklyn and works for a comic book publisher. Justin Marks' latest chapbook is *[Summer insular]* (Horse Less Press, 2007). His poems have recently appeared in *Cannibal*, *Soft Targets*, *Tarpaulin Sky* and the *Bedside Guide to No Tell Motel - Second Floor*, and are forthcoming in *Handsome*, the *New York Quarterly* and *Wildlife Poetry Magazine*. He is the founder and Editor of *Kitchen Press Chapbooks* and lives in New York City.

Will Edmiston's poems have appeared in *The Tiny*, *Mipo* and *Lungfull!*. Most recently he did a book collaboration entitled "Greetings & Salutations" with a Parsons Communication Design class.

Tim Peterson is the author of SINCE I MOVED IN, which received the Gil Ott Award from Chax Press. Tim lives in Brooklyn, edits EOAGH: A Journal of the Arts, and curates a portion of the Segue Reading Series in New York. Photo by Stacy Szymaszek.

Rauan (Ron) Klassnik was born in Johannesburg, South Africa. After moving to Dallas and then dropping out of college he traded sports and gaming cards, beanie babies, pogs and memorabilia. He now spends most of his time down in Mexico with his wife Edith where, besides writing, he plays around with the family birds and dogs. His poems have appeared in many print and on-line journals including The Mississippi Review, The North American Review, No Tell Motel, MiPoesias, Sentence, Handsome, Pilot Poetry, Sleepingfish and others. His debut book of poems, "Holy Land" released April 1st from Black Ocean Press.

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/ [REDACTED]
www.stainbar.com

I hope that you will join us!

Cheers,

Amy

--

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html>

Alias

<http://www.amyking.org>

<http://www.amyking.org>

<http://demonoide.org>

<http://redherring.us>

<http://poetryexperiment.com>

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352. **Aryanil Mukherjee**

Re: 50th Anniversary of A Coney Island of the Mind

Wed 14 May 2008

The book also does bring back memories of Jacques Prévert...

An excerpt from my 2005 interview of Lawrence Ferlinghetti
(<http://www.kaurab.com/english/interviews/ferlinghetti.html>)

AM: Going back to your formative years, between your Sorbonne days and the time you wrote "A Coney Island of the Mind" (the most widely sold book on contemporary poetry in the United States in the last century), what or who did you derive your early inspiration from?

LF: Well, that is difficult to answer...see, I read a lot during those early years. I read Baudelaire when I was 14. A lot of the great European poets.

AM: While you were in France during your early years, before you wrote A Coney Island of the Mind, you translated Jacques Prévert. I have read your preface to that book (Paroles, by Jacques Prévert, translated into english by Lawrence Ferlinghetti)where you.....

LF: Oh, yes. Prévert did have an influence on me. A major influence. I would even say that Jacques Prévert did influence A Coney Island of the Mind too.

Aryanil

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

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

Behalf Of Aryanil Mukherjee

Sent: Wednesday, May 14, 2008 8:19 AM

To: ██████████

Subject: 50th Anniversary of A Coney Island of the Mind

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti, this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a great book no doubt, an truly evergreen book of poems, the most sold poetry book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.

Aryanil

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353. **Sara Wintz**
nyc last call reading!
Wed 14 May 2008

hey!

i'm reading at the poetry project! on

monday, may 19th

at 8:00pm

with diana hamilton, will morris, and hannah zeavin

with intros from kim rosenfield, todd colby, rachel levitsky, and mac

wellman

come as you are.

hope to see you there,

xx sara

Monday, 8:00 pm Diana Hamilton introduced by *Kim Rosenfield*: *Diana Hamilton* is the editor of *The Minetta Review* and an intern at the Poetry Project. She has a Zoo, which can be viewed at [forcefulfriendlyactivity.blogspot.com](http://www.forcefulfriendlyactivity.blogspot.com)<<http://www.forcefulfriendlyactivity.blogspot.com>>. Other work is forthcoming at Mid Rib Poetry <<http://www.midribpoetry.com/>>. Will Morris introduced by *Todd Colby*: *Will Morris* is a Brooklyn based English poet/performer. He publishes & distributes his own chapbooks, including the new *Invisible Summer* & performs his work around NYC as a member of the band White Trenches. sara wintz introduced by *Rachel Levitsky*: S*ara Wintz* is lead singer of the pretty panicks press, a small press printing compositions, articles, and artwork materials related to rock and roll music, and co publisher of ::the press gang::, which prints work by established and emerging avant writers. her work has been published in *shampoo, ecopoetics, cricket online review*, and *canwehaveourballback*. Hannah Zeavin introduced by *Mac Wellman*: *Hannah Zeavin*'s forthcoming book, *Two-way Transatlantic Radio Broadcast*, is coming out on Hanging Loose Press/Scholastic in fall 2008. She's the recipient of the Allen G. Ross Memorial Mentorship Award.

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354. **St. Thomasino**
Two for Mathematical Poetry
Wed 14 May 2008

Two for mathematical poetry

brought to you by Gregory Vincent St. Thomasino --

Interviewed: Kaz Maslanka, mathematical poet and polyartist on his life, background, on being a genius and on mathematical poetry, polyaesthetics, and the mathematical poetic aesthetic:

<http://www.wordforword.info/vol13/maslanka.htm>

Essay: On Bob Grumman's Mathemaku and on Mathematical Poetry Generally:

<http://www.wordforword.info/vol13/gvst.htm>

Two for mathematical poetry
brought to you by Gregory Vincent St. Thomasino

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355. **David Chirot**

Larousse Offers Online Encyclopedia - "Standard Operating Procedure" Book--New York Times

Wed 14 May 2008

Subject: Larousse Offers Online Encyclopedia - New York Times

<[REDACTED]>

http://www.nytimes.com/2008/05/14/arts/14arts-LAROUSSEOFFE_BRF.html?ref=arts---

Arts, Briefly

Larousse Offers Online Encyclopedia

Compiled by LAWRENCE VAN

GELDER<http://topics.nytimes.com/top/reference/timestopics/people/g/lawrence_van_gelder/index.html?inline=nyt-per>

Published: May 14, 2008

Wikipedia<<http://topics.nytimes.com/top/news/business/companies/wikipedia/index.html?inline=nyt-org>>got a new rival on Tuesday, when the French publisher Larousse introduced an online French-language encyclopedia inviting users to contribute content and offering free access to its dictionary, Agence France-Presse reported. But larousse.fr said its contributors, unlike Wikipedia's, would be identified. "People are more and more used to this abundance and are able to distinguish between reference articles and those expressing a point of view," said Line Karoubi, the assistant director for dictionaries and encyclopedia at Larousse. In 'Standard Operating Procedure,' Philip Gourevitch and Errol Morris Look at How Abu Ghraib Became the Anything-Goes Prison - New York Times

http://www.nytimes.com/2008/05/14/books/14kaku.html?_r=1&ref=arts&oref=slogin

This is review/article of the book to accompany the film, with links to other pieces about it, and by Erroll Morris

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356. **Joel Weishaus**

Re: 50th Anniversary of A Coney Island of the Mind

Wed 14 May 2008

"A Coney Island of the Mind" meant much to my friends and I--poets and painters alike--when we were beginning, in Brooklyn. It was an original voice among an amazing movement of original voices. That his work never reached further doesn't matter. This book alone announced an exceptional life and bodhisattvic career.

-Joel

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

From: "Aryanil Mukherjee" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, May 14, 2008 5:18 AM

Subject: 50th Anniversary of A Coney Island of the Mind

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti, this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a great book no doubt, an truly evergreen book of poems, the most sold poetry book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.

Aryanil

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357. **Sarah Sarai**

Re: Remembering Mothers--

Wed 14 May 2008

Many days behind the eight-ball in responding...but I enjoyed David's Mothers Day post, signed off and now I see there were responses. I didn't see him posing an either/or but instead protesting the sometimes unevenness of our loyalties and affections. If we, qua humans, didn't have perplexing loyalties and

affections, we, qua poets, would have little to write about. Nonetheless.. if I'd posted this three days ago I might have commented on how agonizing it is to see cruelty to the helpless, to see a parent be cruel to a kid or to see anyone, absolutely anyone, be cruel to an animal...I'd have said that feels worse than anything. But I just read the 1st paragraph, available online at the NY Times book review, of 'Standard Operating Procedure' By PHILIP GOUREVITCH and ERROL MORRIS: the description of Abu Ghraib tortures under Saddam {now making preparations to greet 1st-world leaders slated to join him in Hell, albeit after too-long retirement years in Texas and other suburbs of Hell Central} and I agree, I hope with Amy and I guess with David {I definitely agree with myself—I support myself fully and cheerfully in agreeing with myself and may even follow this up with a posting in which I agree with Sarah Sarai} that it all sucks.

PS: There's a big national uptick in consumer spending on pet-related stuffs, and no big national uptick in help for the homeless or children in the foster care system. I'm not saying one is more important than the other. I think we are a really lonely country.

The above has to do with poetry. I have to examine my heart so I can be honest on the page.

...Sarah Sarai

>>in reponse

[illegible]

David,

That's quite an odd conclusion to reach -- Being outraged (or concerned) about one injustice inherently excludes being outraged by another?

How does one grossly (mis) characterize a discussion about how far the merits and name of art will allow one to go when it comes to the ethical treatment of animals as "lavishing a dog like a king", while at the same time concluding that people who are concerned with a specific issue of ethics are **not** concerned with the treatment of people?

In fact, you imply that by discussing this issue, we would assume other people are "inferior" and worthless. That's some assumption and a terrible example of either/or thinking. Either we care about how animals are treated or we care about how people are treated -- but we can't do both? Wow.

Amy

<http://www.amyking.org>

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

From: David Chirot <dchirot@indiana.edu>

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior-- because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.
and I thank my mother who taught me this

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358. **UbuWeb**

UbuWeb Featured Resources: May 2008 - Selected by Christian Bök

Wed 14 May 2008

Featured Resources:

May 2008

Selected by Christian Bök

1. Claude Closky: "The First Thousand Numbers Classified in Alphabetical Order" (1989) [PDF] http://www.ubu.com/concept/Claude_Closky_1000.pdf
2. Derek Beaulieu: "Flatland" (2007) [PDF]
http://writing.upenn.edu/pepc/authors/beaulieu/Beaulieu-Derek_Flatland.pdf
3. Darren Wershler-Henry: "The Tapeworm Foundry" (2002)
http://www.ubu.com/ubu/wershler_tapeworm.html
4. Claude Simon: "Properties of Several Geometric and Non-Geometric Figures" (1971) http://www.ubu.com/ubu/simon_properties.html
5. [listen] F. T. Marinetti: "Dune, Parole in Libertà" (1914)
http://ubu.artmob.ca/sound/marinetti_ft/Marinetti-Filippo-Tommaso_Dune.mp3
6. Survival Research Laboratories: "Virtues of Negative Fascination" (1985-86)
http://www.ubu.com/film/srl_virtues.html
7. [listen] Seth Price: "Video Game Soundtracks 1983-1987" (2001)
http://media.sas.upenn.edu/pennsound/authors/Price/Vidz/Price-Seth_Vid-Trax_CONTINUOUS_MIX_2001.mp3
8. Trek Bloopers
<http://www.ubu.com/outsidere/365/2007/199.shtml>
9. [listen] Anton Bruhin: "Rotomotor" (1976-77)
http://ubu.artmob.ca/sound/bruhin_anton/rotomotor/Bruhin-Anton_Rotomotor_05_Rotomotor.mp3

10. RACTER: "The Policeman's Beard Is Half-Constructed" (1984)

<http://www.ubu.com/outsiders/365/2003/260.shtml>

Christian Bök is the author of Eunoia.

<http://www.ubu.com/sound/bok.html>

<http://www.ubu.com/contemp/bok/index.html>

UBUWEB IS ENTIRELY FREE

__ U B U W E B __

<http://ubu.com>

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359. **Murat Nemet-Nejat**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Wed 14 May 2008

David,

Hemingway sentimentalizes bull fighting, as a fight between... whatever! I only went to a bull fight once in Seville, about twenty years ago. I was under the misconception -due to Hemingway, no doubt- that the bull was saved if he beat the toreador. Of course, nothing of the sort occurred. The bull is a goner anyway. The bull's legs get all stiff after getting killed, and it gets dragged off the arena by a team of horses, whether "victorious" or not. To me, the spectacle was absolutely nauseating. Before the fights start, one can go and "watch the bulls" in their stalls. In retrospect, it sounds such a weird idea. During the same trip, we also went to visit the toreador museum. The memorabilia there, posters, hats, shoes, gored clothings, shoes and, I think, the death mask of some famous matador remind me of little statues of saints.

Most of us are fish, fowl or meat eaters. Obviously, these animals are being killed somewhere. Is it then, on our part, a matter of discretion?. You are describing a period when that discretion is relatively not there, blood thickened in multiple layers (very much like a painter's palette) flowing in ditches. Is our violence less (even less inevitable) than a century ago? Then we try to make rational distinctions, "killings for a reason," to name a few: war, sport hunting or fishing, food, art....

It is so difficult for us to accept our animal nature, that we are part of a natural cycle where life is sustained by organic (the basic definition of life) beings feeding on each other. Vampires act out this process in one's own, or semi ones own, species. No one survives eating stones. In my view, the basic function of art is to tear away the veil of discretion. That's why I find the documentary of the slaughterer on the English countryside or Brackage's film of autopsies

taking place so resonant, unforgettable, enormously disturbing, not only "transgressive" in the "innovative poetry" sort of way. Only then, it seems to me, when this veil is torn, can we be forced to make distinctions, trying, partially, to rise above the cycle of mayhem.

David, I did not see *Le Sang des Bêtes*. The story you tell about eating the Grace of God in the donkey is delicious, eating Arles sausages like participating in a mass. Where was Bresson from, which part of France, do you know?

Ciao,

Murat

On Tue, May 13, 2008 at 6:04 PM, David Chirot <[REDACTED]> wrote:

Dear Alison and Murat--

Thank you for your comments and questions regarding emotionalism and conceptual framings of acts of violence and death.

*In the film *Battle of Chile*, there is a sequence shot by a cameraman--who is hit and killed while filming. the camera suddenly flies about, with random images recorded until it comes to a stop in the street. There are also on line a good deal of footage that is being shot just as the cameraman is killed, filming the very weapon being fired or launched as he is about to die from the incoming projectile. Despite the markings on Journalists' cars and clothing, there are more of them being killed all the time.*

To record events in which death is involved may turn into the filming of one's swiftly approaching end, as the camera registers and continues to, while the human eyes--have ceased to.

Earlier this year I was walking down the street from where I live to go two blocks to get a package of smokes. I heard the tell tale "pop!! pop!!" of a gun and turned to see a man falling to the ground about thirty or so feet away. Two men with their backs to me were running off.

About five minutes later I was walking back from the store and the body was just lying there. The police hadn't been called yet and no one had stopped to take a look at the corpse, though a few persons were also walking to and fro to the store or their cars.

Since the likelihood is that it is a drug killing, no one wants to get too close, to avoid any contact with officers or neighbors until the crime scene is examined and the body taken away.

Sometimes it is as though people need to wait to have such events brought to them via at least one of any number of media before registering it as being something terrible that has happened. In that interval between registering the live event--of death--and the later hearing the emotionalized and sensationalized reporting of it, there is a calm, like the eye of a storm. It is as though to get emotional about it at the time is to open the doors through which one may invite death in oneself. If the doors are shut for a while, death passes on. Then one may indulge in some borrowed pre-packaged emotions--if one so chooses. Or, to "act them out" like a method actor, dredging up one's memories that bear a relation to the events. Or, if the dead person is close to one--

Perhaps in the awareness which keeps one alive, there is no room to allow for the intrusion of emotions. At least not until one is away from the scene. And even then, one begins to wonder about oneself--if to many things have made such events more "factual" than "real" in a sense. The distancing that has been created through time--to reframe close-ups as something else, something to be "frozen" or "captured" and left behind, an old abandoned photo yellowing and rotting away. To dwell too long on the image of death--or, not being able to rid oneself of it, what to do with it?

"I cant' seem to shake off this feeling--"

"Nature is a haunted house, and art one that tries to be," Emily Dickinson wrote.

Perhaps in that trying to be haunted, art sets to work to create those things which will elicit the effects and after effects of a "haunting," of "being haunted."

"All the worlds a stage," in Shakespeare's understanding of this--a "play house" haunted by the effects of art--???

Yet the effects that the "trying to be haunted" works towards in its creative endeavors--- do they then become "real" when experienced no longer by "actors" but by "real persons in the audience?"

Does the "false" then create the "real"--as forged letters helped to create the Iraq War, and as a "real or not" dog, artist and art event--cause "real emotions" and words to flow--

And in turn those "real emotions and words"--begin to create both "real after effects" in the world--and in turn as these now "real effects" are reframed and reused as the materials taken back into the making of a further

art, a further "falseness" with yet new effects to be imparted in order to cause the sense of things and people and events as being "haunted" . . . provoking a "haunting sensation" which turns into a further "reality"--

*In Goebbels' Diaries, during the final weeks and days of Hitler's life in the ever more desperately hallucinatory world of his bunker, Goebbels records that the Fuhrer spoke of an attack on New York City's skyscrapers as
the ultimate psychological blow to the American psyche.*

The first jets with longer range capabilities were being constructed in prototypes at the time, and Hitler speculated that a long range jet could traverse the Atlantic, fly over NYC dropping bombs on the sky scrapers and the canyon like streets among them, and, its high speeds making it impossible to shoot down by American planes of the time, head South East to the Caribbean islands. There, the jet with its fuel almost spent could be landed in the waters and the crew picked up by waiting submarines.

Hitler reasoned, according to Goebbels, that the Americans, so efficient in fire bombing and massive carpet bombings, themselves would have no stomach or psychological strength of will if bombed themselves. A single mission such as the envisioned one could bring the entire country to its knees. To attack the skyscrapers of New York, literalized symbols of America's "towering" over the rest of the world, would be far more crushing than even the attack on Pearl Harbor.

Murat--do you know the film by Georges Franju Le Sang des Betes--it's a harrowing and dreamlike documentary of what happens inside an abattoir. (Franju also made the extraordinary film Les Yeux sans visage--Eyes without a Face.)

*There was at the fringes of Arles, where my family lived then, a huge abattoir, blank walled and from which ran in gutters along a walk way the blood that had escaped cleaning up inside. As one approached, there were sounds of some sorts of machines coming muffled through the aging and ill repaired walls. Nearly all the paint of a once bright sign had peeled away
steadily through time in the powerful summer suns and the seasonal Mistral winds. All that was left were fragments creating the effect of a mosaic missing a great many tiles. Strips and blotched areas of fading once garish reds and blues clung to the eroding, pock marked surfaces. The building itself looked as doomed as the animals within, ready to collapse at any moment among the blood filled gutters.*

These gutters ran with a very thick blood, filled with bits and pieces of bones and gristle, tiny chips of raw meat. The overpowering smell of it filled the air, thickening it to the point of a near strangling coagulation.

In some areas furthest from the abattoir, the mixing of bloods of different animals created an ever thickening paint bearing a great variety of hues of red. Towards the very end, the flows had turned into what looked like clays, having absorbed dust and dirt in their journey down the gutters. The dark clay-like areas were dotted with brighter, still relatively viscous ones, which had ridden on the surfaces of the thicker blood below. These looked like paint squeezed from a tube.

Above the flows swarmed very large swollen black flies, and, higher up, the wheeling of birds who from time to time alighted on the battered concrete and gravel walk way to peck at the blood.

It turned out that only employees were allowed to enter the abattoir itself--they and the animals who were led in from the other side, out of view, through a gang way maze of fences that kept them from prying eyes.

A few years later, I was locked in a cell like a standup coffin in Paris. At the base of the thick door was a small gutter to carry away urine and feces. There was a small barred window at roughly eye level.

An officer of the paramilitary CRS looked in at me and said--watch the gutter closely.

Some men I couldn't see and who made barely any sounds themselves, proceeded to methodically torture and murder the man in the next cell. A small stream of blood flowed in the gutter, mixing with the stains of urine and feces.

An abattoir for humans, I remember thinking. Only here the gutter doesn't carry the blood outdoors, to be among the flies and birds, the sun, the wind. One wondered vaguely what happened to it. Was someone else perhaps forced to drink it? Or maybe these butchers did . . . And what of the dead body? Was it perhaps served up in here as choice steaks? Ground up to make sausages for the prisoners or guards? Or dumped in a hole someplace for the worms to consume?

Worms in turn eaten by birds who may be eaten at some point along the food chain by humans . . .

The Leaves of Grass that are the tongues of the dead--Leaves of a book--

I remember with a friend going by bus to a very small arena in I can't recall what town to see a Corrida. At the time in Arles, which has the

third largest coliseum built by the Romans, there were held many Corridas and other, non-violent bull sports dating back to the Greek colonization of the area.

The bulls and bullfighters are not allowed to be French; only Spaniards and Spanish bulls were permitted by law. It was rumored that sometimes Gypsies posing as Spaniards would be involved in Corridas such as this one, at which the officials in charge of keeping the laws had a shady air about them. This shadiness prompted many of the older Provencal people to claim they were Corsicans from Marseilles, not at all locals.

El Cordobes was an immense star at this time. He looked like a movie star, had a Romantic life story, and with his long hair had become the first "hip" toreador, kind of the Elvis of bullfighting. El Cordobes had made Corridas very popular among young people who not long before thought they were just for the old people, a ritual of nostalgia rather than the present. The crowd that day was about half teenagers and younger kids, passing cigarettes around and talking non-stop, hoping to see something truly dramatic, larger than life, even in this sad dump. After all, El Cordobes had started from the bottom--

This Corrida, held in a tiny dusty and blood reeking arena that seemed to be more suitable for a small traveling circus, included at one point a very young toreador. One look at this man and the crowd started murmuring--oh no! This poor guy was not at all equipped to face a bull, even the smaller bulls being used that day. He bore the aura of deadly misfortune about him, a ragged shroud obscuring his pitiful cheap toreador's suit.

Very soon into the ritual, the man, very young and tubercular looking, with a face eerily reminiscent of Lautreamont's, was badly gored and hauled out on a stretcher. The bull, meanwhile was hauled off and executed outside the arena. Its body along with the badly gored horses of the picadors who had also been executed--scrawny horses, the bottom of the barrel so to speak---were loaded into a small van bearing the name of a local butcher.

(Bulls balls were a local speciality, and everyone ate horsemeat a few times a week.)

My friend and I with a raucous bunch of raggedy kids were leaning over the low wall at the top of the arena and yelling, as the pale and bloody toreador's body on the flimsy stretcher was shoved into another small van----"If he dies, is he for sale also? How much for 500 gms, eh? less than the bull and more than the horses?"

*The traditional sausage of Arles is made with donkey meat, so it was a big deal among the citizens when the French TV made a special from I think a Giono story about a donkey and it was filmed nearby. It was around this time, just a bit later, that the Bresson film *Au Hasard Balthazar* came to town. My sister and I went to see it--we had seen the Bresson *Pickpocket* film and also *Mouchette* at La Maison des Jeunes, the young people's club and were big fans.*

This is the last Bresson film in which the Jansenist Moment of Grace comes to a character--and this time, it comes to the donkey, as the people have turned so far from any sense or reach of Grace. The old Provencal gentleman sitting next to us said at the end, Ah! What a film! This director understands why we eat the donkey--it is blessed by God. When we eat, Grace comes into us.

A few years later, in Vermont, my mother had decided to make her own boudin (Quebecois blood sausage) rather than buying it from the butcher who made his own at the General Store.

A friend of mine arrived one sunny morning with in his back trunk several huge plastic containers of pork blood. He opened one to show my mother that the blood was fresh--and she begin vomiting, very violently, for some time.

So much for making her own boudin!! The boudin making butcher hadn't lost a customer after all. She had no idea what to do with al the blood, so my brother and I took the containers and made the rounds of lawns in the village of people whom we deemed worthy, and poured great gushing flows out on their good sized properties.

Not long after, the howls of packs of dogs running from one place to the next to lick up the blood in a mass frenzy ripped open the quiet day. And soon after the telephone started ringing, it being a small village and news, or suspicions, traveling fast.

What is one "to make of such things?"

One follows the bloody lines of the train of associations through time and space, mixing with dirt and dust, with gravel and urine, consumed by dogs

*and humans alike in the form of "blood sausages" and "blood soaked lawns."
The blood may "run hot and cold," or "freeze" or "boil" depending on the
emotionalism involved, on the language with which one may choose to
present*

*these events with, these events which also transform themselves into clay
and paint, and become suggestive of other ways of putting blood to use.*

*And blood itself via transfusions that are contaminated, may be the living
bearer of death.*

*Or for the vampyre, the living flow of the unliving's endless addict-like
cravings--*

*Life and death haunting one another in the vein's blue flows or the red
spatterings of spilled and flying blood--*

*Which can be "read" by experts to determine one more piece of evidence in
reconstructing a crime, an accident, an "after effect"haunting a moment of
violence--or not--simply a trying to be haunting as what is the last traces
of an existence which is "read" in "red" and so turned into the writing of
the reports of the "case."*

*And is that "the end of it, case closed," or simply the creation of an
effect that endures as a "cold case file" until reopened at a later
date--to
create a whole new chain of after effects--become again a "hot tip" or
"ongoing investigation"---*

An "ongoing investigation," then, into these "haunting questions"--

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360. **Susan Webster Schultz**
UNO Low-Res MFA summer programs

Wed 14 May 2008

The summer programs in San Miguel, Mexico and Brunnenburg, Italy, could
still

accommodate more students. Give the website a look:

<http://lowres.uno.edu/sanmiguel/>

I'll be teaching the poetry workshop in San Miguel.

For more information yet, contact:

Jennifer Stewart
Coordinator

Study Abroad Programs in Writing
University of New Orleans
New Orleans, LA 70148


aloha, Susan M. Schultz

<http://tinfishpress.com>

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361. **David Chirot**

***from Sean Bonney: Leaflet to be Distributed at London "Opened"
Bernstein Reading Today***

Wed 14 May 2008

the fantastic English poet, artist, performer, editor and publisher Sean Bonney just notified me of this, if any one attending the events today (Justin Katko, Maggie O'Sullivan and Edward Nesbit are also reading)

Fwd: bernstein

hi David,

thought you should know, your postscript to yr KentJohnson review, re Bernstein's enough, is being printed as a leaflet to distribute at his London

reading tomorrow. hope thats ok

how are things?

Sean

you can find the review & postscript at
<http://galatearesurrection3.blogspot.com>

the book reviewed is "Lyric Poetry After Auschwitz" --
which will be appearing soon in Italian translation in its entirety

news of this with fotos of Abu Ghraib and poster for the reading are at
blog address

<http://davidbaptistechirot.blogspot.com/2008/05/sean-bonney-leaflet-of-chirot-piece-to.html>---

(one of the fotos includes a dog attacking a man as part of the photographed "performance art" "directed" by american soldiers at the prison, to "soften up" prisoners before their interrogations--)

Sean's great blog has link to essay on "Waterboarding and Poetry" which is also in Wordforword 13

<http://abandonedbuildings.blogspot.com>

If you haven't read Sean Bonney's Baudelaire book yet--do!!

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362. **tyrone williams**

Re: Rauschenberg poem tribute

Wed 14 May 2008

Rauschenberg was a major influence for me too, Charlotte--and your poem is a nice tribute to this encyclopedic spirit.

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

>From: Charlotte Mandel <[REDACTED]>

>Sent: May 13, 2008 7:14 PM

>To: [REDACTED]

>Subject: Rauschenberg poem tribute

>

>Friends,

>Not because it's a great poem but because his work was an uplift for

>me from the earliest times of encounter, I list my poem published

>online in poemeleon's ekphrastic issue "Rauschenberg's Goat":

><http://www.poemeleon.org/rauschenbergs-goat>

>

>rip, RR

>Charlotte

Tyrone Williams

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363. **Alan Sondheim**

An emblem

Wed 14 May 2008

An emblem

analog--abject (hidden <> flight) flesh silence | {stench, odor}
emptiness mind

discrete--pure (visible <> embrace) mind speech | {scent, smell}

Let analog resonate 0, that is substance with no premise, project. Let discrete resonate 1, that is inscription with project, maintenance. Think analog resonating nothing, discrete resonating. Then _1_ draws _0_ out. The Emblem is always discrete, the analog(ic) always approached asymptotically, from the other side. Analog as release of emblem, discrete as emblematic release.

The abject of the analog is hidden (passively or actively); it harbors flight, flight-from skittered across substance surface, flight-towards oozed beneath it. The abject is desired, uninscribed death, defuge. And that is what there is.

Analogic: of the flesh, stench, silence, noise, parasite, emptiness of mind.

The visible of the analog is embraced (passively or actively), embrace- from as inscription, isolation, purification, distanced, the blemish of the body in-visible, sutured over, cosmeticized, cover-up. And embrace- towards, arousal within the visible, inscribed and introjected objects- objectifications. And that is what there is.

Discrete: of speech, discursivity, talk, fecundity of mind.

Among visible and abject, emptiness. Among analog and discrete, emptiness. Analog and discrete sutured at the limits--the inscription of analogic, abjection of discrete. Culture exists, exhausts, exhumes, at the junction; the junction is driven by impulse, exchange and use values (regimes), arousal, rite, contract, the letter, annihilation. The letter is always under erasure, granular, memory.

(_Desire_ of flight and embrace.)

On _the one hand_ dyads are always suspect, problematic, under erasure, abject; _on the other_ dyads are originary _wherever, whenever there is origin._ Think of _originary fields, _ not points; areas, not vectors; temporalities, not time; infinitesimals, not 0. Think of emission and absorption spectra; particle annihilation and creation: "The world is _not_ locally realistic." (Nielsen and Chuang, Quantum Computation and Quantum Information.)

nothing among nothing

=====
=====

(for Philadelphia show music: <http://shows.dmusic.com/> then to Fire Museum Label Showcase Parts 5 and 6. 5=guitar, 6=keyboard.)

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364. **Layne Russell**

Re: 50th Anniversary of A Coney Island of the Mind

Wed 14 May 2008

I wrote a poem called "Ferlinghetti on the Lawn" that brings in a quote from one of the poems in this book. It appears in the anthology Vernon posted about...Selected Poems of Post-Beat Poets...in Chinese! Who woulda thought....

Layne

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

From: Gerald Schwartz

To: [REDACTED]

Sent: Wednesday, May 14, 2008 6:39 AM

Subject: Re: 50th Anniversary of A Coney Island of the Mind

Thank you for the remembrance:

takes me back

thru the crape paper

and the stucco'd electricty

and the boardwalk of seance'd

thrills beyond

Gerald S.

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti, this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a great book no doubt, an truly evergreen book of poems, the most sold poetry book in English language in the 20th century by a living poet, still enthalls with its rusty musings like a landscape with ancient windmills.

Aryanil

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365. **Jim Andrews**

The Dadameter, a new project by Christophe Bruno

Wed 14 May 2008

A link to Christophe Bruno's new project "the Dadameter", now exhibited at the Rencontres Internationales Paris-Berlin-Madrid

<http://iterature.com/dadameter>

If you like that, check out <http://iterature.com> and

<http://christophebruno.com>

ja

<http://vispo.com>

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366. **steve d. dalachinsky**

Re: 50th Anniversary of A Coney Island of the Mind

Thu 15 May 2008

me too my 1st beat books at age 14 or so were given to me in the nuthouse they were howl and coney island of the mind made big impressions christ climbed down from his bare treeAH brooklyn place of me both

On Wed, 14 May 2008 08:57:50 -0700 Joel Weishaus <[REDACTED]> writes:

> "A Coney Island of the Mind" meant much to my friends and I--poets
> and
> painters alike--when we were beginning, in Brooklyn. It was an
> original
> voice among an amazing movement of original voices. That his work
> never
> reached further doesn't matter. This book alone announced an
> exceptional
> life and bodhisattvic career.

>

> -Joel

>

>

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

> From: "Aryanil Mukherjee" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, May 14, 2008 5:18 AM

> Subject: 50th Anniversary of A Coney Island of the Mind

>

>

> > A Coney Island of the Mind

> >

> > - an evergreen book by an evergreen poet is into its 50th year of
> > publication.

> >

> > Lawrence Ferlinghetti is 89 while his second book turns 50. For
> > most

> > experimental poets like me, nearly half-a-century younger than
> > Ferlinghetti,

> > this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> > perhaps, but

> > a

> > great book no doubt, an truly evergreen book of poems, the most

> sold
> > poetry
> > book in English language in the 20th century by a living poet,
> still
> > enthralls with its rusty musings like a landscape with ancient
> windmills.
> >
> > Aryanil
> >
>
>

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367. **steve d. dalachinsky**

Re: 50th Anniversary of A Coney Island of the Mind

Thu 15 May 2008

coney island of the mind was a new directions book not an evergreen book or
did i misunderstand your message below

On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee <[REDACTED]>
writes:

> A Coney Island of the Mind
>
> - an evergreen book by an evergreen poet is into its 50th year of
> publication.
>
> Lawrence Ferlinghetti is 89 while his second book turns 50. For
> most
> experimental poets like me, nearly half-a-century younger than
> Ferlinghetti,
> this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> perhaps, but a
> great book no doubt, an truly evergreen book of poems, the most sold
> poetry
> book in English language in the 20th century by a living poet,
> still
> enthralls with its rusty musings like a landscape with ancient
> windmills.
>
> Aryanil
>
>

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368. **Adam Fieled**

Steve Halle, from "Elegaic Stanzas," on PFS Post!

Thu 15 May 2008

Check out some splashy prose poems from Steve Halle's "Elegaic Stanzas" on PFS Post:

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

Books!

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

"Opera Bufo"

<http://www.lulu.com/content/1137210>

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369. **Steve Tills**

Re: Weldon Kees

Thu 15 May 2008

Bravo, Steve's Russell and Dalichinsky re: Boom-boom Bloom's labeling.

What should all us "minor" souls, intellects, and B-leaguers call Harry baby?

"A very good-to-fine major labeler?"

Hey, who's got fun and funny labels for Harry? Anybody care to play? Do him some (Donald) justice?

Just funnin...

Steve Tills

<http://theenk.blogspot.com>

Date: Tue, 13 May 2008 17:30:03 -0700

From: steve russell <[REDACTED]>

Subject: Re: Weldon Kees

read a little Harold Bloom or too much Harold Bloom and bad stuff starts to rub off

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Monday, May 12, 2008 3:53:26 PM

Subject: Re: Weldon Kees

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"

<[REDACTED]> writes:

> I agree re Kees. A good bio, Vanished Act, appeared a few years back.

> The

> short stories and posthumous novel, Fall Quarter, are well worth

> reading

> too.

>

> steve russell writes:

>

> > I wish someone would start a Weldon Kees discussion. I won't cuz

> the topic won't get attention. Still, the late Donald Justice, a

> very good minor poet, discovered and introduced Kees as one of the

> most important poets of his generation. Without Justice, Kees (his

> work) would have been forgotten. & that is as sad as the man's

> apparent suicide.

>

>

>

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370. **Michael Heller**

Reading reminder

Thu 15 May 2008

The following event takes place at:

Medicine Show

549 West 52nd St. (between 10th and 11th Ave.), New York

\$5 admission

Reservations requested to ensure seating: [REDACTED]

This program is funded by the New York State Council on the Arts, a state agency.

Monday, May 19, 7:30 pm-- MICHAEL HELLER & GEORGE WITTE

These Are The People In Your Neighborhood

Michael Heller-- Michael Heller is a poet, essayist and critic. Recent books include *Exigent Futures: New and Selected Poems*, *Uncertain Poetries*, a collection of his essays, and *Earth and Cave*, a memoir of Spain in the 60s.

Forthcoming in 2008 are *Eschaton*, a book of poems, *Speaking the Estranged*, essays on the work of George Oppen and *Marble Snows: Two Novellas*. Among

his many awards are the Di Castagnola Prize of the Poetry Society of America and grants from the National Endowment, NYFA and The Fund for Poetry.

George Witte's first book, *The Apparitioners*, was published by Three Rail Press in November 2005; please visit

<<http://www.threerailpress.com/>> www.threerailpress.com for more information or to buy the book. His poems have appeared in *The Atlantic*, *Boulevard*, *Gettysburg Review*, *Kenyon Review*, *Poetry*, *Prairie Schooner*, *Ploughshares*, *Southwest Review*, *Shenandoah*, and elsewhere.

For more information, please call Gary Heidt at [REDACTED] [REDACTED]

###

Speaking The Estranged: Essays on the Work of George Oppen (2008); *Uncertain Poetries: Essays on Poets, Poetry and Poetics* (2005) and *Exigent Futures: New and Selected Poems* (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html>

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371. **Aryanil Mukherjee**

Re: 50th Anniversary of A Coney Island of the Mind

Thu 15 May 2008

yes, it was and is a new directions book.....an evergreen book from new directions.

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of steve d. dalachinsky

Sent: Thursday, May 15, 2008 3:29 AM

To: [REDACTED]

Subject: Re: 50th Anniversary of A Coney Island of the Mind

coney island of the mind was a new directions book not an evergreen book or did i misunderstand your message below

On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee <[REDACTED]> writes:

> A Coney Island of the Mind

>

> - an evergreen book by an evergreen poet is into its 50th year of publication.

>

> Lawrence Ferlinghetti is 89 while his second book turns 50. For
> most
> experimental poets like me, nearly half-a-century younger than
> Ferlinghetti,
> this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> perhaps, but a
> great book no doubt, an truly evergreen book of poems, the most sold
> poetry
> book in English language in the 20th century by a living poet,
> still
> enthralls with its rusty musings like a landscape with ancient
> windmills.
>
> Aryanil
>
>

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372. **SCOTT HOWARD**

CFW: Interviews

Thu 15 May 2008

The editors at Reconfigurations are seeking interviews with writers, scholars, artists . . . for volume two of the journal, which will be published in November.

For the current CFW, see:

<http://reconfigurations.blogspot.com/2008/04/cfw-2008-process-fields-of.html>

RECONFIGURATIONS is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Manuscripts accepted for editorial review: April 1 - August 1. Reconfigurations publishes during the month of November. Copyright remains with the authors. Reconfigurations is an open-access, independently managed journal. ISSN forthcoming.

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373. **David-Baptiste Chirot**

(from Umbrella) All Artists should read this important Petition and sign it

Thu 15 May 2008

Very important petition to protect artists' copyrights:

<http://www.gopetition.com/petitions/no-to-orphan-works-act.html>

More Info:

Under current copyright law, in effect
for the last 30 years, your

visual art is copy protected whether or not it is registered or carries
the copyright symbol.

This week, the U.S. House of
Representatives is expected to introduce the Orphan Works Act of 2008. If
you care about protecting your work, you're against it. It will have the
effect of wiping out any copyright on visual art now in existence,
throwing your work into the public domain.

If you wish to protect your work
(each and every separate piece) you will have to digitize it and register
it with private sector

registries as yet uncreated, for a fee as yet unestablished. I say registries
because this bill places no limit on how many separate registries there could be.

It gets worse. Anyone can submit images,
including your images. They

would then be excused from any liability for infringement (also known as
THEFT) unless the legitimate rights owner (you) responds within a
certain period of time to grant or deny permission to use your work.

That means you will also have to look
through every image in every

registry all the time to make sure someone is not stealing and
registering your art. You could actually end up illegally using your own
artwork or photo if someone else registers it.

Please read more in this excerpt from

illustratorpartnership.org

; I

know it's long, but it's worth reading. Also, note that while their site is geared to illustrators, everything they say applies as well to photographers, musicians, filmmakers, painters, writers, etc:

Since the last bill died in committee in 2006, the advocates of this

legislation have promoted the creation of private commercial registries.

On January 29, 2007, a lead attorney for the Copyright Office warned us that under their plan any work not registered with a private sector registry would be a potential orphan from the moment it was created.

This means you would not only have to register your published work, but also:

- Every sketch or note on every page of every sketchbook;
- Every sketch you send to every client;
- Every photograph you take anywhere, anytime, including family photos, home videos, etc.;
- Every letter, email, etc., professional, personal or private.

This Would End Passive Copyright Protection: Under existing law the

total creative output of any 'creator' receives passive copyright protection from the moment you create it. This covers everything from the published work of professional artists to the unpublished diaries, letters and family photos of the average citizen.

But under the Orphan Works proposal, none of this material would be

covered unless the creator took active steps to register and maintain coverage with a commercial registry. Failure to do so would 'signal' to infringers that you have no interest in protecting the work.

The Registration Paradox:

By conceding that their proposals would make potential orphans of any unregistered works, the Copyright Office proposals would lead to a

registration paradox: In order to 'protect' work from exposure to infringement, creators would have to expose it on a publicly searchable registry. This would:

- Expose creative work to plagiarists and derivative abusers;
- Expose trade secrets and unused sketches to competitors;
- Expose unpublished and private correspondence to the public on the Orwellian premise that you must expose it to 'protect' it.

Yet registries will not be able to monitor infringements nor enforce

copyright compliance. Even after you've shelled out 'protection money' to a commercial registry to register hundreds of thousands of works, you still won't be protected. A registry would do nothing more than give you a piece of paper. You would still have to monitor infringements - which can occur anytime anywhere in the world; then embark on an uncertain quest to find the infringer, file a case in Federal court, then prove that the infringer has removed your name or other identifying information from your work. Meanwhile all the infringer will have to do is say there was no such information on the work when he found it and assert an orphan works defense.

Coerced registration violates the spirit and letter of international

copyright law and copyright-related treaties. And because this bill would effectively eliminate the passive copyright protection afforded personal correspondence, family photos, etc. it would tear one more slender thread of privacy protection from the fabric of fundamental rights we currently take for granted.

We urge Congress to carefully reconsider the unintended consequences of this radical copyright proposal.

— Brad Holland and Cynthia Turner, for the Board of the Illustrators'

Partnership

So, what to do about this? More from the Illustrators Partnership

website:

March 19, 2008

We expect a bill to be released after the Easter recess. Sources say it will be introduced in the House and Senate simultaneously, and fast-tracked for a vote in the House by mid-May. Advocates hope for swift passage before the summer recess.

The decision to introduce such a radical bill so late in the session is ominous. Because of fall elections, this will be a short Congressional year. Any bill not passed by the end of Congress will have to re-introduced in the next Congress. That means the bill's sponsors must know they have their ducks lined up.

GET ON ORPHAN WORKS E-MAIL LIST

To be notified of the latest information on the Orphan Works bill and when to contact your legislators, send an email to

 and ask to be added to the Orphan Works list. You can also visit the IPA Orphan Works Resource Page for Artists for more information, because I didn't even detail all the disgusting facets of this shocking legislation:

http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00185

Both House and Senate versions of the Orphan Works Act of 2008 can be downloaded from the IPA homepage:

<http://illustratorspartnership.org/>

And... please act!

The fastest, easiest thing is to sign a petition here:

<http://www.gopetition.com/petitions/no-to-orphan-works-act.html>

Go to

<http://www.usa.gov/Contact/Elected.shtml> to quickly find the phone

number, address and e-mail of every U.S. senator, U.S. representative,

and state legislator. In the meantime, please feel free to forward this to all the artists you know.

Spam

Not spam

Forget previous vote

Dr. John M. Bennett

Curator, Avant Writing Collection

Rare Books & Manuscripts Library

The Ohio State University Libraries

1858 Neil Av Mall

Columbus, OH 43210 USA





www.johnmbennett.net

<http://www.library.osu.edu/sites/rarebooks/avantwriting/>

— · — · —

Messages in this topic (1)

Reply (via web post)

|

Start a new topic

Messages

- | Files
- | Photos
- | Links
- | Database
- | Polls
- | Members
- | Calendar

Change settings via the Web (Yahoo! ID required)

Change settings via email: Switch delivery to Daily Digest | Switch format to Traditional

Visit Your Group

|

Yahoo! Groups Terms of Use |

Unsubscribe

Recent Activity

1

New Members

Visit Your Group

Y! Entertainment

World of Star Wars

Rediscover the force.

Explore now.

Find Balance

on Yahoo! Groups

manage nutrition,

activity & well-being.

Check out the

Y! Groups blog

Stay up to speed

on all things Groups!

.

—'-'—

With Windows

Live for mobile, your contacts travel with you.

[http://www.windowlive.com/mobile/overview.html?
ocid=TXT_TAGLM_WL_Refresh_mobile_052008=](http://www.windowlive.com/mobile/overview.html?ocid=TXT_TAGLM_WL_Refresh_mobile_052008=)

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374. **steve russell**

Re: Weldon Kees

Thu 15 May 2008

Pompous Harry, the world's least harmless windbag. A cartoonist would have fun with Bloom's dour mug.

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

From: Steve Tills <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 15, 2008 9:45:09 AM

Subject: Re: Weldon Kees

Bravo, Steve's Russell and Dalichinsky re: Boom-boom Bloom's labeling.

What should all us "minor" souls, intellects, and B-leaguers call Harry baby?

"A very good-to-fine major labeler?"

Hey, who's got fun and funny labels for Harry? Anybody care to play? Do him some (Donald) justice?

Just funnin...

Steve Tills

<http://theenk.blogspot.com>

Date: Tue, 13 May 2008 17:30:03 -0700

From: steve russell <[REDACTED]>

Subject: Re: Weldon Kees

read a little Harold Bloom or too much Harold Bloom and bad stuff starts to rub off

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Monday, May 12, 2008 3:53:26 PM

Subject: Re: Weldon Kees

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"

<[REDACTED]> writes:

> I agree re Kees. A good bio, Vanished Act, appeared a few years back.
> The
> short stories and posthumous novel, Fall Quarter, are well worth
> reading
> too.
>
> steve russell writes:
>
> > I wish someone would start a Weldon Kees discussion. I won't cuz
> the topic won't get attention. Still, the late Donald Justice, a
> very good minor poet, discovered and introduced Kees as one of the
> most important poets of his generation. Without Justice, Kees (his
> work) would have been forgotten. & that is as sad as the man's
> apparent suicide.
>
>
>

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375. **steve d. dalachinsky**

Re: 50th Anniversary of A Coney Island of the Mind

Thu 15 May 2008

no evergreen books are published by groove press unless you literally
mean metaphorically speaking that the book is evergreen
yer wrong about this trust me or....

On Thu, 15 May 2008 10:36:06 -0400 Aryanil Mukherjee <[REDACTED]>
writes:

> yes, it was and is a new directions book.....an evergreen book from
> new
> directions.
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[REDACTED]] On
> Behalf Of steve d. dalachinsky
> Sent: Thursday, May 15, 2008 3:29 AM
> To: [REDACTED]
> Subject: Re: 50th Anniversary of A Coney Island of the Mind
>
> coney island of the mind was a new directions book not an evergreen
> book

> or did i misunderstand your message below
>
> On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee
> <[REDACTED]>
> writes:
> > A Coney Island of the Mind
> >
> > - an evergreen book by an evergreen poet is into its 50th year of
> > publication.
> >
> > Lawrence Ferlinghetti is 89 while his second book turns 50. For
> > most
> > experimental poets like me, nearly half-a-century younger than
> > Ferlinghetti,
> > this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> > perhaps, but a
> > great book no doubt, an truly evergreen book of poems, the most
> sold
> > poetry
> > book in English language in the 20th century by a living poet,
> > still
> > enthralls with its rusty musings like a landscape with ancient
> > windmills.
> >
> > Aryanil
> >
> >
>
>

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376. **William Allegrezza**

Come hear poets Sarah Rosenthal and Kristy Bowen read next Tuesday in Chicago!

Fri 16 May 2008

Come hear Sarah Rosenthal and Kristy Bowen read next Tuesday in Hyde Park!

Series A is held at the Hyde Park Art Center in Chicago at 5020 S. Cornell (easy to get to from Metra or the #6) at 7:00.

Sarah Rosenthal is the author of three chapbooks: *How I Wrote This Story* (Margin to Margin, 2001), *sitings (a+bend, 2000)*, and *not-chicago* (Melodeon,

1998). Her work has appeared in numerous journals including Bird Dog, Milk, Xcp (Cross Cultural Poetics), can we have our ball back, 14 Hills, Tripwire, Shampoo, Tin Lustre Mobile, Mirage/Period/(ical), Tinfish, and Bombay Gin, and her work has been anthologized in hinge: A BOAS Anthology (Crack Press, 2002), the Faux Press Bay Area Anthology (Faux Press, 2005), and The Other Side of the Postcard (City Lights, 2005). Her interviews with Bay Area poets have appeared or are forthcoming in Aufgabe, Jacket, How2, Rain Taxi, and Xantippe.

Kristy Bowen is the author of the fever almanac (Ghost Road Press, 2006) as well as several chapbook projects, including feign (NMP, 2007) and at the hotel andromeda, a collaborative book arts project inspired by Joseph Cornell. Her second collection, in the bird museum is forthcoming from Dusie Books early this year. Another, girl show, will be published by Ghost Road Press in 2009. She edits the online litzine wicked alice and runs dancing girl press & studio, which publishes work by women poets.

BYOB.

For more information, please check the web site:
www.moriapoetry.com/seriesa.html. You can find a link there to listen to past readings.

Bill Allegrezza

p.s. Please forward this note because my e-mail list is rather small.

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377. **Tim Peterson**

SEGUE 5/17: DELANY & JAVIER

Fri 16 May 2008

The Segue Reading Series presents:

SAMUEL R. DELANY & PAOLO JAVIER

Saturday, May 17, 4PM-6PM

308 Bowery, just north of Houston

\$6 admission goes to support the readers

Hosted by Tim Peterson (curated by erica kaufman & Tim Peterson)

SAMUEL R. DELANY is a novelist and critic who lives in New York City and teaches English and creative writing at Temple University in Philadelphia. He is a winner of four Nebula Awards, two Hugo Awards, and the William Whitehead Memorial Award for a Lifetime's Contribution to Lesbian and Gay writing. His novels include Nova, Dhalgren, Trouble on Triton, Hogg, The Mad Man, Phallos,

and most recently Dark Reflections. His short fiction has been collected in books such as Aye and Gomorrah and Other Stories and Atlantis: Three Tales. His nonfiction has been collected in volumes such as Silent Interviews, Longer Views, Shorter Views, and About Writing, and he is the author of a best-selling study, Times Square Red, Times Square Blue.

PAOLO JAVIER is a Lower Manhattan Cultural Council Writer-in-Residence. He is the author of LMFAO (OMG! Press, forthcoming), Goldfish Kisses (Sona Books), 60 lv bo(e)mbs (O Books), and the time at the end of this writing (Ahadada), which received a Small Press Traffic Book of the Year Award. He edits the online journal 2nd Ave Poetry, and lives in New York.

The Segue Reading Series is made possible by the support of The Segue Foundation and the New York State Council on the Arts. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [REDACTED]. =

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378. **Camille Martin**

CKLN-FM program

Fri 16 May 2008

Please tune in to Ryerson University's CKLN, 88.1 FM, on Tuesday, May 20, 2-3 pm, for my third-Tuesday edition of In Other Words.

My focus for that show will be twentieth-century poetry and other texts set to music - composed or improvised. I'll play musical settings or interpretations of texts by William Carlos Williams, Lisa Jarnot, Robert Creeley, Laurie Anderson, traditional Inuit chants, Michael Basinski, Stuart Ross, Jack Kerouac, Gertrude Stein, Vernon Frazer, and John Barton Wolgamot - or as many of these as time will allow.

The link for online listening:

<http://www.ckln.fm>

I'm also excited to announce that I'm coming on board CKLN as a regular host of In Other Words, your radio program for all things literary. My show will be 2-3 pm every third Tuesday of the month. I'll mostly feature sound poetry and text-sound compositions. Please mark my show on your calendar and join me.

Camille Martin

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379. **David Chirot**

from David the Talking Head Byrne: Bob the Builder (Rauschenberg)
- New York Times

Fri 16 May 2008

[http://www.nytimes.com/2008/05/16/opinion/16byrne.html?
_r=1&th&emc=th&oref=slogin](http://www.nytimes.com/2008/05/16/opinion/16byrne.html?_r=1&th&emc=th&oref=slogin) ---

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380. **amy king**

Tonight 's Candy

Fri 16 May 2008

Friday May 16th, 7pm

Pete's Candy Store

709 Lorimer St. (between Frost and Richardson)

Williamsburg, Brooklyn

Directions: Take the G to Metropolitan or the L to Lorimer.

~~~

Hosted by Sommer Browning

Morgan Lucas Schuldt is the author of *Verge* (Parlor Press: Free Verse Editions, 2007) and *Otherhow* (Kitchen Press, 2007), a chapbook. He lives in Tucson where he edits the literary journal CUE.

Amy King is the author of *I'm the Man Who Loves You* and *Antidotes for an Alibi* (Blazevox Books). She edits the Poetics List and moderates the Women's Poetry Listserv. She is currently editing an anthology, *The Urban Poetic*, forthcoming from Factory School. Please visit <http://amyking.org> for more.

Betsy Wheeler currently lives in Lewisburg, PA, where she holds the Stadler Fellowship at Bucknell University. Her poetry can be found in *Ping Pong*, *The Hat*, *No Tell Motel*, *Painted Bride Quarterly*, *Can We Have Our Ball Back*, and elsewhere. She is co-editor of *Pilot* and *Pilot Books*.

Frank Montesonti's poetry has been published in *Black Warrior Review*, *Poet Lore*, *AQR*, *Barrow Street*, *Spork*, and *Cream City Review*, among other magazines

~~~

<http://www.petescandystore.com/bigpoetry/index.html#may16>

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html>

Alias

<http://www.amyking.org>

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381. **Charles Alexander**
book launch!

Fri 16 May 2008

If you're within driving distance of Tucson, come to a book launch for new Chax Press books by

Steve McCaffery: SLIGHTLY LEFT OF THINKING

Karen Mac Cormack: IMPLEXURES (complete edition)

Tomorrow, Saturday, May 17, 7pm, at the Univ. of Arizona Poetry Center 1508 E. Helen St. (at Vine), free of charge

Special prices on these two books and more!

And if you can't come, visit the web site at <http://chax.org> and order the books.

Thank you!

It may take a few days for us to send books out, as I can't go into our studio (for a good reason, a medical one that will soon be over) until Wednesday, May 20. So if you have already ordered, hold tight. If you are about to, books will be sent next week.

Other new books on the web site:

Leonard Schwartz: A MESSAGE BACK AND OTHER FURORS

John Tritica: SOUND REMAINS

Jeanne Heuving: TRANSDUCER

Hilton Obenzinger: BUSY DYING

and one not yet on the web site , a chapbook (order directly, please, with check):

Frances Sjoberg: OUTCROP (\$12 plus \$3 shipping)

and very soon to come (book launch June 8 in Bay Area):

Elizabeth Treadwell: WARDOLLY -- it can already be ordered on the web site.

Also, please note -- a slight glitch has developed in our web site which will be fixed shortly. This does not effect ordering the new books, only navigation

among the back list of books -- but you can still find the back list books if you go to the "books" link at the top of the page.

cheers!

Charles

charles alexander

chax press



650 e. ninth st.

tucson arizona 85705



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382. **Lindsay Wong**

NEW BOOK: The Collected Poems of Robert Creeley, 1975-2005

Fri 16 May 2008

Dear Poetics-L:

RE: <http://listserv.acsu.buffalo.edu/archives/poetics.html>

The University of California Press is pleased to announce the publication of:

The Collected Poems of Robert Creeley, 1975-2005

Now Available in Paperback!

Robert Creeley(1926-2005) published more than sixty books of poetry, prose, essays, and interviews in the United States and abroad. His many honors included the Lannan Lifetime Achievement Award, the Frost Medal, the Shelley Memorial Award, and the Bollingen Prize in Poetry. He was a member of the American Academy of Arts and Letters and Distinguished Professor in the Graduate Program in Literary Arts at Brown University.

<http://go.ucpress.edu/CollectedPoems>

This definitive collection showcases thirty years of work by one of the most significant American poets of the twentieth century, bringing together verse that originally appeared in eight acclaimed books of poetry.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/CollectedPoems>

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383. **Joel Weishaus**

Re: 50th Anniversary of A Coney Island of the Mind

Fri 16 May 2008

Not correct. The Evergreen Review was published by Grove Press.

-Joel

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

From: "steve d. dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, May 15, 2008 3:15 PM

Subject: Re: 50th Anniversary of A Coney Island of the Mind

*no evergreen books are published by groove press unless you literally mean metaphorically speaking that the book is evergreen
yer wrong about this trust me or....*

On Thu, 15 May 2008 10:36:06 -0400 Aryanil Mukherjee <[REDACTED]> writes:

yes, it was and is a new directions book.....an evergreen book from new directions.

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On

Behalf Of steve d. dalachinsky

Sent: Thursday, May 15, 2008 3:29 AM

To: [REDACTED]

Subject: Re: 50th Anniversary of A Coney Island of the Mind

*coney island of the mind was a new directions book not an evergreen book
or did i misunderstand your message below*

On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee

<[REDACTED]>

writes:

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti,

*this is "easy poetry" perhaps, old-fashioned buccaneer lyric
perhaps, but a
great book no doubt, an truly evergreen book of poems, the most
sold
poetry
book in English language in the 20th century by a living poet,
still
enthralles with its rusty musings like a landscape with ancient
windmills.*

Aryanil

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384. **steve d. dalachinsky**

reading

Fri 16 May 2008

Originally published in Paris in 1995 by Editions Gallimard, Carl Watson's novel, *The Hotel of Irrevocable Acts* has finally been published in its original language (English) by Autonomedia/Unbearables. A book release party will be held at Tribes Gallery, 285 East 3rd Street, 2nd Floor, NYC, Saturday, May 24th, 7-9 pm. Various readers, (including Watson) will present passages from the novel and a general festive air will prevail.

Watson is also the author of the short story collections, *Beneath the Empire of the Birds* (Apathy) and *Bricolage ex Machina* (Lost Modern). Upcoming— a selection of short theoretical pieces entitled *Psychosomatic Life*, will be published by Vagabond Press this fall. He is also regular contributor to the irreverent political newspaper, "The Williamsburg Observer."

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386. **Danny Snelson**

2008 PennSound Featured Resources & Audio Essay

Fri 16 May 2008

Hello Poetics,

667

audio essay I composed on the selection available here
<<http://writing.upenn.edu/pennsound/x/Featured-2008.html#reprise>>.

Download the entire compilation as a zip
file<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/Featured_2008.zip>(large!
- 123mb)
or, The individual tracks:

Introduction: Jed Rasula
<<http://writing.upenn.edu/pennsound/x/Rasula.html>>(2000):
[MP3 : The Ambassadors (Part
I)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/00_Rasula-Jed_Featured_2008.mp3>]

1. William Carlos
Williams<<http://writing.upenn.edu/pennsound/x/Williams.html>>(1942-50):
[MP3s : The Defective
Record,<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/01_a_Williams-W-C_Featured_2008.mp3>
Danse
Russe.<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/01_b_Williams-W-C_Featured_2008.mp3>
Shoot
It
Jimmy!<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/01_c_Williams-W-C_Featured_2008.mp3>]

2. Darren Wershler-Henry<<http://writing.upenn.edu/pennsound/x/Wershler-Henry.html>>(2001):
[MP3 : from *The Tapeworm
Foundry*<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/02_Wershler-Henry-Darren_Featured_2008.mp3>]

3. Caroline Bergvall
<<http://writing.upenn.edu/pennsound/x/Bergvall.html>>(2006):
[MP3 : The Franker Tale (deus
hic)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/03_Bergvall-Caroline_Featured_2008.mp3>]

4. Jack Spicer <<http://writing.upenn.edu/pennsound/x/Spicer.html>> (1965):
[MP3s : Thing
Language,<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/04_a_Spicer-Jack_Featured_2008.mp3> Sporting
Life<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/04_b_Spicer-Jack_Featured_2008.mp3>]

5. Helen Adam <<http://writing.upenn.edu/pennsound/x/Adam.html>> (1977):
[MP3 : from San Francisco's
Burning<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/05_Helen-Adam_Featured_2008.mp3>]
6. Gregory Whitehead
<<http://writing.upenn.edu/pennsound/x/Whitehead.html>>(2002):
[MP3 : Evil
Axis<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/06_Whitehead-Gregory_Featured_2008.mp3>]
7. Craig Dworkin <<http://writing.upenn.edu/pennsound/x/Dworkin.html>>
(2005): [MP3 : from
Shift<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/07_Dworkin-Craig_Featured_2008.mp3>]
8. Jackson Mac Low <<http://writing.upenn.edu/pennsound/x/Mac-Low.html>>(1973): [MP3 : The 8-Voice Stereo-Canon Realization of The Black
Tarantula Crossword
Gatha<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/08_Mac-Low-Jackson_Featured_2008.mp3>]
9. Clark Coolidge
<<http://writing.upenn.edu/pennsound/x/Coolidge/html>>(1974):
[MP3 : Polaroid (Part
I)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/09_Coolidge-Clark_Featured_2008.mp3>]
10. Ezra Pound <<http://writing.upenn.edu/pennsound/x/Pound.html>> (1958):
[MP3 : Hugh Selwyn Mauberly (Part
I)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/10_Pound-Ezra_Featured_2008.mp3>]
11. Rosmarie Waldrop
<<http://writing.upenn.edu/pennsound/x/Waldrop.html>>(2006): [MP3 : Cyclops
Eye<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/11_Waldrop-Rosmarie_Featured_2008.mp3>]
- PennSound Special: Charles
Bernstein<<http://writing.upenn.edu/pennsound/x/Bernstein.html>>(2000):
[MP3 : Doctrine of Similarity from
Shadowtime<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/12_Bernstein-Charles_Featured_2008.mp3>] Video: Henry Hills
<<http://writing.upenn.edu/pennsound/x/Hills.html>>(1985): Money
<<http://writing.upenn.edu/pennsound/x/Hills.html>>

Danny Snelson:

Editorial Reprise Audio Essay: [MP3: Also this: No
Title<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/13_Snelson-Danny_Featured_2008.mp3>]

If anyone is still interested after all that -- some thots on the audio composition below.

Happy listening,
Danny

If written, an essay on my archival selection would necessarily attempt to articulate the network of differences weaving this familiar set together. With digital editing available, however, a certain mode of citational audio essaying seemed a far more effective and technically appropriate means of recirculating the cuts in this particular operation:

I have neither multi-tracked nor re-mixed -- the MP3 is linear, sequential, legible -- samples preserve voices on the level of the poetic line. "Uh, I have not tampered with anything, I have simply removed and reallocated the parts." There is no glue between passages, nothing proper to collage. Perhaps the antiquated term "radio play" forms a better apparatus for transmitting the sort of bricolage at work here. A transcription of the works was first processed in textpad, then applied as targeted mining to each of the featured tracks. The details of these citations were improvisationally arranged to stage a play of voices that excites, I hope, some choice threads in the differential webbing that renders these diverse recordings apart.

This may also serve as a dense, automatic model for the kind of activity immediately available at all points on PennSound.

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387. **Danny Snelson**

Also this: Further Resources & Daily Press

Fri 16 May 2008

Addendum to last post:

Please do see Mike Hennessey's review of the selection on the PennSound homepage <<http://writing.upenn.edu/pennsound/>>, just below the notes on the (highly recommended) digital version of the Oppen Centennial Symposium.

Hopefully you've all added his essential daily RSS guide to the archive! [xml link <<http://writing.upenn.edu/pennsound/daily.xml>>] to yr favorite feeder.

Further, you you might also want to check out our previous Featured MP3 lists <<http://writing.upenn.edu/pennsound/x/featured-resources-archive.php>>by Marjorie Perloff <<http://writing.upenn.edu/pennsound/x/Perloff.html>>, Thomas Devaney<<http://writing.upenn.edu/pennsound/x/Devaney.html>>, Eric Baus, Steve Evans <<http://writing.upenn.edu/pennsound/x/Evans.html>> and Al Filreis <<http://writing.upenn.edu/pennsound/x/Filreis.html>>.

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388. **David A. Kirschenbaum**
Advertise in Boog City's 51st Issue

Fri 16 May 2008

Please forward

Advertise in

Boog City 51

*Deadline

--Tues. June 3-Ad or ad copy to editor

--Sat. June 14-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$80 to \$40. (The discount rate also applies to larger ads. Ask for full rate card.)

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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389. **Sarah Rosenthal**

Jennifer Firestone -- West Coast Readings

Fri 16 May 2008

Jennifer Firestone will be doing a series of readings in Northern and Southern California for her book *Holiday*

(<http://www.shearsman.com/pages/books/catalog/2008/firestone.html>):

1) Friday, May 23, 7:30 p.m Small Press Traffic Reading (with Matthew Shenoda)--Timken Lecture Hall, at the California College of the Arts
<http://www.sptraffic.org/html/events.htm>

2) Tuesday, May 27, 7:30 Pegasus Books Downtown (with Gloria Frym)--2349 Shattuck Avenue, Berkeley <http://claytonbanes.blogspot.com/>

3) Wednesday, May 28, 7:30 A New Cadence Poetry Series (with Dana Teen Lomax)--Felix Kulpa Gallery, 107 Elm Street, Santa Cruz
<http://anewcadence.blogspot.com/>

4) Saturday, May 31, 8:00 House Reading (with Kristin Palm and Harold Abramowitz) at Jane Sprague's from Palm Press--143 Ravenna Drive, Long Beach

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390. **Jill Chan**

Debut issue of Numinous: Spiritual Poetry now online

Fri 16 May 2008

The debut issue of *Numinous: Spiritual Poetry* is now online at
<http://numinousmagazine.wordpress.com> .

featuring new work by:

Steve Dalachinsky

Gerald Schwartz

Christophe Casamassima

Sarah Sarai

Luke Schlueter

Pramila Venkateswaran

Kimberley L. Becker

James Lineberger

Tasha Klein

Francis Raven

Gregory Vincent St. Thomasino

Raewyn Alexander

Duane Locke

Anna Rugis

George Wallace

Submissions now open for the December issue. Send them to [REDACTED].
Please read the submission guidelines before submitting.

Thanks.

regards

J Chan
editor

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391. **William Slaughter**

Notice: Mudlark

Fri 16 May 2008

New and On View: Mudlark Poster No. 74 (2008)

Four More Poems by Oliver Rice

Whose Father Drives Him to the County Airport

Man's Natural Predator Being Man

In Their Vigor and Wiliness

Tuesday Afternoon. August. She Practices Hooded Eyes

Oliver Rice has received the Theodore Roethke Prize, twice been nominated for a Pushcart Prize. His poems have been published widely in the United States, as well as in Canada, England, Austria, Turkey, and India. His book, *On Consenting To Be A Man*, has been introduced this spring by Cyberwit, a

diversified publishing house in the cultural capital Allahabad, India, and is available on Amazon.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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392. **Nicholas Karavatos**

Re: 50th Anniversary of A Coney Island of the Mind

Sat 17 May 2008

I used the book in an American Literature class in Muscat, Sultanate of Oman where a student entertained the question of whether a couple of the poems were "blasphemous" in her essay. I also remember one student vehemently insisting how "wrong" the *pure psychic automatism* of Surrealism was.

And I admit I totally ripped him off (or ripped on him) in:

Spectacle of the Prophets of Phallopolis

in Unlikely Stories (November 2007) at

<http://www.unlikelystories.org/karavatos1107.shtml>

It was one of the many books that seemed to fall into my hands at the used book store Tin Can Mailman in Arcata, CA was I was young.

Nick

Nicholas Karavatos

Dept of English

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

Change the

world with e-mail. Join the i'm Initiative from Microsoft.

[http://im.live.com/Messenger/IM/Join/Default.aspx?](http://im.live.com/Messenger/IM/Join/Default.aspx?source=EML_WL_ChangeWorld=)

[source=EML_WL_ChangeWorld=](http://im.live.com/Messenger/IM/Join/Default.aspx?source=EML_WL_ChangeWorld=)

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393. **Jim Andrews**

Color & brush 2

Sat 17 May 2008

Color & Brush 2:

<http://vispo.com/dbcinema/color2>

Most of these images were done with this brush:

<http://vispo.com/dbcinema/color2/dbcSWF/line26c.html>

ja

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394. **Maria Damon**

bernadette mayer

Sat 17 May 2008

hi folks

does anyone know of any good critical scholarship on Bernadette Mayer's work? I've got a student who wants to know.

bests, md

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395. **Jennifer Karmin**

Poet's Theater in Chicago - 2 more weeks!

Sat 17 May 2008

Returning from One Place to Another:

A Poet's Theater Showcase

Curated by John Beer

May 2008 in Chicago, IL

at Links Hall

<http://www.linkshall.org/08-pp-may.shtml>

****Program Three****

Fiona Templeton

Louis Zukofsky's *Rudens* and Fiona Templeton's *Bluebeard* (excerpt)

Collaborators: Joel Craig, Laura Goldstein, and Pam Osbey

Friday & Saturday, May 16 & 17, 8pm

Sunday, May 18, 7pm

\$12 (\$10 students)

Templeton directs two plays: *Rudens* is a very seldom performed work, based on *The Rope* by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English

phonetically by using the sound of the original language. Bluebeard is about two people imagining how each other think, what each other fears or desires, and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may believe the subject of the speech.

****Program Four****

Carla Harryman

Five New Works

Collaborators: Elana Elyce, Judith Goldman, Julia Klein, Katie McGowan, Jennifer Scappettone, and David Trinidad

Friday & Saturday, May 23 & 24, 8pm

Sunday, May 25, 7pm

\$12 (\$10 students)

This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poetâ€™s Theater in five new works: Bad History by Barrett Watten, Try! Try! by Frank O'Hara, Mirror Play by Carla Harryman, Sue by Carla Harryman, and Requiem by Kathy Acker. In the 1980s, Carla Harryman co-founded the San Francisco Bay Area Poetâ€™s Theater, which presented performances of experimental plays by poets.

=

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396. **Bob Grumman**

Re: David Daniels has passed

Sat 17 May 2008

Very sorry to hear this news, Jim. I certainly hope someone turns up to do whatever needs to be done with his site--and all else he left us that isn't already published or archived.

--Bob G.

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397. **Nick Piombino**

Re: bernadette mayer

Sat 17 May 2008

md-

There is, of course, Nada Gordon on Bernadette Mayer
<http://home.jps.net/~nada/mayer7.htm>

Best wishes, np

On 5/17/08 11:19 AM, "Maria Damon" <[REDACTED]> wrote:

*hi folks
does anyone know of any good critical scholarship on Bernadette Mayer's
work? I've got a student who wants to know.
bests, md*

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398. **Chris Stroffolino**

Workshop Thang

Sun 18 May 2008

A DIFFERENT KIND OF WRITING WORKSHOP with poet, essayist, & musician Chris Stroffolino in a fun, nurturing, non-accredited setting

7 or 8 Three-Hour Sessions; 1st Summer session begins EARLY JUNE. Dates & times to be determined depending on the needs of the class (We will do our best to accommodate people's schedules—most likely a weeknight). The workshop may culminate in a public reading / performance/[REDACTED] Gallery of Urban Art, Inc. 1746 13th in Oakland (www.TheGalleryOfUrbanArt.com)

(FOR THOSE NOT LOCATED IN BAY AREA, WE COULD DO IT OVER THE WEB)...

Class Size: minimum of 7, maximum of 10.

Cost: \$250: Check, money-order or cash are all acceptable.

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

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

class, students can expect a deeper understanding into the creative process as well as the business of publishing or other ways of making their work public. Note: This class is intended for all levels.

Chris Stroffolino is the author of seven books of poetry, including *Speculative Primitive* (2004), *Scratch Vocals* (2003), *Stealer's Wheel* (1999), *Light As A Fetter* (1997), *Cusps* (1995) and *Oops* (1994). He also published two books of literary criticism, *Spin Cycle* (2001), and, with David Rosenthal, a book length study of Shakespeare's *12th Night* (2000). Since 2001, he's been singer/songwriter for Continuous Peasant, and has also performed and recorded with The Silver Jews, Jolie Holland, Greg Ashley, Brian Glaze, and Rising Shotgun. His music and cultural criticism has appeared in *The Bigtakeover*, *Kitchen Sink*, *Big Bridge*. He was a recipient of a 2001 New York Foundation for the Arts grant before moving to Oakland where he was Visiting Distinguished Poet at St. Mary's College from 2001-2006. He has also taught at San Francisco Art Institute, Mills College, Rutgers University, NYU, LIU, Temple, Drexel among others, and received a 2008 Grant from the Fund For Poetry. His poetry has been widely anthologized, and translated into Spanish, Bengali, Hungarian, and Dutch. He also has edited literary journals and curated several reading/talk series.

To Register, contact Chris Stroffolino at [REDACTED] or [REDACTED]. Spaces are limited. No more than 10 students will be accepted per class. Interested students should submit a short 3-5 page sample (or 2 MP3 if working in primarily an audio format)=

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399. **Janet Holmes**

Re: POETICS Digest - 16 May 2008 to 17 May 2008 (#2008-135)

Sun 18 May 2008

Is Fiona Tempelton on this listserve? I'd love to hear from her.

Knew her from Yaddo in, like, 1989 or somewheresabouts. She'd just produced "You."

--

Janet Holmes

<http://www.humanophone.com>

<http://ahsahtapress.boisestate.edu>

.. .. .

NEW FROM AHSAPRESS:

To and From by G.E. Patterson

Irresponsibility by Chris Vitiello

<http://ahsahtapress.boisestate.edu>

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400. **steve d. dalachinsky**

Re: 50th Anniversary of A Coney Island of the Mind

Sun 18 May 2008

you misunderstood me i meant no. etc the below thought new
directions was published by evergreen
i said evergreen was published by grove and that coney was a new
directions book published by new directions
ah the pitfalls of bad punctuation.. get it so i am correct just
misunderstood
if ya wanna continue please do it back channel

On Fri, 16 May 2008 11:32:13 -0700 Joel Weishaus <[REDACTED]>
writes:

> Not correct. The Evergreen Review was published by Grove Press.

>

> -Joel

>

>

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

> From: "steve d. dalachinsky" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, May 15, 2008 3:15 PM

> Subject: Re: 50th Anniversary of A Coney Island of the Mind

>

>

> > no evergreen books are published by groove press unless you
> literally

> > mean metaphorically speaking that the book is evergreen

> > yer wrong about this trust me or....

> >

> >

> > On Thu, 15 May 2008 10:36:06 -0400 Aryanil Mukherjee

> <[REDACTED]>

> > writes:

> > > yes, it was and is a new directions book.....an evergreen book
> from

> > > new

> > > directions.

> > >

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

> > > From: UB Poetics discussion group
> > > [mailto:] On
> > > Behalf Of steve d. dalachinsky
> > > Sent: Thursday, May 15, 2008 3:29 AM
> > > To:
> > > Subject: Re: 50th Anniversary of A Coney Island of the Mind
> > >
> > > coney island of the mind was a new directions book not an
> > > evergreen
> > > book
> > > or did i misunderstand your message below
> > >
> > > On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee
> > > < >
> > > writes:
> > > > A Coney Island of the Mind
> > > >
> > > > - an evergreen book by an evergreen poet is into its 50th year
> > > > of
> > > > publication.
> > > >
> > > > Lawrence Ferlinghetti is 89 while his second book turns 50. For
> > > >
> > > > most
> > > > experimental poets like me, nearly half-a-century younger than
> > > >
> > > > Ferlinghetti,
> > > > this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> > > > perhaps, but a
> > > > great book no doubt, an truly evergreen book of poems, the most
> > > >
> > > > sold
> > > > poetry
> > > > book in English language in the 20th century by a living poet,
> > > >
> > > > still
> > > > enthralls with its rusty musings like a landscape with ancient
> > > > windmills.
> > > >
> > > > Aryanil
> > > >
> > > >
> > > >

> >>
> >>
> >
>
>

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401. **Samuel Wharton**
call for submissions -- sawbuck
Sun 18 May 2008

hello. sawbuck <<http://www.sawbuck.blogspot.com>> is currently reading for its upcoming fall & winter issues.

some things we are particularly looking for:

collaborations

formal poetry

prose poetry

hybrid-genre pieces

"experimental" poetry (whatever you may take that to mean)

series (or excerpts from)

translations

anything else you can think of, provided it is well-written.

please submit 6 or more unpublished poems in the body of a single email [REDACTED]

.

thank you

samuel wharton, editor

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402. **laura hinton**
Re: bernadette mayer
Sun 18 May 2008

It's an important point that there is very little critical scholarship on Mayer's work, at least as of a couple of years ago, when I did a library search on this topic. I was stunned. Juliana Spahr does have a piece on Mayer's sonnets in a literary journal; the Gordon piece, also helpful, is on the web. My belief is that Mayer's seemingly too earnest use of the "I" made her unpopular with the experimentals -- the schools to which she justly belongs. But Midwinter Day is

a very important book. I happen to be writing a chapter in my new book on Mayer's "I", in which I reinterpret its significance. That is in progress.

If anyone knows of other critical work on Mayer, I'd appreciate knowing about this, too. Thanks, Maria and Nick, for writing.

Laura

On Sat, May 17, 2008 at 9:20 PM, Nick Piombino <[REDACTED]> wrote:

md-

There is, of course, Nada Gordon on Bernadette Mayer
<http://home.jps.net/~nada/mayer7.htm><<http://home.jps.net/%7Enada/mayer7.htm>>

Best wishes, np

On 5/17/08 11:19 AM, "Maria Damon" <[REDACTED]> wrote:

hi folks

does anyone know of any good critical scholarship on Bernadette Mayer's work? I've got a student who wants to know.

bests, md

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403. **Kevin Killian**
Re: bernadette mayer
Sun 18 May 2008

Here's a chance for me to plug a recent scholarly book I loved,

It's by Maggie Nelson and it's called

Women, the New York School and Other True Abstractions.

<http://www.uiopress.uiowa.edu/books/2007-fall/nelsonwomnew.html>

Nelson, a poet herself, is especially lively and provocative when she writes on Bernadette Mayer's work... which she does at some length, here's the TOC:

Part One

1. Abstract Practices: The Art of Joan Mitchell, Barbara Guest, and Their Others

2. Getting Particular: Gender at Play in the Work of John Ashbery, Frank O'Hara, and James Schuyler

Part Two

3. What Life Isn't Daily?The Gratuitous Art of Bernadette Mayer

4. Dear Dark Continent: Alice Notley's Disobediences

5. When We're Alone in Public: The Metabolic Work of Eileen Myles

I recommend it to everyone even if you're rolling your eyes thinking, oh God, not another New York School book, for this one has that different angle that makes everything (nearly everything) new all over again. And it has a blurb by Kim Gordon!

Kevin K.

At 1:43 PM -0400 5/18/08, laura hinton wrote:

>It's an important point that there is very little critical scholarship on
>Mayer's work, at least as of a couple of years ago, when I did a library
>search on this topic. I was stunned. Juliana Spahr does have a piece on
>Mayer's sonnets in a literary journal; the Gordon piece, also helpful, is on
>the web. My belief is that Mayer's seemingly too earnest use of the "I"
>made her unpopular with the experimentals -- the schools to which she justly
>belongs. But Midwinter Day is a very important book. I happen to be
>writing a chapter in my new book on Mayer's "I", in which I reinterpret its
>significance. That is in progress.

>

>If anyone knows of other critical work on Mayer, I'd appreciate knowing
>about this, too. Thanks, Maria and Nick, for writing.

>

>Laura

>

>

>

>On Sat, May 17, 2008 at 9:20 PM, Nick Piombino <[REDACTED]>
>wrote:

>

>> md-

>>

>> There is, of course, Nada Gordon on Bernadette Mayer

>>

<http://home.jps.net/~nada/mayer7.htm><<http://home.jps.net/%7Enada/mayer7.htm>

m>

>>

>> Best wishes, np

>>

>>

>> On 5/17/08 11:19 AM, "Maria Damon" <[REDACTED]> wrote:

>>

>> > hi folks

>> > does anyone know of any good critical scholarship on Bernadette Mayer's
>> > work? I've got a student who wants to know.
>> > bests, md
>>

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404. **blacksox**

Two Fringe Festival Events in Orlando

Sun 18 May 2008

Monday May 19, 8PM @ Cup O' Soul

&

Wednesday May 21, 8:30pm @ Austins

Cup O' Soul, 906 W. Fairbanks Winter Park

Featuring Poetry Ensemble of Orlando & Open Mic

Get there early for a good seat

POETIC MEETUP FEATURING:

ROBYN WEINBAUM

Robyn is a Brooklyn girl through and through. in fact, this wanna-be redhead reeks of the outer borough, when she isn't reeking of her usual BS. She has spent most of life racking up, oops, playing with numbers as a statistician and tax accountant, day jobs she admits to only under duress. After her move to florida, she had a near-death experience which left her severely afflicted with hypergraphia. in addition to poetry and flash fiction, most of which can be found on her blog <http://wingedunicorn0205.blogspot.com/>, Robyn writes a regular column on the arts for a tampa newspaper in the vain hope of bringing an epiphany to that wasteland in the west. Her new novel, Mastermind, a nasty, depraved mystery thriller co-written with Gene Hodes, will be released may 18.

Orlando Poetry Group presents:

Every Third Wednesday @ Austin's

Wednesday May 21, @ 8:30pm

Austin's Coffee and Film

929 W Fairbanks Ave.

Winter Park, Florida

ROBYN +

Book release party

& Awesome Open Mic

Please Join Us

=FUN

Hosted by Chaz Yorick's Open Words ,& Russ Golata
For directions or comments e-mail me at [REDACTED]
Or phone me at [REDACTED]
Or AUSTIN'S at [REDACTED]

Thanks
Russ Golata

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405. **David Chirot**

***Strange Twists & Turns re online Petitions and Art : Call Uwe Boll
the Worst Director (Then Duck) - New York Times***

Sun 18 May 2008

<http://www.nytimes.com/2008/05/18/movies/18schw.html?th&emc=th> ---

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406. **Samuel Wharton**

sawbuck poetry -- correction

Sun 18 May 2008

hello all~

it has been brought to my attention that the address in the previous call for submissions to sawbuck <<http://www.sawbuckpoetry.blogspot.com>> was typed incorrectly (thanks martha!).

the correct address is www.sawbuckpoetry.blogspot.com. i hope to see you all there!

samuel wharton, editor

sawbuck <<http://www.sawbuckpoetry.blogspot.com>>

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407. **Brian Cassidy, Bookseller**

Re: bernadette mayer

Sun 18 May 2008

There is an entire chapter (Desire Not A Saint: The Pathography of Bernadette Mayer) devoted to Mayer in "Leaving Lines of Gender: A Feminist Genealogy of Language Writing" by Ann Vickery. Also see chapter six (Bernadette Mayer and "Language" in the Poetry Project) in "All Poets Welcome: The Lower East Side Poetry Scene in the 1960's" by Daniel Kane. Hope this helps.

Best,
Brian Cassidy

brian cassidy, bookseller
shop @ 471 wave st. monterey ca
mail: po box 8636 monterey ca 93943

██████████ / ██████████ (c/sms)

██████████

<http://www.briancassidy.net>

Member: IOBA, ABA, NCIBA

On Sat, May 17, 2008 at 8:19 AM, Maria Damon <██████████> wrote:

> hi folks

> does anyone know of any good critical scholarship on Bernadette Mayer's
> work? I've got a student who wants to know.

> bests, md

>

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408. **Samuel Wharton**
sawbuck -- a second correction

Sun 18 May 2008

yikes. today is not my day.

thanks to sheila for pointing out that the email address in the original call for
submissions ought to be: ██████████

this will be my last email. i swear. please submit.

~samuel wharton, editor, sawbuck <<http://www.sawbuckpoetry.blogspot.com>>

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409. **Marge Merrill**
Re: Two Fringe Festival Events in Orlando

Sun 18 May 2008

cool

On Sun, May 18, 2008 at 1:31 PM, <██████████> wrote:

Monday May 19, 8PM @ Cup O' Soul

&

Wednesday May 21, 8:30pm @ Austins

Cup O' Soul, 906 W. Fairbanks Winter Park

Featuring Poetry Ensemble of Orlando & Open Mic

Get there early for a good seat

POETIC MEETUP FEATURING:

ROBYN WEINBAUM

Robyn is a Brooklyn girl through and through. in fact, this wanna-be redhead reeks of the outer borough, when she isn't reeking of her usual BS. She has spent most of life racking up, oops, playing with numbers as a statistician and tax accountant, day jobs she admits to only under duress. After her move to florida, she had a near-death experience which left her severely afflicted with hypergraphia. in addition to poetry and flash fiction, most of which can be found on her blog <http://wingedunicorn0205.blogspot.com/>, Robyn writes a regular column on the arts for a tampa newspaper in the vain hope of bringing an epiphany to that wasteland in the west. Her new novel, Mastermind, a nasty, depraved mystery thriller co-written with Gene Hodes, will be released may 18.

*Orlando Poetry Group presents:
Every Third Wednesday @ Austin's*

Wednesday May 21, @ 8:30pm

*Austin's Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida*

*ROBYN +
Book release party
& Awesome Open Mic
Please Join Us
=FUN*

*Hosted by Chaz Yorick's Open Words ,& Russ Golata
For directions or comments e-mail me at [REDACTED]
Or phone me at [REDACTED]
Or AUSTIN'S at [REDACTED]*

*Thanks
Russ Golata*

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410. **Jill Chan**
Call for submissions
Sun 18 May 2008

Hi,

Poetry Sz: demystifying mental illness (<http://poetrysz.blogspot.com>) is calling for submissions.

Send 4-6 poems and a short bio in the body of your email to [REDACTED] .

Thanks.

regards

J Chan

editor

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411. **sara marcus**

Reading (NYC) Tues., May 20: E. Tracy Grinnell + Martha Oatis (!)

Sun 18 May 2008

QT: Queer Readings at Dixon Place
presents a reading by poets

E. TRACY GRINNELL

+

MARTHA OATIS

Tuesday, May 20

at Dixon Place: 258 Bowery, 2nd floor, between Houston & Prince doors (+
snacks + drinks + hangouts) at 7 / reading at 7:30

E. Tracy Grinnell is the author of *Some Clear Souvenir* (O Books 2006) and *Music or Forgetting* (O Books 2001), as well as the limited edition chapbooks *Leukadia* (Trafficker Press forthcoming 2008), *Quadriga*, a collaboration with Paul Foster Johnson (gong chapbooks 2006), *Of the Frame* (Portable Press at Yo-Yo Labs 2004), and *Harmonics* (Melodeon Poetry Systems 2000). She lives in Brooklyn, New York, where she teaches writing and edits Litmus Press and *Aufgabe*, an annual journal of poetry and translations.

Martha Oatis is the author of *from Two Percept* (Portable Press at Yo-Yo Labs) and two unpublished manuscripts, *Forest Trace* and *Metaphysics Continued*. Other poems have appeared in *Aufgabe* and *EOAGH*. She recently began studying Traditional Chinese Medicine at The New England School of Acupuncture, and she has recently founded a broadside press, Oatis Machinery. She lives in Providence.

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412. **Halvard Johnson**

Submissions requested for a third Big Bridge anthology

Sun 18 May 2008

Friends and neighbors--

For a third mini-anthology of poems, this time inspired by /
responding to / related to
Barbara Guest's poem "Eating Chocolate Ice Cream: Reading Mayakovsky"
and/or the
various wars/insurgencies/etc. going on in the world today, please
send 1-6 poems and
a brief bio to me at [REDACTED] with the words "Big Bridge"
followed by
your own name clearly in the subject line. Please, when sending
attachments, send all
poems in a single attachment.

Also include a photo if you'd care to have one used.

This mini-anthology will appear in the January 2009 issue of Big
Bridge, and
work received before the end of November 2008 will be considered. The
current
mini-anthology can be found at <http://www.bigbridge.org/WAR-PAP.HTM>.

HJ

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>

=====

Eating Chocolate Ice Cream: Reading Mayakovsky

Since I've decided to revolutionize my life

since

"

decided

"

revolutionize

"

life

"

How early it is! It is eight o'clock in the morning.

Well, the pigeons were up earlier

Did you eat all your eggs?
Now we shall go for a long walk.
Now? There is too much winter.
I am going to admire the snow on your coat.
Time for hot soup, already?
You have worked for three solid hours.
I have written forty-eight, no forty-nine,
no fifty-one poems.
How many states are there?
I cannot remember what is uniting America.
It is then time for your nap.
What a lovely, pleasant dream I just had.
But I like waking up better.
I do admire reality like snow on my coat.
Would you take cream or lemon in your tea?
No sugar?
And no cigarettes.
Daytime is good, but evening is better.
I do like our evening discussions.
Yesterday we talked about Kant.
Today let's think about Hegel.
In another week we shall have reached Marx.
Goody.
Life is a joy if one has industrious hands.
Supper? Stew and well-cooked. Delicious.
Well, perhaps just one more glass of milk.
Nine o'clock! Bath time!
Soap and a clean rough towel.
Bedtime!
The Red Army is marching tonight.
They shall march through my dreams
in their new shiny leather boots,
their freshly laundered shirts.
All those ugly stains of caviar and champagne
and kisses
have been rubbed away.
They are going to the barracks.
They are answering hundreds of pink
and yellow and blue and white telephones.
How happy and contented and well-fed they look
lounging on their fur divans,
chanting "Russia how kind you are to us.

How kind you are to everybody.
We want to live forever."
Before I wake up they will throw away
their pistols, and magically
factories will spring up where once
there was rifle fire, a roulette factory,
where once a body fell from an open window.
Hurry dear dream
I am waiting for you
under the eiderdown.
And tomorrow will be more real, perhaps,
than yesterday.

--Barbara Guest

fr. Angel Hair 5, Spring 1968

in The Angel Hair Anthology
[New York: Granary Books, 2001]

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413. **Small Press Traffic**

Jennifer Firestone & Matthew Shenoda at Small Press Traffic 5/23/08

Mon 19 May 2008

Small Press Traffic is thrilled to present:

Jennifer Firestone & Matthew Shenoda

Friday, May 23rd, 7:30 p.m.

Timken Lecture Hall

Refreshments will be served

Join us!

Jennifer Firestone, a SF poet currently living in Brooklyn, is the author of the book *Holiday* (Shearsman Books, 2008), and the chapbooks *Waves* (Portable Press at Yo-Yo Labs, 2007), *from Flashes* (Sona Books, 2006), and *snapshot* (Sona Books, 2004). Jennifer's work has appeared in numerous journals, including *How2*, *14 Hills*, *580 Split*, *Boog City*, *MIPOesias*, *Can We Have Our Ball Back*, *Dusie* and *Moria*. She is the co-editor of the anthology *Letters To Poets: Conversations About Poetics, Politics and Community*, forthcoming from Saturnalia Books, and she is Poet in Residence at Eugene Lang College at the New School University.

Matthew Shenoda is a faculty member in the College of Ethnic Studies at San Francisco State University. Author of *Somewhere Else*, winner of the 2007 Hala

Maksoud Award for Emerging Voice, and a 2006 American Book Award, his latest collection, Seasons of Lotus, Seasons of Bone, will be published in 2009 from BOA Editions.

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

There's no better time to join SPT!

Check out: <http://www.sptraffic.org/html/supporters.htm>

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

Directions & map:

<http://www.sptraffic.org/html/directions.htm>

We'll see you Fridays!

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com

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414. **Jim Andrews**

Kandinsky 5

Mon 19 May 2008

KANDINSKY 5:

<http://vispo.com/dbcinema/kandinsky5>

These are images I made with dbCinema, a graphic synthesizer I'm writing.

I've written a bit about dbCinema at

<http://vispo.com/dbcinema/kandinsky3/intro> .

More series at <http://vispo.com/dbcinema/meditations.htm>

Like the previous dbCinema series (<http://vispo.com/dbcinema/color2>),

kandinsky5 uses the brush at

<http://vispo.com/dbcinema/kandinsky5/dbcSWF/line26c.html>

Unlike the previous series, the brush paints image, not color. The brush in Kandinsky5 samples Kandinsky paintings.

If you're unfamiliar with Kandinsky's amazing paintings you can see a bunch by visiting the old version of dbCinema at <http://vispo.com/dbcinema> and typing in "Kandinsky" as the concept.

ja

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415. **Maria Damon**
Re: bernadette mayer
Mon 19 May 2008

thanks Laura, as always. and to all who responded. it is a curious lacuna but as you suggest a noteworthy phenomenon in itself, like the relative lack of substantive scholarship/criticism, until recently, of Ginsberg's work.

laura hinton wrote:

> It's an important point that there is very little critical scholarship on
> Mayer's work, at least as of a couple of years ago, when I did a library
> search on this topic. I was stunned. Juliana Spahr does have a piece on
> Mayer's sonnets in a literary journal; the Gordon piece, also helpful, is on
> the web. My belief is that Mayer's seemingly too earnest use of the "I"
> made her unpopular with the experimentals -- the schools to which she justly
> belongs. But *Midwinter Day* is a very important book. I happen to be
> writing a chapter in my new book on Mayer's "I", in which I reinterpret its
> significance. That is in progress.

>

> If anyone knows of other critical work on Mayer, I'd appreciate knowing
> about this, too. Thanks, Maria and Nick, for writing.

>

> Laura

>

>

>

> On Sat, May 17, 2008 at 9:20 PM, Nick Piombino <[REDACTED]>
> wrote:

>

>

>> md-

>>

>> There is, of course, Nada Gordon on Bernadette Mayer

>>

http://home.jps.net/~nada/mayer7.htm<http://home.jps.net/%7Enada/mayer7.htm>
>>
>> Best wishes, np
>>
>>
>> On 5/17/08 11:19 AM, "Maria Damon" <[REDACTED]> wrote:
>>
>>
>>> hi folks
>>> does anyone know of any good critical scholarship on Bernadette Mayer's
>>> work? I've got a student who wants to know.
>>> bests, md
>>>

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416. **Tarpaulin Sky Press**
New Books: McCormick & Waldrep
Mon 19 May 2008

Friends & Readers,

TSky Press is rather stoked to announce its first books of 2008: Paul McCormick's *_The Exotic Moods of Les Baxter_* and G.C. Waldrep's *_One Way No Exit_*.

ONE WAY NO EXIT
G.C. Waldrep

Poetry
8.5" x 5.5", 56 pages, side-bolted
150 numbered copies
May, 2008
\$10

"There are only two human figures in all of America," G.C. Waldrep declares in *_One Way No Exit_*, "and I have already seen them. Everything else is socks and recognizance, flutter and mood." Waldrep builds on photographer Peter Rathmann's portraits of the American landscape to create a lyric inquiry into the nature of patriotism, spirituality, photography, 20th-century American visual art, and what he terms "the surprisingly unmapped avoidances of America's small towns." Moving quickly between snapshot takes of the South and West and the works of Mark Rothko, David Hockney, Joan Mitchell, Cy Twombly, and many others, Waldrep attempts to make of his poem a bubble-like iridescence, "a skin on which objects rest." "This is in the nature of the

medium," Waldrep concludes, "God visited upon objects. A photograph, like David Hockney, is a poem that looks good when it doesn't have to."

About the Author

G.C. Waldrep's collections of poems are *Goldbeater's Skin* (Colorado Prize, 2003), *Disclamor* (BOA Editions, 2007), and a chapbook, *The Batteries* (New Michigan Press, 2005). He lives in Lewisburg, Pa., and teaches at Bucknell University.

<http://www.tarpaulinsky.com/Press/Waldrep/index.html>

THE EXOTIC MOODS OF LES BAXTER

Paul McCormick

Poetry

7.5" x 7.5", 40 pages, saddle-sewn

150 numbered copies

May, 2008

\$10

"Most places exist only when you think about them," asserts the opening line of Paul McCormick's new chapbook. It contains three sequences, each of them thinking a certain place—a certain mood, a certain vantage of the subjective self-into being. In "Fish Tales," McCormick richly re-imagines the Long Island of his childhood, divesting nostalgia of sentiment in favor of something stranger, brief moments when bright fish surface. In "Alternate Takes," McCormick makes small prose towns out of familiar and unfamiliar objects: "The Turk," "The President," "The Automobile," "The Shoe." And in the title sequence, McCormick honors the 20th-century American composer Les Baxter, fashioning a richly lyrical discourse about the colonized and -izing self from the eclectic exotica of Baxter's aural imagination. As McCormick writes in "Mombassa at Midnight," "The crook of one's arm is the crook of all arms. / You are bitten in your dream but smile for the dance. / The circle continues til dawn." These are challenging, luminous poems, thought sublimated into a language and landscape of the deeply-imagined self. These poems glow in the dark.

About the Author

Paul McCormick's poems have appeared in *American Letters and Commentary*, *The Iowa Review*, *Denver Quarterly*, *Fence*, *Verse*, *Conjunctions*, *Barrow Street*, *Conduit*, *The Bitter Oleander*, *Diagram*, *Tarpaulin Sky*, *Typo*, *Octopus* and elsewhere. He lives in Huntington, New York and works as a taxonomy and assessment specialist for the New York City Department of Education.

<http://www.tarpaulinsky.com/Press/McCormick/index.html>

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417. **Jennifer Karmin**

CALL FOR SUBMISSIONS: Teaching the Body

Mon 19 May 2008

Teaching the Body

The editors of Transformations, a peer-reviewed journal, seek articles (5,000 - 10,000 words) and media reviews (books, film, video, performance, art, music, etc. - 3,000 to 5,000 words) that explore the body in a variety of pedagogical contexts and disciplinary perspectives—literature, science, women's and gender studies, anthropology, folklore, history, psychology, sociology, art, photography, geography, religion, cultural studies, working-class studies, ethnic studies, disability studies, age studies, narrative medicine, and others.

Topics might include: the body in global and transnational contexts; the culture of self-help; environmental issues; immigration and transnational labor; body rituals and body modification (from tattooing and piercing to cosmetic surgery); reproductive rights; transgender, intersex, and queer bodies; bodies and sports; bodies and religion; military bodies; disciplining the bodies; imprisoned bodies; body economics; bodily knowledge; the body in virtual spaces; students as bodies; language of genetics in discussion of bodies; bodies as biological entities; bionic bodies; online communities (icons and avatars).

Deadline Extended: 1 June 2008

Send a hard copy in MLA format (6th ed.): Jacqueline Ellis and Edvige Giunta, Editors, Transformations, New Jersey City University, Hepburn Hall Room 309, 2039 Kennedy Boulevard, Jersey City, NJ 07305. For submission guidelines go to <http://www.njcu.edu/assoc/transformations>

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418. **Alan C Golding**

Mayer scholarship

Mon 19 May 2008

Hi, Maria,

Here's a few things:

--in Daniel Kane's essay collection *Don't Ever Get Famous: Essays on New York Writing after the New York School*, the essays by Linda Russo ("Poetics of Adjacency: 0-9 and the Conceptual Writing of Bernadette Mayer and Hannah Weiner") and Lytle Shaw ("Faulting Description: Clark Coolidge, Bernadette Mayer, and the Site of Scientific Authority").

--Ann Vickery has a section on Mayer in her *Leaving Lines of Gender: A Feminist Genealogy of Language Writing*

--Libbie Rifkin, "'My Little World Goes On St. Mark's Place': Anne Waldman, Bernadette Mayer and the Gender of an Avant-Garde Institution," Jacket 7 (April 1999). Juliana Spahr has a short piece on Mayer's Sonnets in the same issue.

I'd second Kevin's recommendation of Maggie Nelson's book too.

Alan

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419. **Kevin Killian**

Sad news in the East Bay

Tue 20 May 2008

Last week the poet Reginald Lockett died, and the memorial for Reggie is on Thursday morning, May 22, @ 11am at Bebe Memorial at 3900 Telegraph Ave. (Oakland)

Our Poet Laureate Al Young has a beautiful tribute to our hero on his website, <http://alyoung.org/index.php/2008/05/>

Check it out, it is a blue period for all who knew him, but his work will shine a beacon for people to see by and live by for hundreds of years,

Kevin K.

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420. **Alan Sondheim**

urn at 3 am

Tue 20 May 2008

urn at 4 am

it's been raining out
and it's been raining out
in this dark night of prayer wheels
churning for mother and cat and long lost friends
dying pulling the curtain down with them among them
the prayer wheel turning all through the rain
small candle driving it every night a different candle
small candle grieving one night and an other

it's raining out and the wind comes swirling in
the poor tiny flame shakes and shudders
great shadows on the ceiling in this unheard of room
and i face down on the bed and open one eye then an other

there are shapes moving on ruined thinned-out retinas
floaters and animals blindspotting dark unfocused worlds
generated from within memories of sight memories of death and dark candles

in this dark night of prayer wheels and worlds
my writing burns like a flame on the verge
it's twisted around the thing and churning
it says nothing it doesn't know how to speak
i don't know how to speak
and anymore in the rain
in the dark rain
and anymore in the dark dark dark dark rain

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421. **Daniel Kane**
Bernadette Mayer

Tue 20 May 2008

Hi Maria:

You might want to check out Linda Russo's essay 'Poetics of Adjacency: O-9 and the Conceptual Writing of Bernadette Mayer & Hannah Weiner' and Lytle Shaw's 'Faulting Description: Clark Coolidge, Bernadette Mayer and the Site of Scientific Authority, (both included in *Don't Ever Get Famous: Essays on New York Writing After the New York School*).

best,
--daniel

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422. **Bob Heman**

SILK HAS ITS OWN MELON BALL VELOCITY May 26 at The Stone

Tue 20 May 2008

Hi Folks - Jane Ormerod, R. Nemo Hill, Thomas Fucaloro and myself have been collaborating and writing all sorts of strange and curious and wonderful things - come check us out at the Stone on Avenue C and East 2nd St. on Monday May 26 and see what we've been up to - we'll be joined in performance by Adriana Scopino, Michelle Slater and John Marcus Powell - plus a new "letter" issue of CLWN WR featuring some of our collaborative works will be given out free to all who attend - hope to see you there

R. Nemo Hill presents
Active Ingredients at The Stone
ACTIVE O (program two)

SILK HAS ITS OWN MELON BALL VELOCITY

an evening of collaborative automatic and semi-automatic texts by
Andre Breton & Philippe Soupault,
Thomas Fucaloro, Bob Heman, R. Nemo Hill, & Jane Ormerod
with guest readers
John Marcus Powell, Adriana Scopino, Michelle Slater

Monday, May 26 at 8PM
The Stone ~ 2nd Street & Avenue C ~ Northeast corner
<http://www.thestonenyc.com>
suggested donation \$10

Surrealist imagery draws its meaning not from interpretation or explanation
but from the immediacy of its illuminative power.

Analysis becomes pertinent only after it has been preceded
by spontaneous delight.

Knowledge and understanding are ancillary.

Says Breton:

"At the outset, it is only liking, not understanding, that matters.
Gaps in understanding...are not only important,
they are perhaps even welcome, like clearings in the woods,
the better to allow the heart's rays to stream out without obstacle.
The unlit shadows should remain obscure,
which is the very condition of enchantment."

(Jean-Pierre Cauvin, The Poethics of Andre Breton)

**

and don't forget the next CLWN WR event on June 12 at the SAFE-T-GALLERY
in DUMBO - Jane Ormerod and Frank Simone will be featuring joined by some
very special guests - more info will follow

Bob Heman



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423. **Caterina Davinio**
translation needed

Tue 20 May 2008

Dear friends, I need to get incontact with a person who could help me in translating some poetry texts into English for a pubblication. Texts has already been translated, but to be controlled. Since the text is poetry and rather experimental, it is very difficult to find a translator in Italy. Please, contact me:

██████████

Warm regards
Caterina Davinio

.....

Karenina.it Ten Years
The first Net-Poetry Project on line
1998 - 2008

Poetry in Phatic Function

.....

DVD featured on demand to curators and gallery owners.

Contact: Art Electronics Italia

Via Sassi 10 - 23900 Lecco (LC) Italia

T: ██████████

e-mail: ██████████

W: <http://xoomer.virgilio.it/cprezi/caterinadav.html>

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424. **Pierre Joris**
Recent NOMADICS blog posts

Tue 20 May 2008

Check out these recent post at <http://pjoris.blogspot.com> :

More May, 40 years ago & today

A lack of locusts

Rosmarie Waldrop Wins Translation Award

40 years ago

Si Mohand's isefra

Redirect to Collectages

Finalists of 21st Annual Translation Prizes

be well, hang in there,

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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425. **Michael Kelleher**

Literary Buffalo Newsletter 05.19.08-05.25.08

Tue 20 May 2008

LITERARY BUFFALO

05.19.08-05.25.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers can re-up for \$75. New subscription (four events): \$100. Patron subscription \$250. Patron Pair \$400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

Note: We are already more than 50% sold out for next season.

LITERARY BUFFALO RSS FEED

You can no subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

[feed://www.justbuffalo.org/rss/](http://www.justbuffalo.org/rss/)

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

EVENTS THIS WEEK

05.21.09

Talking Leaves?Books

Carol Southwood

Reading and book signing for Call Me Shady, A Novel

Wednesday, May 21, 7PM

Talking Leaves?Books, 3158 Main St.

05.23.09

Rust Belt Books

Poetry Reading with:

Jason Camlot, David McGimpsey, Stuart Ross, and Andrea Strudensky

Friday, May 23, 7:30 PM

Rust Belt Books

202 Allen St.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-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 6:30 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 immediately be 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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426. **Paul Siegell**

an interview & a review: Poemergency Room

Tue 20 May 2008

hi all,

+ up on Bookslut as the "Indie Heartthrob of the Week":

http://www.bookslut.com/blog/archives/2008_05.php#012890

+ and up on "in the bag" with an unsolicited, unexpected review:

<http://blog.atworkcat.com/2008/05/capturing-moment.html>

Please also note that Poemergency Room is available for review at IN GALATEA'S PURSE.

thanks for taking a look!

very respectfully yours,

paul>

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

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427. **Rebecca Weaver**

Midway Submissions Period Open til 6/1+theme issue

Tue 20 May 2008

Hello all,

just a quick reminder that the submissions period for Midway (www.midwayjournal) is about to close on June 1. Generally, we're looking for the usual--fiction, poetry, non-fiction(see preferences for this), drama, and multi-genre work that traverses any sort of line, and we are now accepting submissions for a *Special Theme Issue* on fairs or carnivals or circuses. Please interpret this loosely, curiously, and subversively! Theme, form, title, pictures, references to the tv show, homages to Michael J Anderson, poetry-on-a-stick, etc.--all considered.

Happy summer!

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428. **Grant Jenkins**

Interview with Grant Matthew Jenkins about Poetic Obligation

Tue 20 May 2008

Please listen to the interview I did with Alaina Alexander on her blogtalkradio show, "Unobstructed," regarding my recent book from Iowa Press, Poetic Obligation: Ethics in Experimental American Poetry After 1945.

<<http://www.blogtalkradio.com/onword/2008/05/17/UNOBSTRUCTED-hosted-by-Alaina-R-Alexander>

>

Grant Matthew Jenkins, Asst. Prof.
Director of the Writing Program
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104



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429. **Bock, Christopher**

Call For Papers: Boston Poets 1950-2000

Tue 20 May 2008

Please find a call for papers below for the 2009 Northeast Modern Language Association Conference in Boston. Please send proposals to [REDACTED].

Best,
Chris

Christopher Bock, M.F.A.
2009 NeMLA Panel: Boston, MA
American Studies

From Suicide to Sublimation: Boston Poets 1950-2000

As homes to the publishing industry and world class Universities, Boston and Cambridge have a long-standing history as being at the center of American letters. From Emerson to the language poets, perhaps no other American city can lay the same claims of both upholding the traditions of canonical works while simultaneously pushing the envelope in terms of the creation of a new poetics. The purpose of this panel is to address critical issues surrounding the poets and roles of poetics in Boston from Confessionalism through Neo-Formalism, Language Poetry and the Dark Room Collective.

Discussions surrounding the academy, identity, gender, race, psychology, critical re-evaluations, the canon, craft, aesthetics and ideology in terms of Boston poets including, but not limited to Robert Lowell, Richard Wilbur, Adrienne Rich, Sylvia Plath, Jonathan Weiners, Robert Pinsky, Jorie Graham, Thomas Sayers Ellis, Sharan Strange, Natasha Trethewey, and Katia Kapovich will be considered. Participants are encouraged to address a variety of poets or poets within the context of one of the schools or movements.

What is the impact of place and academia on the divergent poetics of these Boston poets? In what way does the development of poetry and poetics in Boston during this time period echo, prefigure or coincide with larger aesthetic and critical movements? In what ways is the canon upheld or defied by these poets? What are the peripheral cultural issues that these poets are a part of or writing in response to? What types of texts are these poets reconfiguring in the movement away from Confessionalism?

Please send abstracts of 250-500 words to:

Christopher Bock



Christopher Bock
Lesley University
27 Mellen St.
Cambridge, MA 02138

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430. **Bill Berkson**

Berkson & Corbett in Cambridge

Tue 20 May 2008

Bill Berkson & Bill Corbett
Reading New Poems
Tuesday, May 27
7 pm
Pierre Menard Gallery
10 Arrow Street
Harvard Square
Cambridge. MA

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431. **Steve Evans**

NPF Conference on the Poetry of the 1970s-Updated

Tue 20 May 2008

A few links to update Poetics readers on the progress of the NPF's upcoming conference/festival on The Poetry of the 1970s.

A schedule of events and list of participants at
http://www.nationalpoetryfoundation.org/news/index.php/article/2008/05/16/seventies_conference_schedule

Notice of one of two Conference-related art exhibits at
http://www.nationalpoetryfoundation.org/news/index.php/article/2008/05/09/art_of_the_70s

Tempted? If you'd like to attend the conference, it's not too late to register as an audience member at standard, reduced, or day pass rates.

A registration guide is available at
<http://www.nationalpoetryfoundation.org/conferences/ConferenceRegistrationGuide.php>

(If these URLs break in transit, just cut and paste into your browser.)

For more information, e-mail steven dot evans at maine dot edu.

Hope to see you in Orono this June!

S.

* * * *

Steve Evans
Associate Professor of English
Graduate Studies Coordinator

New Writing Series Coordinator
NPF Editorial Collective Member
313 Neville Hall, University of Maine
Orono, ME 04469



www.thirdfactory.net

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432. **David Moody**

Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times

Wed 21 May 2008

Let the author assure you that he does not set out to make Pound seem an idiot. There are other more helpful reviews -- though it is the case that several reviewers are out to do their usual on Pound, in spite of what's in the book. Best read the book and judge for yourself, wouldn't you think?

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433. **Jason Nelson**

call for work/e-lit/digital poetry for Counterpath Press

Wed 21 May 2008

Call for E-Literature, Digital Fiction, Hypertext Fiction, Sequential Text Video, Digital Poetry, E-Poetry, and other forms of Electronic Writing.

The visionary Counterpath Press announces a call for work for Counterpath Online, its digital publishing venue. There is no specific theme, but all work must utilize digital tools to create interactive, moving, responsive, generative or playful creations.

Text only works or documentations of work are not being considered for this issue. All artworks will be peer-reviewed/juried and the issue will be promoted extensively.

Counterpath Press Online: <http://www.counterpathpress.org/cpathonline/issue%202/splash2.html>

Please send submissions to Jason Nelson (Guest Editor) as soon as possible. Works that are submitted earlier will be given special consideration (we will ruminate on its beauty and power for much, much longer). E-Mail: [elitpath\(at\)gmail.com](mailto:elitpath(at)gmail.com)

The final deadlines if June 18th 2008.

All work must be accompanied by the following:

1. Description of the work (300 wds.)
2. Artist bio written as a small absurd story (300 wds.)
3. Screen Shot (approx. 300x300, saved as jpeg)

Those authors/artists chosen will be asked to participate in a brief interview regarding their creations. In addition, authors/artists will be asked to write brief reviews (200 words) of another chosen authors/artists work.

Counterpath Press is committed to publishing and supporting intellectually rigorous work of the highest quality, with the highest production values. It is committed to publishing poetry, fiction, drama, cross-genre work, literary and cultural theory and criticism, translations, reprints of out-of-print and hard-to-find titles, as well as supporting a repository of high-quality work through internet publication.

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434. **Eric Elshtain**
New Beard of Bees Chapbook

Wed 21 May 2008

The candidates are now charged to wear this on their lapels:

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

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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435. **Bock, Christopher**
Re: Call For Papers: Boston Poets 1950-2000

Wed 21 May 2008

Some important information I forgot to include:

The deadline for abstracts is September 15, 2008

The conference will take place February 26-March 1 at Boston University.

Thank you!

Best,

Chris

Christopher Bock, M.F.A.

Lesley College

Humanities Department

27 Mellen St. #11
Cambridge, MA 02138
[REDACTED]

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

From: Bock, Christopher

Sent: Tue 5/20/2008 6:07 PM

To: [REDACTED]

Subject: Call For Papers: Boston Poets 1950-2000

Please find a call for papers below for the 2009 Northeast Modern Language Association Conference in Boston. Please send proposals to [REDACTED].

Best,
Chris

Christopher Bock, M.F.A.
2009 NeMLA Panel: Boston, MA
American Studies

From Suicide to Sublimation: Boston Poets 1950-2000

As homes to the publishing industry and world class Universities, Boston and Cambridge have a long-standing history as being at the center of American letters. From Emerson to the language poets, perhaps no other American city can lay the same claims of both upholding the traditions of canonical works while simultaneously pushing the envelope in terms of the creation of a new poetics. The purpose of this panel is to address critical issues surrounding the poets and roles of poetics in Boston from Confessionalism through Neo-Formalism, Language Poetry and the Dark Room Collective.

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What is the impact of place and academia on the divergent poetics of these Boston poets? In what way does the development of poetry and poetics in Boston during this time period echo, prefigure or coincide with larger aesthetic and critical movements? In what ways is the canon upheld or defied by these poets? What are the peripheral cultural issues that these poets are a part of or writing in response to? What types of texts are these poets reconfiguring in the movement away from Confessionalism?

Please send abstracts of 250-500 words to:

Christopher Bock



Christopher Bock
Lesley University
27 Mellen St.
Cambridge, MA 02138

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436. **Bock, Christopher**

CORRECTION: Call For Papers: Boston Poets 1950-2000

Wed 21 May 2008

The conference of course will take place February 26-March 1, 2009.

C.

Christopher Bock, M.F.A.
Lesley College
Humanities Department
27 Mellen St. #11
Cambridge, MA 02138



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

From: Bock, Christopher

Sent: Wed 5/21/2008 10:15 AM

To: Bock, Christopher; 

Subject: RE: Call For Papers: Boston Poets 1950-2000

Some important information I forgot to include:

The deadline for abstracts is September 15, 2008

The conference will take place February 26-March 1 at Boston University.

Thank you!

Best,
Chris

Christopher Bock, M.F.A.
Lesley College
Humanities Department
27 Mellen St. #11
Cambridge, MA 02138



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

From: Bock, Christopher

Sent: Tue 5/20/2008 6:07 PM

To: [REDACTED]

Subject: Call For Papers: Boston Poets 1950-2000

Please find a call for papers below for the 2009 Northeast Modern Language Association Conference in Boston. Please send proposals to [REDACTED].

Best,
Chris

Christopher Bock, M.F.A.

2009 NeMLA Panel: Boston, MA

American Studies

From Suicide to Sublimation: Boston Poets 1950-2000

As homes to the publishing industry and world class Universities, Boston and Cambridge have a long-standing history as being at the center of American letters. From Emerson to the language poets, perhaps no other American city can lay the same claims of both upholding the traditions of canonical works while simultaneously pushing the envelope in terms of the creation of a new poetics. The purpose of this panel is to address critical issues surrounding the poets and roles of poetics in Boston from Confessionalism through Neo-Formalism, Language Poetry and the Dark Room Collective.

Discussions surrounding the academy, identity, gender, race, psychology, critical re-evaluations, the canon, craft, aesthetics and ideology in terms of Boston poets including, but not limited to Robert Lowell, Richard Wilbur, Adrienne Rich, Sylvia Plath, Jonathan Weiners, Robert Pinsky, Jorie Graham, Thomas Sayers Ellis, Sharan Strange, Natasha Trethewey, and Katia Kapovich will be considered. Participants are encouraged to address a variety of poets or poets within the context of one of the schools or movements.

What is the impact of place and academia on the divergent poetics of these Boston poets? In what way does the development of poetry and poetics in Boston during this time period echo, prefigure or coincide with larger aesthetic and critical movements? In what ways is the canon upheld or defied by these poets? What are the peripheral cultural issues that these poets are a part of or writing in response to? What types of texts are these poets reconfiguring in the movement away from Confessionalism?

Please send abstracts of 250-500 words to:

Christopher Bock

[REDACTED]

Christopher Bock
Lesley University
27 Mellen St.
Cambridge, MA 02138

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437. **Dustin Williamson**

May 25 in NYC: Dorothea Lasky & Steven Zultanski @ Zinc-TRS

Wed 21 May 2008

Sunday, May 25 at the Zinc-TRS:

Dorothea Lasky & Steven Zultanski

6:30 PM

Zinc Bar

90 West Houston (beneath the Barbie fur shop)

\$5 goes to the poets. If you don't have \$5, come anyway

Dorothea Lasky is the author of AWE (Wave Books, 2007). Currently, she lives in Philadelphia, where she studies creativity and education.

Steven Zultanski is the author of the chapbooks *Homoem* (Radical Readout, 2005), *This and That Lenin* (Bookthug, forthcoming) and *Steve's Poem* (Lettermachine, forthcoming). He edits President's Choice magazine, a Lil' Norton publication. His poetry has appeared in Antennae, FO(A)RM, The Physical Poets, Shiny, and elsewhere.

Need a map to the Zinc Bar?:

<http://maps.google.com/maps?q=zinc>

+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

Upcoming at Zinc

June 1: Aaron Tieger and Michael Carr

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438. **steve d. dalachinsky**

walt dickerson

Wed 21 May 2008

the great under acknowledged vibra-parpist walt dickerson passed away on
may 15

if you've never heard him do so his aesthetic is as high as one can climb

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439. **Diana**

Re: bernadette mayer

Wed 21 May 2008

I just ran across this question in a google search, but thought I might point out
Anne Vickery's article on Mayer in Leaving Lines of Gender: A Feminist
Genealogy of Language Writing. Also the introduction to Individuals: Post-
Movement Art in America has some interesting things to say.

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440. **Caterina Davinio**

thank-you

Wed 21 May 2008

Thank-you to Poetics list and to everybody who has written to me, for
helping in the poetry translation. I will answer very soon.

Warm regards from Italy:-)

Caterina Davinio

.....

Karenina.it Ten Years

The first Net-Poetry Project on line

1998 - 2008

Poetry in Phatic Function

.....

DVD featured on demand to curators and gallery owners.

Contact: Art Electronics Italia

Via Sassi 10 - 23900 Lecco (LC) Italia

T: [REDACTED]

e-mail: [REDACTED]

W: <http://xoomer.virgilio.it/cprezi/caterinadav.html>

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441. **Patrick Herron**
embedded in error (poem)
Wed 21 May 2008

<http://is.gd/jRm>

--

Love,
<http://is.gd/jRv>

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442. **David A. Kirschenbaum**
Boog City presents Paper Kite Press and Alan Semerdjian
Wed 21 May 2008

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Paper Kite Press
(Kingston, Penn.)

Tues. May 27, 6:00 p.m. sharp, free

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

Event will be hosted by
Paper Kite Press editors
Jennifer Hill-Kaucher and Dan Waber

Featuring readings from

Joel Chace
Craig Czury
Barbara DeCesare
Andrea Talarico
Jim Warner

with music from

Alan Semerdjian

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

Curated and with an introduction by Boog City editor David Kirschenbaum

****Paper Kite Press**

<http://www.wordpainting.com>

Paper Kite Press began with Jennifer's design business, and our love for words. In 1995 Jennifer purchased her best friend's design business, ³Wordpainting.² It wasn't a big design business: imagine one Apple computer, a desk, a library of clip art and fonts, and several local clients needing business cards and brochures.

In 2003 we discussed the idea of starting a special imprint for poetry, and the prospect of doing some workshops and events in our community. We decided on Paper Kite Press as the name because the image of a paper kite is used in a poem as a metaphor for the heart taking flight. It sounds a little maudlin as we explain it here<it was one of those great ideas we had over pie and coffee! We still love the sound of the name<and that it alludes to flight, and that amazing liftoff feeling you get when you are flying a kite<like anything is possible.

We started out with the manuscript ³Part of a Geography² by Jack McGuigan. A couple of years ago we started renting some studio space for community readings and events. The first studio was in an old mansion in Wilkes-Barre, and now we've moved into a new storefront space in Kingston, both in Pennsylvania.

Every third Friday we hold an open mic with a featured poet, and we host other workshops and events on a regular basis. While the community event aspect is always part of our goal, it isn't our primary focus. We publish poetry<anthologies and individual manuscripts<so poets can get out in the world and share their work. We believe it's important for the world to have more poetry in it<and for people to recognize that there IS poetry in the world.

Performer Bios

****Joel Chace**

Joel Chace has published in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. Just out from BlazeVOX Books is *Cleaning The Mirror: New and Selected Poems*, and from Paper Kite Press is *Matter No Matter*, another full-length collection. He has been poetry editor for the experimental electronic magazine *5_Trope* for many years.

****Craig Czury**

Craig Czury, a former resident of Pottsville, grew up in the Wilkes-Barre and Shamokin areas of the coal region. He spent 15 years hitchhiking North

America, working in carnivals, warehouses, canaries, construction crews, restaurant kitchens, and organizing community poetry readings. He's the author of 15 collections of poetry, most recently, *In My Silence To Justify* (FootHills Publishing), and editor of two anthologies, *Fine Line That Screams* from his N.E. Penn. Prison Poetry Project and *Un Segundo En El Tiempo/One Second at a Time*, poets of the Reading, Penn. Hispanic community.

Czury now works as a poet in schools, homeless shelters, prisons, mental hospitals, and community centers throughout the world. His books have been translated into Spanish, Russian, Lithuanian, Portuguese, and Italian, and he has been awarded many national and international fellowships to continue his collaborative poem fusion performance and poetry mural projects, including a residency at The Playhouse in Derry, Northern Ireland.

An avid blues harp and bocce player, Czury lives in Reading and has been a featured poet at International Poetry Festivals in Argentina, Ireland, Colombia, Lithuania, Macedonia, and Croatia.

****Barbara DeCesare**

Fiction and poetry by Barbara DeCesare has been published in some of the finest contemporary literary journals, adapted for stage, optioned for film, recited by drag queens in auditions, censored on the radio, and denounced by her mother. DeCesare is a secretary and a potty mouth. She lives in Dallastown, Penn. with her beau and her three teenaged children. Her new book, *Silent Type*, is recently out from Paper Kite Press.

****Alan Semerdjian**

<http://www.alansemerdjian.com>

<http://www.alanarts.com>

Alan Semerdjian is a poet, essayist, songwriter, English teacher, and occasional artist. In addition to a chapbook of poems (*Improvised Device*, Lock N Load Press) and a forthcoming full-length book of poetry (*Geography of Evidence*), Alan's writing has appeared in several print and online publications including *Ararat*, *Diagram*, *The Lyric Review*, *Adbusters*, and *Newsday*. His music has been featured on television and film; heard on public, commercial, and internet radio; and charted on CMJ (*College Music Journal*). Alan has read and performed all over the country and in parts of Canada. He resides on Long Island and teaches at Herricks High School.

****Andrea Talarico**

Andrea Talarico is the owner of the independent bookstore, *Anthology*, in Scranton, Penn. She hosts the *Test Pattern Poetry Series*, which has been variously running and sputtering along now for three years. Her chapbook, *Spinning with the Tornado*, was published by Paper Kite Press. She lives in an

old creaky house with her cat and boyfriend, enjoys flipping on the light switch in her bookstore every morning, defends the "I" in poems, and plans to finish college before she dies.

****Jim Warner**

Jim Warner is the author of the poetry collection *Too Bad It's Poetry* (Paper Kite Press). His poems have appeared in *The HazMat Review*, *mid)rib*, *Cause and Effect*, *In The Arms of Words: Poetry for Disaster Relief* (Sherman-Asher), and elsewhere. He is the assistant director of graduate creative writing programs at Wilkes University.

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

Next event:

Tues. June 24
Ixnay Press (Philadelphia)

--

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

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443. **Rob McLennan**
new from above/ground press; PFYC #11

Wed 21 May 2008

Edited & compiled & typeset & paid for by rob mclennan
May 2008 (Edmonton issue, part two)

With new work by various Yacht Club regulars & irregulars:

Douglas Barbour;
Jenna Butler;
Amanda Earl;
Jesse Patrick Ferguson;
Laurie Fuhr;
Lea Graham;

William Hawkins;
Karen Massey;
Marcus McCann;
rob mclennan;
Max Middle;
Sean Moreland;
Jennifer Mulligan;
Catherine Owen;
Pearl Pirie;
Roland Prevost;
Wes Smiderle;
Janice Tokar;

\$5 / +\$2 for postage/shipping
above/ground press subscribers rec' a complimentary copy; mail all your
money to:

rob mclennan
c/o 858 Somerset Street West, main floor, Ottawa Ontario
Canada K1R 6R7

<http://abovegroundpress.blogspot.com/2008/05/new-from-aboveground-press-peter-f.html>

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

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444. **Layne Russell**

Re: urn at 3 am

Wed 21 May 2008

good one, alan. thanks.

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

From: Alan Sondheim

To: [REDACTED]

Sent: Tuesday, May 20, 2008 12:16 AM

Subject: urn at 3 am

urn at 4 am

it's been raining out
and it's been raining out
in this dark night of prayer wheels

churning for mother and cat and long lost friends
dying pulling the curtain down with them among them
the prayer wheel turning all through the rain
small candle driving it every night a different candle
small candle grieving one night and an other

it's raining out and the wind comes swirling in
the poor tiny flame shakes and shudders
great shadows on the ceiling in this unheard of room
and i face down on the bed and open one eye then an other
there are shapes moving on ruined thinned-out retinas
floaters and animals blindspotting dark unfocused worlds
generated from within memories of sight memories of death and dark candles

in this dark night of prayer wheels and worlds
my writing burns like a flame on the verge
it's twisted around the thing and churning
it says nothing it doesn't know how to speak
i don't know how to speak
and anymore in the rain
in the dark rain
and anymore in the dark dark dark dark rain

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445. **Jennifer Karmin**
Links Hall Residency Program, Chicago
Wed 21 May 2008

Links Hall Call for Proposals
2008/09 LinkUp Residency Program for Performing Artists
Chicago, IL

<http://www.linkshall.org>

Performing artists/groups utilizing movement as a core element in their work, are invited to apply to Links Hall for our LinkUp program. LinkUp is a program of mutual support and investment between independent Chicago artists/groups and Links Hall, recognizing the interdependence of artists and art spaces for the survival and growth of the arts.

Links Hall will select four artists/groups that are interested in making their creative home at Links Hall. It is our hope that LinkUp artists will remain active and vital members of the Links Hall community beyond their time in residence.

Selected artists/groups will receive:

Up to 10hrs of rehearsal space per week during weekday mornings and afternoons: October 2008 to March 2009 OR April 2009 to September 2009 (two artists/groups will be scheduled in each period).

Support of a paid mentor during their residency.

Free access to performances and discussions at Links Hall.

One work-in-progress showing at the three-month point of their residency.

A fully produced weekend of performances in the Links Hall Performance Series.

One professional development workshop in marketing and finance for artists.

A stipend of \$750, payable in two installments at the start and mid-point of the residency.

Proposals are due NO LATER THAN 5PM ON FRIDAY JUNE 6, 2008.

For a full RFP, PLEASE CONTACT ERICA MOTT AT LINKS HALL: [REDACTED] or [REDACTED]

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446. **Anne Guthrie**

(no subject)

Wed 21 May 2008

The last day to Pre-Register for the upcoming Conceptual Poetry Symposium at the

UA Poetry Center is May 23.

Registration is \$105 general \$60 student. UA Faculty, Students and Staff receive the early bird discount. You can also purchase tickets for the keynote address, reading and panel discussions separately.

Individual tickets are \$10 each or 5 tickets for \$45 general admission.

Student

prices are \$5 each or 5 tickets for \$20.

Tickets are available at the Poetry Center (1508 E. Helen St.) and Bookstop Used

Books (214 N. 4th Avenue).

Please note tickets will be \$12 general and \$7 student at the door.

For more information please visit our website @ www.poetrycenter.arizona.edu or call [REDACTED].

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447. **CE Putnam**

The Subterranean Yak Presents Wallace & Graham at / Seattle WA / May 28th, 2008 /7:37pm

Wed 21 May 2008

What:

The Subterranean Yak: a new periodic reading series

What: Poetry Reading with San Diego Poets K.Lorraine Graham and Mark Wallace Where: College Inn Pub (in the snuggery(aka the backroom) 4000 University Way NE, Seattle, WA When:

Wednesday, May 28th 2008—7:37 PM How long: Program should run about one hour. Tickets: This event is free.

More info:<http://www.pisor-industries.org/subterraneanyak>

The Subterranean Yak is pleased to welcome poets K. Lorraine Graham and Mark Wallace for their first Seattle performance.

What to expect?

How about our whole contemporary world, dissembled and reformed: "a freakazoid meta-level zombie, Cessna crashes, Roderick Usher, would you like soup with your asbestos? funfunfun, test bubble dynamo specialists, money owns you, peaceful nuclear devices, vacuuming up spiders, terrible day jobs, calcium and mucus, 3000 people played this sequence and blew up the world every time. Call Security! a zesty omelette."

BIO:K. Lorraine Graham is a writer and visual artist. She is the author of *Terminal Humming*, forthcoming from Edge Books in 2009. She is also the author of several chapbooks: including *Large Waves to Large Obstacles*, forthcoming from Take Home Project. Ron Silliman writes that "Terminal Humming is a series of untitled prose pieces that join philosophy to sensation in ways that remind me fondly of Kathy Acker...My sense is that Graham is pushing her work as hard as possible - the ambition evident in just a few short pages is breath-taking." Her poetry, critical writing, and visual art has appeared or is forthcoming in *Traffic*, *Jacket*, *Area Sneaks*, *Fold*, *Magazine Cypress*, *HOW2* and elsewhere. A limited-edition CD of her work called *Moving Walkways* is available Narrowhouse Recordings. Lorraine has taught poetry and memoir at the Corcoran College of Art + Design in Washington, DC and at California State University in San Marcos. She lives in southern California with her partner Mark Wallace and Lester Young, a pacific parrotlet.

BIO: Mark Wallace is the author of a number of books and chapbooks of poetry, fiction, and criticism. *Temporary Worker Rides A Subway* won the 2002

Gertrude Stein Poetry Award and was published by Green Integer Books. He is the author of a multi-genre work, Haze, and a novel, Dead Carnival. His critical articles and reviews have appeared in numerous publications, and along with Steven Marks, he edited Telling It Slant: Avant Garde Poetics of the 1990s(University of Alabama Press), a collection of 26 essays by different writers. Most recently he has published a collection of tales, Walking Dreams, and a book of poems, Felonies of Illusion. He currently teaches at California State University San Marcos.

Gone To Ground

Static bombast in a flower waste
what you're having? Much shirt of dissolve
flounders squeeze play.

Why downtown stadiums hardball.
Flushed back. Stratified over a basin
to have but not to hold. Doesn't

muck mean to do the bookend.
Stable table. That stack would ask
to happen again, flourish expertise
upon esteemed drubbings. What did
honey turn to true sweets or plural.
Two runs propel keys.

That's no way to pull down the shelf
church of the row forlorn brit popsicle.
Ask me over easy.

Language and culture course health
drunken valet cleaners. Rid of
fast easy hair euphorically. Charm.

Entirely not to seek as plenty.
Together in cheese demise club beats.
Get into a zone and foggy.

-Mark Wallace

The Tiara of the High Priestess

At night fucking night we do
it and do it but how can we
do it unless we take more of our
clothes off? Irresistible

sanctuary of battle blood appeasement.
Wild crows, men thrown over
walls dragged over rocks. "Turn them
against your own body.
They are made for you."

~

This moment fingers digging, an idiot
gift giving multitude. Seizing
blooming laurel. Dialect scissor mouth.
Now coastline salt evaporation. Death at
best is tragic: die choking on chicken bones.

-K. Lorraine Graham

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448. **Catherine Daly**

Fwd: [WOM-PO] Call for fiction submission--Arktoi Books

Wed 21 May 2008

Dear Members of the List, I am sending along a call for submissions to Arktoi Books, my imprint with Red Hen Press, which specializes in publishing the work of lesbian authors. This round I'm seeking fiction manuscripts. Please feel free to pass this call for submissions along to friends or associates who might be interested, and if any of you poets are writing fiction, this is especially for you.

••• CALL FOR SUBMISSIONS: Seeking FICTION MANUSCRIPTS (novels, short fiction, short short fiction, experimental fiction) by lesbian authors.

General Information on submissions to Arktoi Books:

Each year, submissions will be accepted from August through November.

Submissions sent at other times will be returned unread.

Poetry manuscripts should be between 50 and 80 pages.

Fiction and nonfiction manuscripts may be of any length.

Fiction manuscripts should be submitted hardcopy to:

ARKTOI BOOKS

4350 Allott Avenue

Sherman Oaks, CA 91423

Include an SASE (manuscripts without an SASE will not be returned)

The cover page of the manuscript should include the name, address, phone number, and email address of the writer. A cover letter, sent and hardcopy with fiction or nonfiction manuscript (via email with a poetry manuscript), should

present a short biographical statement by the writer and an overview of the work.

Submission Schedule:

August through November each year

Submissions in 2008 (publication in 2010/2011)
will be accepted in fiction.

Submissions in 2009 (publication in 2011)
will be accepted in poetry.

Submissions in 2010 (publication in 2012/2013)
will be accepted in nonfiction.

Submissions in 2011 (publication 2012)
will be accepted in poetry

INQUIRIES ABOUT THE PRESS SHOULD BE ADDRESSED TO:

[REDACTED]

Please visit my website and follow the link to Arktoi Books for
information about Arktoi authors.

.....
.....

Eloise Klein Healy

THE ISLANDS PROJECT: POEMS FOR SAPPHO (Red Hen Press 2007)

[REDACTED]

<http://www.eco-arts.net>

<http://www.eloisekleinhealy.com>

ARKTOI BOOKS

www.redhen.org/arktoi.asp

[REDACTED]/arktoi.html

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449. **jkrick**

Tont Towle EPC Page Announced

Wed 21 May 2008

All,

The Electronic Poetry Center is pleased to announce its newest page on poet
Tony Towle, featuring a rich selection of Towle's work since 1963.

<http://epc.buffalo.edu/authors/towle/>

Please pay us a visit soon.

Jack Krick

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450. **Jason Nelson**

New NetPoetic.com Digital Poetry Interfaces

Thu 22 May 2008

All,

I've loaded two new NetPoetic.com digital poetry interfaces. Please do explore, use the code and share.

<http://www.netpoetic.com/interface.html>

cheers, Jason Nelson

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451. **William James Austin**

Blackbox problems

Thu 22 May 2008

Hello everyone,

Well, here's the news on the Blackbox delay.? I experienced a major crash of? my Verizon broadband AOL and lost approximately 60 submissions, plus my saved mail, etc.? Because of serious illness in the family, as well as a ton of professorial work, I have not had the time to work on this.? Now that my system is back up and running, and the spring semester has concluded, I'm asking all of you kind folks who sent submissions to resubmit.? My apologies for this, but it's all been beyond my control.? It's amazing that, considering the extent of family illness, I was able to teach, write reports,?grade exams and essays, and generally?complete?my work for the college semester.

Once again, go to WilliamJamesAustin.com and follow the Blackbox link for guidelines.

Best, Bill (William James Austin)?

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452. **David Chirot**

ANNOUNCEMENT FROM MERITAGE PRESS AND XPRESS(ED)THE HAY(NA)KU ANTHOLOGY, VOL. II

Thu 22 May 2008

*ANNOUNCEMENT FROM MERITAGE PRESS AND XPRESS(ED)**THE HAY(NA)KU ANTHOLOGY, VOL. II*Edited by Jean Vengua and Mark YoungRelease Date: 2008ISBN [REDACTED]-73-3ISBN [REDACTED]-73-6Page Count: 148 pagesPrice: \$16.95Meritage Press (St. Helena & San Francisco) and

xPress(ed) (Puhos, Finland) are delighted to announce the release of *THE HAY(NA)KU ANTHOLOGY, VOL. II,* edited by Mark Young and Jean Vengua.

More information about the hay(na)ku poetic form is available at <http://haynakupoetry.blogspot.com> and <http://www.meritagepress.com/haynaku.htm> The former link identifies the poet-participants, while the latter shares some poets' thoughts on the hay(na)ku's attractiveness. The hay(na)ku has been one of the most popular new poetic forms in recent times; 39 poets participated in the soon-to-be-out-of-print first anthology. In *Vol. II*, 51 poets from around the world (and representing a multiplicity of poetics) participate.

Since *The First Hay(na)ku Anthology*'s release in 2005, the hay(na)ku has appeared in many literary journals, anthologies and single-author poetry collections worldwide. Artists have created visual hay(na)ku. The form has been written in Spanish, English, French, Finnish, Dutch, Tagalog, and Norwegian. It has been taught in classrooms, and the National Autonomous University of Mexico/Universidad Nacional Autónoma de México (UNAM) features an hay(na)ku webpage in their online journal, *Periódico de Poesía*. Members of UNAM'S Faculty of Literature and Philosophy/Facultad de Filosofía y Letras are also preparing a full Spanish translation of *The First Hay(na)ku Anthology* for future release. Reflecting the hay(na)ku's continued popularity, *THE HAY(NA)KU ANTHOLOGY, VOL. II* is released just three years after the first hay(na)ku anthology. A third anthology is also in the works: *The Chained Hay(na)ku* which would present hay(na)ku collaborations among three or more writers. We hope readers enjoy this volume, and are encouraged to try writing their own hay(na)ku! For this poetic form also was created as an Invitation to Poetry.

To celebrate its release, Meritage Press is pleased to announce a *RELEASE SPECIAL OFFER* of \$12.00 per book, a 29% discount off of the retail price and incorporating free shipping within the United States (for overseas orders, please email first to [REDACTED]). This offer expires on July 31, 2008. You can send checks made out to "Meritage Press" to

Eileen Tabios
Publisher, Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

For more information, contact [REDACTED]

Wondering what's for Dinner Tonight? Get new twists on family favorites at AOL Food.
(<http://food.aol.com/dinner-tonight?NCID=aolfod00030000000001>)

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453. **Dan Thomas-Glass**

placeless

Thu 22 May 2008

We're Recently Received by Silliman:

Withstand, no. 1, Winter 2008, no location given. Includes Michael Scharf, Dan Thomas-Glass, Juliana Spahr, Derek Henderson, Megan Kaminski, Joshua Clover, Ben Lerner, Ange Mlinko, Christopher Nealon, Rodrigo Toscano, Timothy Kreiner (unbound pages held together by bilingual loops of "danger/peligro" tape fastened with duct tape, order determined by assigning stock symbols to contributors names by initials & tracking for a period – Scharf must have been Microsoft).

You'll find us under "Other":

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

or in our placeless place:

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

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454. **Artifact Reading Series**

rtifact & Nonsite : 5.24.08 : Basinski : Heuving : Larsen

Thu 22 May 2008

from Melissa Benham on behalf of Artifact & Nonsite:*

*

The Artifact Reading Series & Nonsite Collective present...

Saturday, May 24th

Michael BASINSKI

Jeanne HEUVING

David LARSEN

Please note our new earlier time:

6PM, Reading begins promptly at 6:30PM

\$5 suggested donation

Oakland Art Gallery <<http://www.oaklandartgallery.org/about/?directions>>

Frank Ogawa Plaza

199 Kahn's Alley

Oakland CA 94612

BIOS

Michael Basinski is The Curator of The Poetry Collection State University of New York at Buffalo. He performs his work as a solo poet and in ensemble with BuffFluxus. Among his many books of poetry are *Of Venus 93* (Little Scratch Pad); *All My Eggs Are Broken* (BlazeVox); *Heka* (Factory School); *Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert* (Burning Press); *The Idyllic Book* (Michel Letko, Houston, Texas); *Mool, Mool3Ghosts and Shards of Shampoo* (Bob Cobbing's Writers Forum); *Cnyttan and Heebie-Jeebies* (Meow Press); *By and The Doors* (House Press); *Un-Nome, Red Rain Two, Abzu and Flight to the Moon* (Run Away Spoon Press); Poemeserss (Structum Press) and many more. See (or hear): RadioRadio on UBUWEB (see Basinski and BuffFluxus). His poems and other works have appeared in *Dandelion, BoxKite, Antennae, Unbearables Magazine, Open Letter, Torgue, Leopold Bloom, Wooden Head Review, Basta, Kiosk, Explosive Magazine, Deluxe Rubber Chicken, First Offense, Terrible Work, Juxta, Kenning, Witz, Lungfull, Lvng, Generator, Tinfish, Curicule Patterns, Score, Unarmed, Rampike, First Intensity, House Organ, Ferrum Wheel, End Note, Ur Vox, Damn the Caesars, Pilot, 1913, Filling Station, Public Illumination* and in others.

Jeanne Heuving's cross genre *Incapacity* (Chiasmus Press) won a 2004 Book of the Year Award from Small Press Traffic, and her book of poems *Transducer* (Chax Press) is just out. She has published multiple critical pieces on avant garde and innovative writers, including the book *Omissions Are Not Accidents: Gender in the Art of Marianne Moore.* She is concluding work on a new critical manuscript, *The Transmutation of Love in Twentieth Century Poetry*, which focuses on the poetics of Pound, H.D., and Robert Duncan as well as several contemporary poets. She is a member of the Subtext Collective, on the editorial advisory board of HOW2, and is a professor in the Interdisciplinary Arts and Sciences program at the University of Washington, Bothell and in the graduate program in English at UW, Seattle. She is the recipient of grants from the Fulbright Foundation, NEH, and UW Simpson Humanities Center. In 2003, she was the H.D. Fellow at the Beinecke Library at Yale University.

David Larsen has been self-publishing his poetry in the Bay Area for 15 years. From 1999-2002 he co-edited the *San Jose Manual of Style*, and was a curator of the New Yipes film and poetry series during its 2005-2007 run. A collection of his poetry called *The Thorn* (Faux) came out in 2005, and his translation of *Names of the Lion* by Ibn Khalawayh will appear soon from Atticus/Finch. This summer, David leaves San Francisco for the state where he was born in 1970.

also...

Salon with Michael Basinski

Sunday May 25th

7:00-9:00 p.m.

Please email Tanya Hollis for street address at [REDACTED]

Come meet Michael Basinski, visual-performance-fluxus etc. poet and curator, in the wake of the May 24 Artifact reading. Archival materials will be on display in Tanya's studio for your enjoyment--and you can touch them too! :)

--

Artifact Reading Series

Artifact Press

Digital Artifact

www.artifactsf.org

www.artifactseries.blogspot.com

www.digitalartifactmagazine.com

Artifact is a Member of the Intersection for the Arts Incubator Program

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455. **John Beer**

Carla Harryman in Chicago

Thu 22 May 2008

This Fri-Sun, Carla Harryman is presenting two poets' theater programs at Links Hall in Chicago:

Returning from One Place to Another: A Poets' Theater Showcase

Links Hall

956 Newport

Chicago, IL

[REDACTED]

Program 4

Fri. May 23 8 PM

Sun. May 25 7 PM

Mirror Play by Carla Harryman

Bad History by Barrett Watten

Try! Try! by Frank O'Hara

Sat. May 24 8 PM

Sue by Carla Harryman
Requiem by Kathy Acker

\$12/ \$10 students

Carla Harryman is known for her genre-disrupting prose, poetry, and performance works. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation. This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poet's Theater in five new works: Bad History by Barrett Watten, Try! Try! by Frank O'Hara, Mirror Play by Carla Harryman, Sue by Carla Harryman, and Requiem by Kathy Acker. In the 1980s, Carla Harryman co-founded the San Francisco Bay Area Poet's Theater, which presented performances of experimental plays by poets. The author of thirteen books, she serves as full-time faculty in the Department of English at Wayne State University. www.performingobjects.com

Harryman explores the nature of imagination...and toys with perceptions of reality amidst a set of art objects navigated by skillful performers who become art in themselves. – San Francisco Gate

Collaborators: Jennifer Scappettone is the author of two chapbooks and a collection of poetry. Her writing appears in a range of journals and anthologies. She teaches at the University of Chicago. David Trinidad is a published author and editor who teaches at Columbia College Chicago, prior to which he taught at The New School. He has also taught at Rutgers, Princeton, and Antioch Universities. Judith Goldman's work is anthologized in *Against Expression: An Anthology of Conceptual Writing* (Make Now Books) among other collections. She is a Harper Schmidt Fellow at the University of Chicago, where she teaches in the humanities core. Katie McGowan is an artist concerned with dissecting contemporary political and social constructs. She is currently an MFA candidate and teaching assistant in the University of Iowa's Intermedia Area. Elana Elyce has taught, directed, and produced theatre, and is involved with Second City's outreach and diversity troupe and Lincoln Square Theatre. www.elanaelyce.net Julia Klein is the art/set designer for this program, and is currently working on an MFA in sculpture at Bard College.

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456. **Gerald Schwartz**

CATERA/LOPEZ/SCHWARTZ Perform in Jersey City Fri. 5/23

Thu 22 May 2008

hello all,

Just wanted to let you know that I'll be performing in the "Home Field Advantage" improv. series at the Toyeater's Studio in Jersey City this coming Friday night May 23.

Joining me will be two great friends, Michael Lopez on percussion and Gerald Schwartz on voice. This will be the first time that the three of us have performed together since 1995.

Toyeaters is located @ 143 Christopher Columbus Drive in Jersey City, one block west of the Grove St. PATH station. Showtime is 8 PM.

I'm excited to be playing this and once again working with my longstanding friends Gerry and Mike Lopez.

Those of you who listened to my "Headless Dachshund" webcast back in November, may remember Gerry's amazing over the phone recitation, it was a the highlight of the whole evening, Gerry is a phenomenal scribe in his own right and we have a long record of collaboration. we did a legendary performance at the Adler Planetarium in Chicago 3 years ago, which literally left the audience astounded.

Mike Lopez is also a good friend who I have a track record with, though it has been a long time, since we shared the stage. Mike has worked with variety of great musicians including Sabir Mateen, Raphe Malik, and Bruce Eisenbel as well as the Faking Trains and Burnt Hills. Mike and I had an improv rock group back during the early 90s up in Albany.

Thanks to everyone who came out to the Ontological last week....that was a great nite! Your support is appreciated.

more info on this series can be found here:

<http://www.allaboutjazz.com/php/news.php?id=17776>

best,

Damian

"Two recent polls, a Los Angeles Times/Bloomberg poll and a New York Times/CBS News poll, indicate why Bush is getting away with impeachable offenses. Half of the US population is incapable of acquiring, processing and understanding information."

(Paul Craig Roberts2/06)

*****>

Damian Catera

c/o Harsh House

POB 387 Canal St, Station

NYC, NY USA 10013
w: [REDACTED] ext 802

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457. **William Slaughter**

Notice: Mudlark

Thu 22 May 2008

New and On View: Mudlark Flash No. 46 (2008)

"Seeing Things" and "Retho" by Mike Chasar

Mike Chasar is currently a Visiting Assistant Professor of English at the University of Iowa, where he is writing about the intersections of poetry and popular culture. His poems have appeared in Poetry, Antioch Review, Alaska Quarterly Review, Cortland Review, 2River, etc., and his dissertation, Everyday Reading: U.S. Poetry and Popular Culture 1880-1945, recently received first place in the national Distinguished Dissertation award competition sponsored by the Council of Graduate Schools and University Microfilms International. "Seeing Things" and "Retho" are two of the wonky ballads in an unpublished book manuscript titled Crocodile Wrestling.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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458. **Poetry Project**

Events at The Poetry Project May

Thu 22 May 2008

Hi Everyone,

Memorial Day weekend is almost here! If you're not heading to the countryside come and join us at the church on Saturday for our Silent Art Auction Fundraiser & Book Sale. And if you are going away, we'll have three readings waiting for you next week when you return.

The Poetry Project at St. Mark's Church
Silent Art Auction Fundraiser (& Book Sale)

Saturday, May 24, 2-7pm - \$15

(includes performances, wine and snacks, good company, good cause)

131 E. 10th St. (& 2nd Ave.)

Preview works here: <http://www.poetryproject.com/auction2008.php> If you see something that strikes your fancy but can't make it, call [REDACTED] for info on proxy bidding. We can send pictures of pieces that don't currently have an image posted.

Readings/Performances by:

Jeni Olin - 3pm

Bruce Andrews and Sally Silvers - 3:30pm

Richard Hell and Marc Ribot - 4pm

Legends (Elizabeth Reddin, Raquel Vogl and James Loman) - 5pm

Franklin Bruno - 6pm

Participating artists and writers include: Yvonne Jacquette, Suzan Frecon, Pamela Lawton, Emilie Clark, Etel Adnan, Susan Bee, Star Black, Rackstraw Downes, Simone Fattal, Vincent Katz, Vivien Bittencourt, Beka Goedde, Brenda Iijima, George Schneeman, Anne Waldman, Erica Svec, Christopher Warrington, Zach Wollard, Bill Berkson, Andrei Codrescu, Maureen Owen, Michael Friedman, Yuko Otomo, Nicole Peyrafitte, Steve Dalachinsky, Stephen Rosenthal, Reg E. Gaines, Robert Creeley, James Franklin, Richard Hell, Emily XYZ, Ted Greenwald, Hal Saulson, Legs McNeil, Jennifer Osborne, Ken Mikolowski, Ron Padgett, Ed Ruscha, Will Yackulic, Jim Dine, Fielding Dawson, Donna Brook, Jim Behrle, Simon Pettet, Steve Carey, May Pang, Henry Edwards, Terry Southern, Michael Cooper, Mick Rock, Baron Wolman, Lee Friedlander, Eve Babitz, Lawrence Ferlinghetti, Clark Coolidge, Alice Notley, Lewis Warsh, Bernadette Mayer, Peter Schjeldahl, Jennifer Montgomery, Richard O'Russa, David Abel, Amiri Baraka, Allen Ginsberg, Greg Fuchs, Alison Collins, Nate Ethier, Anne Tardos, KB Jones, Elizabeth Zechel, Gregory Botts, Patricia Spears Jones, Hannah Weiner, Gary Sullivan, Ted Berrigan & Fairfield Porter, Alfred Leslie, Justin Theroux, Marc Andre Robinson, Veselovsky Pitts, Geoffrey Hendricks, Elizabeth Robinson & Fran Herndon, Karl Klingbiel, Oren Slor, Nick Piombino, Jack Collom, Erica Wessmann, Danny Fields, Kate Simon, Yoko Ono, Kiki Smith, Damien Hirst, Phong Bui, Basil King, Elizabeth Castagna & Edwin Torres, Debra Jenks, Jeffrey Cyphers Wright, Chris Felter, Tony Fitzpatrick, Hank O'Neal, Jem Cohen, Sharon Gilbert, Nick Piombino, David Henderson, Eileen Myles. PLUS: bid on a tarot reading with CAConrad, bid to compose a collaborative poem with Ted Greenwald, bid on a hypnosis session with Maggie Dubris, and more otherworldly experiences!

Monday, May 26, 8 PM

Kate Colby & Jibade-Khalil Huffman

Kate Colby is the author of *Unbecoming Behavior*, *Fruitlands*, and chapbooks from Anadama, A Rest, and Belladonna presses. Recent work can be found in *Aufgabe*, *New American Writing*, *No: A Journal of the Arts*, *Vanitas* and the Bay Poetics anthology. She grew up in Massachusetts and recently moved to Providence, RI after 11 years in San Francisco. Jibade-Khalil Huffman is the author of *19 Names For Our Band*. His poetry and fiction have appeared in *Canarium*, *6X6*, *Boston Review*, *Court Green*, *NOON* and *Aufgabe*, among others. He lives in New York.

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Robert Kocik & Joel Kuszai

Robert Kocik, poet, essayist, artist, architect, eleemosynary entrepreneur, lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. As a builder, his niche is the realization of unknown architectural functions and missing civic services. He is currently developing a building based on 'prosody' and poets' imagined relevance to our society. His essays comprise a nascent field known as the Sore, Oversensitive Sciences (SOS). His publications include: *Overcoming Fitness* (Autonomedia, 2001), and *Rhrurbarb* (Field Books, 2007). Joel Kuszai was born in Michigan during the Summer of Love (and riots). Since 1987, he has been the editor/publisher of more than one hundred small press publications, under the imprints of Meow Press and Factory School. In addition to poetry, he has written on anarchism and education, utopian public policy, and the history of student and resistance publications, especially in Detroit's tumultuous post-war period. Since 2005 he has curated the Southpaw Culture book series for the Factory School learning and production collective, which he co-founded in 2000. In 2007 he received a PSC-CUNY grant to edit the Fredy Perlman Reader, which will be published in 2008. He teaches writing and literature at Queens Community College.

Friday, May 30, 10 PM

Robin Coste Lewis & Will Fabro

Robin Coste Lewis writes poetry, essays and fiction. Her writing has appeared in various journals including *The Pocket Myth Series* (*Orpheus* and *The Odyssey*), the anthology *Black Silk*, and is forthcoming in *The Encyclopedia Project*. After graduating with a Masters of Theological Studies degree from the Divinity School at Harvard, where she concentrated in Sanskrit and African American Religious Literature, Lewis became the Cole Professor of Creative Writing at Wheaton College in Norton, MA. Later, she became an Assistant Professor of Creative Writing at Hampshire College. She is completing a poetry collection titled *Pleasure & Understanding*. Will Fabro is a graduate of the writing program at UC San Diego and has been previously published in *Fresh Men*, selected by Edmund White and edited by Donald Weise, and *Userlands*,

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

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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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459. **Catherine Daly**

Hamilton Artists Inc. call for proposals

Thu 22 May 2008

*Job Posting: Director of Exhibitions and Publications
Mercer Union, A Centre for Contemporary Art*

Mercer Union is a leading artist-run centre dedicated to contemporary art in Canada. Established in 1979 as a not-for-profit organization, the gallery supports engaging art and curatorial practices that consider contemporary conceptual and aesthetic debates. Showcasing local, national and international artists, Mercer's twelve annual gallery exhibitions are complimented by critically engaged public programming activities that include lectures, screenings, performances, publications, special projects and events.

As the Director of Exhibitions and Publications, the successful candidate will utilize their experience and initiative to collaborate with the Director of Public Programs and Development-with the support of Mercer's Board of Directors-to guide the organization's exhibition programming vision. This will involve the implementation and coordination of the exhibition programme and related projects, overseeing the production of publications, and assisting with fundraising initiatives, grant writing, and new marketing initiatives. In August 2008 Mercer Union will venture into exciting territory by moving to a new gallery location with expanded facilities in Toronto's Bloor and Lansdowne neighborhood. The Director of Exhibitions and Publications will play a central role in facilitating this organizational transition.

The successful candidate will possess:

- An MA, MFA or equivalent experience in art history, visual culture, curatorial studies, or fine arts*
- A minimum of 3 years experience in a non-profit art gallery or equivalent*
- A solid knowledge of Canadian and international contemporary art*
- Experience managing budgets and grant writing*
- Supervisory experience*
- Strong verbal and written communications skills*
- Excellent interpersonal skills*
- Macintosh computer skills, including Quark, Filemaker Pro, Illustrator, Excel, Word*
- Fluency in both official languages, written and verbal considered an asset*

Responsibilities include:

- Managing the coordination of exhibitions, including coordination of submission review process, generating curatorial proposals, negotiating and managing all contracts, budgets, and preparing exhibition receptions*
- Communicating with exhibiting artists in the development of exhibitions, including coordinating shipping, travel, insurance and equipment needs,*

and
overseeing exhibition installation
-Coordinating all publicity including writing press releases,
preparing
press packages, liaising with the media, managing press and mailing
databases and actively raising the profile of the Gallery locally and
internationally
-Coordinating all marketing, negotiating all advertising
contracts, and
designing advertisements
-Managing publication coordination including brochures, distribution,
catalogue exchange, documentation and the gallery website and archive
-Overseeing maintenance of the gallery space and equipment
-Organizing Ontario Arts Council Exhibition Assistance grant reviews
-Participating in developing and setting financial, operational and
outreach
priorities in collaboration with the Director of Public Programs and
Development and the Board
-Participating in creating and monitoring the business plan, in
collaboration with the Director of Public Programs and Development
and the
Board
-Working with the Director of Public Programs and Development on all
operational, employment, foundation, and sponsorship grant
applications,
and
preparing programming project-related grant applications and
sponsorship
packages
-Managing support staff and volunteers with the Director of Public
Programs
and Development
-Attending all Board meetings and Committee meetings as required,
preparing
programming reports for the Board
-Acting as a spokesperson for the organization to government, funding
agencies, the media, and the public

Interested candidates are requested to submit a resume, cover
letter, and
three writing samples by 5PM on Monday 16 June, 2008 via email
[REDACTED] to the attention of the Search Committee.

No phone calls please. Only successful candidates will be contacted.
Mercer
Union is an equal opportunity employer.

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto ON M6J 3T3 CANADA

Posted 21 May, 2008

--

All best,
Catherine Daly

██████████

--

All best,
Catherine Daly

██████████

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460. **David Seaman**

Re: Events at The Poetry Project May

Thu 22 May 2008

It would be really helpful if contributors said WHERE they are. "Come on down to the church" gives me no clue. The nearest church to me is in south Georgia.....I won't speculate on the poetry there.

David

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> [REDACTED]

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461. **Vernon Frazer**
Re: Blackbox problems
Fri 23 May 2008

Bill,

Thanks for telling us. I'm sorry to hear about your problems. . When I didn't see the Blackbox post, I assumed you were having kind of problems, but didn't know just what; you usually get Blackbox out pretty promptly. I'll resubmit my work

Best,

Vernon

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462. **amy king**
Re: Events at The Poetry Project May
Fri 23 May 2008

David,

The "where" is there in the original post, complete with the actual address noted twice, an email address and phone number for contact, and hyperlinks to take you to their site for more information.

Amy

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Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>
<http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html>

Alias

<http://www.amyking.org>

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463. **Eric Hoffman**

Of Love and Water (Paperback) is now available to order from Amazon.

Fri 23 May 2008

```
.body { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 12px;
color: #333333; line-height: 15.5px; } .body-price { font-family: Verdana,
Arial, Helvetica, sans-serif; font-size: 12px; color: #990000; line-height:
15px; } .small { font-family: Verdana, Arial, Helvetica, sans-serif; font-size:
10px; font-weight: normal; } .bodylg { font-family: Verdana, Arial,
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{ font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 16px; font-
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#000000; } .style11 { font-family: Verdana, Arial, Helvetica, sans-serif; font-
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verdana,arial,helvetica,sans-serif } .style3 {font-size: 10pt} .emwastyle1
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font-weight: bold; padding-bottom: 3px; padding-top: 3px; border-
bottom: #c3d9e5 1px solid; background-color: #e3eef4; } Your
Amazon Alerts
```

Availability Alert

We're happy to inform you that the items you requested are now available to order from Amazon.com!

Books

Of Love and Water (Paperback)

Availability: Temporarily out of stock. Order now and we'll deliver when available. We'll e-mail you with an estimated delivery date as soon as we have more information. Your account will only be charged when we ship the item. Ships from and sold by Amazon.com.

Price: \$8.00

We hope you enjoyed receiving this message. Please visit the link below to view and manage your alerts. <http://www.amazon.com/gp/ens/your-account/alerts>

Please note that product prices and availability are limited time offers and are subject to change. Prices and availability were accurate at the time this newsletter was sent; however, they may differ from those you see when you visit Amazon.com. (c) 2008 Amazon.com, Inc. or its affiliates. All rights reserved. Amazon, Amazon.com and the Amazon.com logo and 1-Click are registered trademarks of Amazon.com, Inc. or its affiliates. Amazon.com, 1200 12th Ave. S., Suite 1200, Seattle, WA 98144-2734. Reference 9329600

Please note that this message was sent to the following e-mail address:

[REDACTED]

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464. **Maria Damon**

[Fwd: Moving Sale! 50% off all Coffee House Press titles!]

Fri 23 May 2008

This is a multi-part message in MIME format.

a good deal!

> This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

charset="ISO-8859-1"

As you may have heard, Coffee House Press is moving our offices, and we have decided to have a huge moving sale!

50% off all phone and web orders!

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

Really. You probably won't ever get another offer like this from another publisher, anywhere, ever.

Act soon, since this sale ends June 30th.

Best,

--

Christopher Fischbach

Senior Editor

Coffee House Press

27 North Fourth Street, Suite 400

Minneapolis, MN 55401

Phone: [REDACTED]

Fax [REDACTED]

[REDACTED]

Help Support Great Literature by

Contributing on-line at
www.coffeehousepress.org

-----090009060806040803070102--

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465. **mIEKAL aND**
Milwaukee Zine Fest! July 18-20

Fri 23 May 2008

You're invited to the inaugural Milwaukee Zine Fest from Friday, July 18 to Sunday, July 20, 2008 at UW - Milwaukee's Golda Meir Library.

Showcase your Zine, Distro, Library, or Related Project!

Table registration is now open. Visit <http://www.midwestzines.org> for more information and to register your table.

Want to share your passion and expertise? Lead a workshop, serve on a panel, read from your zine, or start a discussion. Please let me know how you'd like to contribute to the fest at [REDACTED].

Help Spread the Word!

A fabulous poster is attached. Please post widely.

Questions/Ideas?

Please contact me with how you can help, make a suggestion, or pose your question at [REDACTED].

Hope to see you in July!

Cheers,

Michelle Downer

Midwest Zine Collective

[REDACTED] or [REDACTED]

<http://www.midwestzines.org>

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466. **Fluffy Singler**
anyone out there in or around Hays, KS

Fri 23 May 2008

A couple of friends and I are headed from Minnesota to the Conceptual Poetry event in Tucson and we have a gig in Hays on Tuesday, the 27th. We're wondering if anyone out there might live within an hour or so this side of Hays and might have some extra space for Monday night.

Fluffy

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467. **Sarah Rosenthal**
Firestone - West Coast Readings

Fri 23 May 2008

A reminder that Jennifer Firestone will be on the West Coast doing readings for her wonderful new book *Holiday*.

<http://www.shearsman.com/pages/books/catalog/2008/firestone.html>

1) Friday, May 23, 7:30 p.m Small Press Traffic Reading (with Matthew Shenoda)--Timken Lecture Hall, at the California College of the Arts
<http://www.sptraffic.org/html/events.htm>

2) Tuesday, May 27, 7:30 Pegasus Books Downtown (with Gloria Frym)--2349 Shattuck Avenue, Berkeley <http://claytonbanes.blogspot.com/>

3) Wednesday, May 28, 7:30 A New Cadence Poetry Series (with Dana Teen Lomax)--Felix Kulpa Gallery, 107 Elm Street, Santa Cruz
<http://anewcadence.blogspot.com/>

4) Saturday, May 31, 8:00 House Reading (with Kristin Palm and Harold Abramowitz) at Jane Sprague's from Palm Press--143 Ravenna Drive, Long Beach

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468. **David Chiot**
Fwd: 2008 Release of Poets For Palestine

Fri 23 May 2008

from Remi Kanazi:

Hi Everyone,

I wanted to let the listserv know about an anthology of poetry I've been working on for the last two years, *Poets For Palestine*.

This is the first anthology to bring together poetry, hip hop, spoken word, and art to pay tribute to Palestine; included are: Mahmoud Darwish, Amiri Baraka, Suheir Hammad, Patricia Smith, Naomi Shihab Nye, D. H. Melhem, Nathalie Handal, Lisa Suhair Majaj, E. Ethelbert Miller, Tahani Salah, Ragtop from the Philistines, the N.O.M.A.D.S., Fawzia Afzal Khan, Annemarie Jacir, Ibtisam Barakat, Kathy Engel, Junichi P. Semitsu, Melissa Hotchkiss, Alicia Ostriker, Marilyn Hacker and many more!

Commemorating the 60th anniversary of the dispossession of the Palestinian people, this collection presents 48 poems and includes 31 powerful images created by Palestinian artists. As important, this anthology features a array of

ethnically diverse voices who use their words to elevate the consciousness of humanity.

All the proceeds from the book will go toward funding future cultural projects that highlight Arab artistry in the US.

Please visit the website for

excerpts<<http://www.poetsforpalestine.com/webs/poets.htm>>

, sample art <<http://www.poetsforpalestine.com/webs/artists.htm>>, and to pre-order <<http://www.poetsforpalestine.com/webs/buy.htm>> your copy today at

www.PoetsForPalestine.com <<http://www.poetsforpalestine.com/>>!

Thanks!

Remi Kanazi

__._.____ Messages in this topic

<http://groups.yahoo.com/group/WIB-LA/message/23478;_ylc=X3oDMTM2NTFi bzlwBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0 NjAzBG1zZ0lkAzIzNDc4BHNlYwNmdHIEc2xrA3Z0cGMec3RpbWUDMTIxMTU wMzQ5OQR0cGNJZAMyMzQ3OA--> (1) Reply (via web post)

<http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJxdm12MzA3BF9T Azk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1z Z0lkAzIzNDc4BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIxMTUwMzQ5OQ- -?act=reply&messageNum=23478>| Start a new topic

<http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJlZHB1NDgzBF9TA zk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlY wNmdHIEc2xrA250cGMec3RpbWUDMTIxMTUwMzQ5OQ-->

Messages<http://groups.yahoo.com/group/WIB-LA/messages;_ylc=X3oDMTJlY WwZHYyBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1 NDQ0NjAzBHNlYwNmdHIEc2xrA21zZ3MEc3RpbWUDMTIxMTUwMzQ5OQ-->| Files<http://groups.yahoo.com/group/WIB-LA/files;_ylc=X3oDMTJmZWNRm3By BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAz BHNlYwNmdHIEc2xrA2ZpbGVzBHN0aW1lAzEyMTE1MDM0OTk->|

Photos<http://groups.yahoo.com/group/WIB-LA/photos;_ylc=X3oDMTJlMDZma WNiBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0 NjAzBHNlYwNmdHIEc2xrA3Bob3QEc3RpbWUDMTIxMTUwMzQ5OQ-->|

Links<http://groups.yahoo.com/group/WIB-LA/links;_ylc=X3oDMTJmMHJlYmZ1 BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAz BHNlYwNmdHIEc2xrA2xpbmtzBHN0aW1lAzEyMTE1MDM0OTk->|

Database<http://groups.yahoo.com/group/WIB-LA/database;_ylc=X3oDMTJjaHB rcTNmBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1ND Q0NjAzBHNlYwNmdHIEc2xrA2RiBHN0aW1lAzEyMTE1MDM0OTk->|

Polls<http://groups.yahoo.com/group/WIB-LA/polls;_ylc=X3oDMTJmOTM5bXBp

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BHNIYwNmdHIEc2xrA3BvbGxzBHN0aW1lAzEyMTE1MDM0OTk->|
Members<[http://groups.yahoo.com/group/WIB-LA/members;_ylc=X3oDMTJIYX
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Q0NjAzBHNIYwNmdHIEc2xrA21icnMEc3RpbWUDMTIxMTUwMzQ5OQ-->](http://groups.yahoo.com/group/WIB-LA/members;_ylc=X3oDMTJIYXE3cmxrBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA21icnMEc3RpbWUDMTIxMTUwMzQ5OQ-->)|
Calendar<[http://groups.yahoo.com/group/WIB-LA/calendar;_ylc=X3oDMTJkZm
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Q0NjAzBHNIYwNmdHIEc2xrA2NhbARzdGltZQMxMjExNTAzNDk5>](http://groups.yahoo.com/group/WIB-LA/calendar;_ylc=X3oDMTJkZmxrZHVjBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA2NhbARzdGltZQMxMjExNTAzNDk5>)

[REDACTED]

Please restrict your messages to subject matter related to the Middle East.

[image: Yahoo!]

Groups]<[http://groups.yahoo.com/;_ylc=X3oDMTJkc292cXZsBF9TAzk3NDc2NT
kwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc
2xrA2dmcARzdGltZQMxMjExNTAzNDk5>](http://groups.yahoo.com/;_ylc=X3oDMTJkc292cXZsBF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA2dmcARzdGltZQMxMjExNTAzNDk5>)

Change settings via the

Web<[http://groups.yahoo.com/group/WIB-LA/join;_ylc=X3oDMTJmaDUxMTU0B
F9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzB
HNIYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzEyMTE1MDM0OTk->](http://groups.yahoo.com/group/WIB-LA/join;_ylc=X3oDMTJmaDUxMTU0BF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzEyMTE1MDM0OTk->)(Yahoo!
ID required)

Change settings via email: Switch delivery to Daily

Digest<[\[REDACTED\]?subject=Email+Delivery:+Digest](mailto:[REDACTED]?subject=Email+Delivery:+Digest)>|

Switch

format to Traditional<[\[REDACTED\]?subject=Change+Delivery+Format:
+Traditional](mailto:[REDACTED]?subject=Change+Delivery+Format:+Traditional)>

Visit Your Group

<[http://groups.yahoo.com/group/WIB-
LA;_ylc=X3oDMTJkYmRrazVqBF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ
3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA2hwZgRzdGltZQMxMjExN
TAzNDk5>](http://groups.yahoo.com/group/WIB-LA;_ylc=X3oDMTJkYmRrazVqBF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA2hwZgRzdGltZQMxMjExNTAzNDk5>)|

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Recent Activity

- 1

New

Members<[http://groups.yahoo.com/group/WIB-LA/members;_ylc=X3oDMTJmM
zU5MGVrBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1N
DQ0NjAzBHNIYwN2dGwEc2xrA3ZtYnJzBHN0aW1lAzEyMTE1MDM0OTk->](http://groups.yahoo.com/group/WIB-LA/members;_ylc=X3oDMTJmMzU5MGVrBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwN2dGwEc2xrA3ZtYnJzBHN0aW1lAzEyMTE1MDM0OTk->)

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LA;_ylc=X3oDMTJlZjdzc2k1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3J
wc3BJZAMxNzA1NDQ0NjAzBHNIYwN2dGwEc2xrA3ZnaHAec3RpbWUDMTIxM](http://groups.yahoo.com/group/WIB-LA;_ylc=X3oDMTJlZjdzc2k1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwN2dGwEc2xrA3ZnaHAec3RpbWUDMTIxM)

TUwMzQ5OQ-->

Yahoo! News

Odd

News<http://us.ard.yahoo.com/SIG=13oliqr5s/M=493064.12016309.12445701.8674578/D=groups/S=1705444603:NC/Y=YAHOO/EXP=1211510699/L=/B=1TarAkLaX.U-/J=1211503499961618/A=3848614/R=0/SIG=12t4qk00m/*http://news.yahoo.com/i/757;_ylt=A9FJqYzfwK5EFCQAswis0NUE;_ylu=X3oDMTA3NW1oMDRpbBHNIYwM3NTc->

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in Yahoo! Search.

How-To Zone

on Yahoo!

Groups<http://us.ard.yahoo.com/SIG=13o0nm58v/M=493064.12117566.12537396.8674578/D=groups/S=1705444603:NC/Y=YAHOO/EXP=1211510699/L=/B=1zarAkLaX.U-/J=1211503499961618/A=5170405/R=0/SIG=11gfoiqic/*http://advision.webevents.yahoo.com/craftsman/>

Discuss home and

garden projects.

.

—'-'—

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469. **Anny Ballardini**

the Poets' Corner

Fri 23 May 2008

Dear Poetry Community,

It is with great pleasure that I am sending out a new update for the Poets' Corner with the red of geraniums, the rounded green of leaves and superb blackbirds singing at all heights in the air,

Farideh Mostafavi Hassanzadeh

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=273](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=273)

Jim Leftwich

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=274](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=274)

Tom Taylor

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=275](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=275)

Bernadette Geyer

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=276](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=276)

David Graham

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=277](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=277)

Alexander Dickow

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=278](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=278)

David Amram

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=279](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=279)

Rita Dahl

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=280](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=280)

New Poems by already featured Authors:

Sharon Brogan

Richard

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2276>

Alan Sondheim

Messay: The Mess of the True World

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2181>

Tad Richards

with the continuation of SITUATIONS up to Episode XVII

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67)

[name=Content&pa=list_pages_categories&cid=67](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67)

Peter Ciccariello

Two whys II

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2270>

Gregory Vincent St. Thomasino

Warrens

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2277>

Conklintown Road

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2278>

Under Poets on Poets:

Nassira Belloula translated by Peter Thompson

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=78)

[name=poetsonpoets&pa=list_pages_categories&cid=78](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=78)

As usual, the order of appearance follows the one by which I received the contributions. With my best wishes,

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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470. **David Chirot**

Israel Arrests Outspoken Academic Norman Finkelstein & Two articles on suppression of criticism in the US

Fri 23 May 2008

The internationally renowned and outspoken scholar and author Norman Finkelstein was denied tenure which had been approved at DePaul University last year after extreme pressure and a campaign headed by Alan Dershowitz and the visit of Israeli officials caused an intervention into the academic

process. Since his forced resignation, Finkelstein has experienced continual harassment. The son of Holocaust survivors, born in Israel, Finkelstein has had a difficult career in the US since his Ph.D days. The New Yorker recently ran a long article on the interventions in the tenure process of an award winning scholar and Professor at Barnard. This is part of a larger pattern of such efforts at many American institutions during recent years. The articles below discuss the efforts in the US to suppress critics of Israeli governmental policies.

The War on Terror, like the Cold War in several ways, especially in the 1950's, has been a huge umbrella under cover of which the American government has allowed the open suppression of a great many freedoms and persons, while itself promoting freedom" abroad. The open use of torture and open suppressions of freedom of speech, suspension of habeus corpus, the blatant media manipulation and continual propaganda based on fictions, distortions and lies, grows more ominous all the time.

John Stauber: Pentagon Propaganda Documents Go Online

<[REDACTED]><http://www.counterpunch.org/stauber05072008.html> ---

The above link is for the Pentagon Propaganda Documents many of which were used in a New York Times expose some weeks ago. The Times, one of the worst offenders in carrying Propaganda for the War in Iraq and the Israeli government and military polices, was hailed for a few days for this "public service."

Within days, however, the Times brought back one of its biggest Iraq War drum beating "reporters" to help with the increasingly disturbing rising in tone towards a coming shriek of the last years' long buildup to a War in Iran.

Despite the exposure of the American government's lies for the War in Iraq--it looks as though they will be able to play the same tricks all over again to trigger a massive attack on Iran, if not other countries as well.

In Israel, to mosque burnings has recently been added the bon fire burnings of hundreds of New Testaments distributed by missionaries of a Jewish sect which believes that Christ was the Messiah.

One wonders how far things will have to go in the US before people realize what torture and book burnings and increasing suppression of Rights and the distortions and dismantlings of the Constitution are leading them into?

"Change" is not going to magically just happen by (hopefully) electing a new Administration. Look how much "change" has occurred with the "triumphs" of the last election--

How long will writers and artists of a "free society" turn their eyes and ears away from the suppression of Rights of speech and writing for others in the

society, as though sooner or later it may not well be affecting them also? Or-- has the silencing already occurred to a far enough extent that persons are too much in fear to speak out or stand up for their own Rights as they are steadily being eroded--

Israel Arrests Outspoken Academic Norman Finkelstein

And the American academic Norman Finkelstein has been arrested and ordered deported from Israel. Finkelstein arrived in Tel Aviv earlier today on his way to the Occupied Territories. He was immediately detained and told he is banned from Israel for ten years. He's expected to be deported tomorrow. Finkelstein is known one of the most prominent academic critics of Israel's occupation of the West Bank and Gaza. <http://www.democracynow.org/2008/5/23/headlines> Israel Arrests Outspoken Academic Norman Finkelstein Jewish Voice for Peace: MuzzleWatch » Johann Hari writes about the McCarthy-ite attacks on Israel's Critics

<http://www.muzzlewatch.com/?p=361> ---

Remi Kanazi: When Free Speech Doesn't Come for Free

<http://www.counterpunch.org/kanazi05192008.html> ---

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471. **Vernon Frazer**

Call for Work (submitted on Behalf of Michael Rothenberg)

Fri 23 May 2008

Call for Work: Poetry/Prose/Mixed Writing, Photographs, Artwork, Other??

as per Le Roman de la Rose, for example

How does the cruel and unusual work for you through art , whether it comes from direct experience or direct/indirect memory. Be Genet, for example; lemon to lemonade, for example. How does one turn to Le Roman de la Rose (a Middle Ages Poem) when one is mired in or sorting out or faced with what happened or what is happening that is cruel and unusual: racial religious cultural gender related or other. Please send e-mail submissions with brief bio pasted into the body of the e-mail if possible to [REDACTED]

with the words "Big Bridge" followed by your full name in the subject line.

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THE MACHINE IS ALWAYS ON

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474. **Cynthia Miller**
[tlorg] POGSOUND is up and running
Sat 24 May 2008

check out
POGSOUND
(a joint project of Chax Press & POG)
!
where you can find audio files of
POG readings in Tucson for the past couple of years
plus
Cushing Street readings
and other Chax Press events
now available at
<http://www.pogsound.org/>
(special thanks to POG soundman extraordinaire Frank Parker)

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475. **Murat Nemet-Nejat**
Re: LOGOUT
Sat 24 May 2008

UNTIL FURTHER NOTICE YOU'RE ON.

On Sat, May 24, 2008 at 12:10 AM, Alan Sondheim <[REDACTED]> wrote:

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THE MACHINE IS ALWAYS ON

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476. **David Chirot**

Cornell Capa, Photographer, Is Dead at 90 - Obituary (Obit) - NYTimes.com

Sat 24 May 2008

<http://www.nytimes.com/2008/05/24/arts/design/23cnd-capa.html?em&ex=1211774400&en=efe505fd2eea4728&ei=5087%0A--->

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477. **Geoffrey Gatza**

The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza

Sat 24 May 2008

The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza

Poet, publisher, and tireless wordsmith aficionado extraordinaire, Geoffrey Gatza, joins us for a wonderful reading. 1 Hour 30 Minutes

<http://www.blogtalkradio.com/the-jane-crown-show/2008/05/23/the-joe-milford-poetry-show-hosts-poet-geoffrey-gatza>

Hello Everyone,

I was lucky enough to have been asked to come on Joe's radio show last night. It is a reading and interview about my poetry and about BlazeVOX [books]. Great fun and rousing conversation! Reading from Kenmore, Sherlock Holmes poems and Not So Fast Robespierre!

--

Best, Geoffrey

Geoffrey Gatza

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



•

Not So Fast Robespierre by Geoffrey Gatza

<http://www.lulu.com/content/1767006>

NOW Available from Menendez Publishing

<http://www.blazevox.org>

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

<http://www.blazevox.org/blog>

-- Gatza is the editor and Publisher of BlazeVOX [books] and the author of five books of poetry; Not So Fast Robespierre (Menendez Publishing) will be release in 2008. He is a graduate of the Culinary Institute of America in Hyde Park, NY (1993) and Daemen College, Amherst, NY (2002), and served as a U.S. Marine in the first gulf war. He lives in Kenmore, NY with his girlfriend and two cats.

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

<http://www.blazevox.org>

Reviews, Articles & Interviews:

+ Review of Black Diamond Golden Boy Takes Bull By Horns

<http://jacketmagazine.com/34/owens-gatza.shtml>

+ Review of BlazeVOX and Publishing

<http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html>

+ Interview on MiPOesias Magazine

<http://menoftheweb.blogspot.com/2007/10/geoffrey-gatza.html>

+ Review of I Wear a Figleaf Over My Penis

http://artvoice.com/issues/v5n32/i_wear_a_figleaf_over_my_penis

+ Article: Crazy Buffalo Poet Has A Lot Cooking

http://artvoice.com/issues/v6n13/geoffrey_gatza

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478. **steve russell**

The Troubles: Brian O'Doherty/aka/Patrick Ireland/conceptual minded installations, drawings, language games

Sat 24 May 2008

O'Doherty quit medice, but he once took an electrocardiogram of Duchamp...

nytimes.com/slideshow/2008/.../20080522_IRELAND_SLIDESHOW_index.html

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479. **Jennifer Karmin**

June 1st: Amina Cain & Jennifer Karmin in Chicago

Sat 24 May 2008

Myopic Books presents

a reading by

AMINA CAIN

JENNIFER KARMIN

7pm Sunday, June 1st

1564 N. Milwaukee Avenue

Chicago, IL

<http://www.myopicbookstore.com>

free

With guest readers performing selections from Jennifer Karmin's text-sound composition aaaaaaaaaalice: Kath Duffy, David Emanuel, Ed Roberson, Kathleen Rooney, Evan Willner, and Tim Yu

AMINA MEMORY CAIN is the author of I Go To Some Hollow, a collection of stories that will soon be published by Les Figues Press. Her work has appeared in journals such as 3rd bed, Denver Quarterly, and La Petite Zine, and is forthcoming in The Encyclopedia Project (F-K), and Action, Yes. With Jennifer Karmin, she co-founded the Red Rover reading series three years ago, and in January 2009 the two will present a month long writing and performance festival at Links Hall entitled When Does It or You Begin? (Memory as Innovation).

JENNIFER KARMIN's poems have been anthologized in *A Sing Economy*, *The City Visible: Chicago Poetry for the New Century*, and *Growing Up Girl: An Anthology of Voices from Marginalized Spaces* and published in recent issues of *Bird Dog*, *MoonLit*, and *Womb*. She teaches creative writing to immigrants at Truman College, works as a Poet-in-Residence for the Chicago Public Schools, and is a founding member of the public art group *Anti Gravity Surprise*. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, and on city streets.

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480. **steve russell**

buried: Patrick Ireland & The Troubles

Sat 24 May 2008

O'Doherty quit medice, but he once took an electrocardiogram of Duchamp...

<http://recirca.com/artnews/592.shtml>

nytimes.com/slideshow/2008/.../20080522_IRELAND_SLIDESHOW_index.html

O'Doherty quit medice, but he once took an electrocardiogram of Duchamp...

nytimes.com/slideshow/2008/.../20080522_IRELAND_SLIDESHOW_index.html

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481. **Charles Alexander**

[tlorg] POGSOUND is up and running

Sun 25 May 2008

(this was sent out earlier, but a little weirdly, i.e. from the wrong account, forwarded from a group, etc. -- so hear it is again, somewhat cleaner)

check out

POGSOUND

(a joint project of Chax Press & POG)

!

where you can find audio files of

POG readings in Tucson for the past couple of years

plus

Cushing Street readings

and other Chax Press events

now available at

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

(special thanks to POG soundman extraordinaire Frank Parker)

charles alexander

chax press



411 N. Seventh Ave., B

tucson arizona 85705



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482. **Lewis Warsh**

Ange Mlinko & Lewis Warsh at St Mark's Bookshop at Solas May 29

Sun 25 May 2008

ANNOUNCING a collaboration between THE ST MARK'S BOOKSHOP
READING SERIES AT SOLAS and POETRY MAGAZINE

On Thursday May 29 we'll invite Ange Mlinko and Lewis Warsh to Solas. While you're there, say hello to our co-sponsors at Poetry Magazine. They'll provide free magazines.

Please note: due to unforeseen circumstances, Lydia Davis will not be able to join us for this reading as previously advertised.

Lewis Warsh is co-founder of Angel Hair Magazine and Books, and co-editor of United Artists Magazine and Books. He is the author of over twenty-five books of poetry, fiction and autobiography, most recently *Inseparable: Poems 1995-2005* published by Granary Books. He is director of the MFA program in creative writing at Long Island University in Brooklyn, New York.

Ange Mlinko is the author of two books, *Matinees* and *Starred Wire*, which was a National Poetry Series winner in 2004 and a finalist for the James Laughlin Award. She is a regular contributor to Poetry Magazine and the Poetry Foundation website.

Signed books will be available at St. Mark's Bookshop before the reading. All St. Mark's Bookshop events are free to the public.

It begins Thursday, May 29, at 7:30 sharp, at Solas Bar (232 E. Ninth Street, between 2nd & 3rd Avenues, in Manhattan).

For more information go to

www.noslander.com/stmarksbookshopreadings.html, contact Greg Purcell at

██████████, or stop by St. Mark's Bookshop, at 31 Third Avenue, near Ninth Street.

Sincerely,

St. Mark's Bookshop

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483. **David Chirot**

Re Censorship of the Internet-- - Joe Lieberman, Would-Be Censor - Editorial - NYTimes.com

Sun 25 May 2008

[http://www.nytimes.com/2008/05/25/opinion/25sun1.html?
_r=1&th&emc=th&oref=slogin---](http://www.nytimes.com/2008/05/25/opinion/25sun1.html?_r=1&th&emc=th&oref=slogin---)

Even more disturbing is the Act mentioned in the editorial-- The Violent Radicalization and Homegrown Terrorism Prevention Act, which passed by a landslide vote--

the Act is very vague in its definitions of what may constitute for example "Violent Radicalization"--

and just what exactly is "Homegrown Terrorism"?--

will attacks on abortion clinics and doctors be seen as "Homegrown Terrorism"?--

advocated on line by various individuals and groups--

or the Minutemen?--those self-appointed guardians of the borders with Mexico--

or the Freemen in Idaho --?

when my oldest son was in high school in New Hampshire (the state with "Live Free or Die" on the license plates)--he wrote a paper for history class on the right of the people of New Hampshire to violently overthrow the government if it was suppressing or deliberately ignoring and subverting the will of the people--

a great hue and cry went up and he was on the point of being kicked out, banned from school-- asked to explain himself, he produced the New Hampshire State Constitution which proclaims these very rights-- in fact it is damn near a DUTY of the citizens to overthrow a government they elected which does not govern according to the will of the people-- give them the bum's rush!!

"Live Free or Die"!!!

under this new Act of course one--my son for example-- might end up in a detention cell for years and years--let alone perhaps being sentenced to life in

prison--or a rendition flight to some unknown destination to be tortured and held for a term without specification as to its end--and without anyone knowing where he was--

after all grade school children already have been held and interrogated for hours for having drawn a "violent" image of the President--suggesting perhaps assassination if not dismemberment- in the eyes of some "concerned citizens" or "local authorities" or their teacher---an image to these fevered minds suggesting ritual disembowelings perhaps--or the pig slaughter style hanging of Mussolini upside down from an electricity line across a public street--

yes, little Debbie was known after all to have done acts of violence to dolls--a sure fire sign of her desire to torture the President!--

and her drawing of him with a kind of mutilated looking body--was not at all an example of child art--nor art brut nor naive art--nor the example of a child who may simply not draw well in conventional terms--No!!--it was the detailed planning of future sadistic acts and murder of epicly ritual proportions--which must be "nipped in the bud"--

under this Act--how can one easily identify who is one of these "Homegrown terrorists"--

will it be anyone with an Arabic-sounding name? A Muslim name? (Barak Hussein Obama for example--obviously a "suspect" under these terms--as Fox and email campaigns endlessly are reminding persons in primary states--and swing states--)

will union organizers within corporations such as Starbucks or Wal Mart for example be summarily accused of "Violent Radicalization"-- for wanting to form picket lines might persons be accused of "Homegrown Terrorism" via the congregating of persons "violently opposed" to the privatization or selling out of their jobs? will handing out leaflets be determined as an incitement to "Homegrown Terrorism"--

just about any form of activity can be seen as one of these dire threats through the "right" lenses--

Senator Lieberman himself as a hard line Hawk, the only Senator to stand firmly with President Bush and the Iraq War through thick and thin-- and a career-long devoted and dedicated representative of the Military-Industrial Complex's interests-- might he not himself also be a form of "Homegrown Terrorist" in the eyes of the world?

a "Violent Radical" who advocates "regime change" in other nations? and the support of those "Homegrown Terrorists" abroad who are "with us" against "them"?

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484. **Fulcrum Annual**

NY City 5/28: Samuel Beckett, Philip Nikolayev, Mary Jo Bang et al.

Sun 25 May 2008

Wednesday, May 28, 7:00 p.m.

Housing Works Bookstore Café & Poetry Magazine Present

Mary Jo Bang

Cate Marvin

Philip Nikolayev (reading his translations of Beckett's poetry from French)

Meghan O'Rourke

Housing Works Bookstore Café

126 Crosby Street

New York City

Recent Poetry magazine contributors will read from their own work, including Philip Nikolayev's new translations of Samuel Beckett.

Admission is free. A brief Q&A and book signing will follow the reading.

Complimentary copies of Poetry magazine and tote bags will be available to attendees!

For more information, please visit:

<http://www.poetryfoundation.org/programs/events.html>

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485. **Troy Camplin**

The Emerson Institute for Freedom and Culture

Sun 25 May 2008

Troy Camplin, Ph.D. announces the creation of The Emerson Institute for Freedom and Culture, Inc., a free market think tank whose primary mission will be to promote cultural and societal change through the arts and humanities.

While other free market think tanks seek to change the minds of elected officials, EIFC will seek to influence the culture at large by the promotion of pro-liberty, pro-values, meaningful works in the arts and humanities. If liberty is to survive, it must have support from the people and the culture. If we have a culture which promotes freedom, truth, beauty, meaning, value, and virtue, we will have people who will support freedom, truth, beauty, meaning, value, and virtue in their lives as a whole, including in their politics. We believe the best way to rejuvenate the culture is through a form of natural classicism, which recognizes that the world is complex, self-organizing, creative, and free.

Further, we will seek to educate the public about the importance of the arts and

humanities to their lives and to the culture at large. Any real and lasting societal change must start in the culture – in the arts and humanities. If the people are to believe in freedom, truth, beauty, meaning, value, and virtue, then our arts and humanities must create or reconstruct freedom, truth, beauty, meaning, value and virtue in works which address themselves to the average person and not just to the specialist. In other words, we must support works that provide a counterpoint to those postmodern works which promote a overly simple, irrational, unbeautiful, anti-value, anti-meaning worldview that undermines rather than reinforces the creative freedom inherent in the world. Through journals and newsletters, articles and books, scholarly panels, media appearances, and special projects, EIFC will strive to reflect the reality of the world as a complex, creative, beautiful, value-laden, meaningful and, thus, conducive to freedom. As we are a new organization, we will be seeking seed money to get operations underway. We are also seeking creative and scholarly submissions relating to the above stated topics. The Emerson Institute can be contacted by e-mail at [REDACTED]

Below

please find the Mission Statement and Submission Guidelines:

The

Emerson Institute for Freedom and Culture

Mission

Statement

The

Emerson Institute for Freedom and Culture is working to change the culture by promoting progressive natural classicism in the arts and humanities.

Censors of every ideology know the power of the arts and humanities. Culture emerges from the people, who are influenced by the culture. Politicians follow the people; the laws they pass are shaped by their perception of what the people want. Thus, if any long-term support for free markets and personal liberty is to occur, the changes must be made in the culture rather than with the politicians. If we have a culture which promotes freedom, truth, beauty, meaning, value, and virtue, we will have people who will support freedom, truth, beauty, meaning, value, and virtue in their lives as a whole, including in their politics. The top will be changed by changes at the bottom.

Cultures, economies, and free societies are all complex systems. Complex systems have bottom-up self-organization, evolve, are polycentric hierarchies, and involve nonlinear feedback loops. Such systems are generative of growth, freedom, value, meaning, and virtue. Thus, we seek to help create this kind of natural culture, one that is a complex, nonlinear, self-organizing, flexible hierarchy that will allow for greater freedom and creative innovation, limit

power, and reduce coercion in favor of mutually beneficial exchange and assent. We also seek to oppose all attempts to create a simple, linear, coercive, rigid, egalitarian culture that makes people weak, passive, irresponsible, lacking in self-control, easily led, incapable of independent thought, nihilistic, and prone to engage in crime and self-destructive behavior – all of which makes a society conducive to the acceptance of totalitarianism.

Any real and lasting societal change must start in the culture – in the arts and humanities. If the people are to believe in freedom, truth, beauty, meaning, value, and virtue, then our arts and humanities must create or reconstruct freedom, truth, beauty, meaning, value and virtue in works which address themselves to the average person and not just to the specialist. In other words, we must support works that provide a counterpoint to those postmodern works which promote a simplistic, irrational, unbeautiful, nihilistic worldview that undermines rather than reinforces the creative freedom inherent in the world. Through journals and newsletters, articles and books, scholarly panels, media appearances, and special projects, EIFC strives to reflect the reality of the world as a self-organizing, nonlinear, creative, hierarchical, complex, emergentist system conducive to freedom.

SUBMISSION GUIDELINES

Fiction, poetry, plays, essays, and articles should be in Times New Roman 12 pt. font and submitted as an attachment in Word or Text format. Additional genre-specific guidelines, including guidelines for images and audio files can be found below. Those wishing to submit works to EIFC should also consult our Mission Statement.

Fiction

We accept short-shorts, short stories, and long stories.

Poetry

We are looking for superior poetry of any length. We are looking for poetry written by the kinds of poets described by Theseus in “A Midsummer Night’s Dream”:

The
poet’s eye, in a fine frenzy rolling,
Doth
glance from heaven to earth, from earth to heaven;
And, as
imagination bodies forth
The

forms of things unknown, the poet's pen
Turns
them to shapes, and gives to airy nothing
A local
habitation and a name.

Plays

Standard
play format. Verse plays are encouraged.

Music

Music should be sent as either mp3 or wave files. Along with the audio file, composers should submit the sheet music, a list of the instruments used, and the names of the musicians. A description of the piece, including your theory of the music composed, is also suggested. If you are submitting a song, you should also include lyrics. Satires and spoofs should include the name of the son and band being satirized.

Visual

Arts

Images

should be sent as JPG attachments. A description of the piece, including your theory behind the composition of the piece, is also suggested.

Essays
and Articles

Articles and essays on any topic relating to freedom, culture, society, the arts, or any of the theories or related theories listed in the Mission Statement are welcome. Essays are less formal than articles and typically do not include a bibliography. Authors should strive to make their essays or articles accessible to the intelligent layperson. Interdisciplinary content and experimental structures are acceptable, the former being in fact strongly encouraged.

We would also be interested in book reviews of books relevant to the mission of EIFC.

Troy
Camplin, President
The
Emerson Institute for Freedom and Culture

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486. **Gloria Mindock**
new chapbook by Cervena Barva Press
Sun 25 May 2008

Cervena Barva Press is pleased to announce the publication of
"A Cure For Suicide" by Larissa Shmailo

In "A Cure for Suicide" by Larissa Shmailo, Shmailo writes (as the founder of Fulcrum Magazine Philip Nikolayev points out in his introduction) as if she is ... "constitutionally predestined to sing out her lines...her eyes filled with life and love, pain and death, freedom and coercion, the real of the mind and the imagined of the heart." In the poem "Dancing with the Devil," the poet sings about the need to throw caution to the wind and trip the light fantastic with the Devil:

"They say if you flirt with death,

you're going to get a date;

But I don't mind—the music's fine,

And I love dancing with someone who can really lead."

Shmailo put herself in the deceptive calmness of the eye of a hurricane, asks us to tell her what makes us tic, and takes us on the Harlem River Line, like the "Duke" took us on the "A" train. In a sea of mimics this poet is an original voice.

Doug Holder/ Ibbetson Update/ May 2008

Order online at <http://www.thelostbookshelf.com/cervenabooks.html>

A Cure For Suicide

by Larissa Shmailo

\$7.00 + \$3.00 S/H

47 pages, paper

Publication Date: May, 2008 For information contact:

Gloria Mindock

Cervena Barva Press, Somerville, MA

Email: [REDACTED]

To order by Mail:

Cervena Barva Press, PO Box 440357, W. Somerville, MA 02144-3222

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487. **Gloria Mindock**
Reading in NYC
Sun 25 May 2008

Cornelia Street Cafe

Wednesday, June 11, 2008 6:00pm

Cornelia Street Cafe

Intercultural Poetry presents:

Cervena Barva Press Poets Gloria Mindock, Catherine Sasanov and Susan
Tepper

and Ukrainian poet Vasyl Makhno

Hosted by Andrey Gritsman

(www.cervenabarvapress.com)

The Cornelia Street Cafe

29 Cornelia Street (West 4th/Bleecker Street)

\$7 incl. one drink | www.corneliastreetcafe.com | [REDACTED]

Subway: A/C/E/B/D/F/V to West 4th or 1/9 to Christopher/Sheridan Square

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488. **Eireene Nealand**

Russian Poets film screening: St. Petersburg and NYC

Mon 26 May 2008

POETS ADDRESS: ST PETERSBURG

NYC on May 27, at 6:30 at RUSSIAN BOOKSTORE #21. 174 5th Ave. @ 22nd
St. (see the flier below.)

St. Petersburg on June 15 at Pushkinskaya 10, at 18:00 and on June 18 at the
Mayakovsky Library at 19:30.

---come and meet some really fine translators here--

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489. **Megan M. Garr**

Versal VI is out now

Mon 26 May 2008

I'd like to invite all of you to check out the new edition of Versal.

As in previous issues, Versal 6 is wrought with writing from the exiled,
expatriate, immigrant, the translated on both literal as well as figurative axes.
Contributors include Marosa di Giorgio, Marilyn Hacker, Wiljan van den Akker,
Emmanuel Moses, Takashi Hiraide, Toshiya Kamei, Sándor Kányádi, Dawn
Lonsinger, Rachel Marston, Sawako Nakayasu & Xiao Kaiyu.

Poetry, fiction & art meet (in) the square.

No matter where you are, you can have one. Our new ordering system means
you don't have to pay international shipping rates just to get your hands on the
new Versal!

<http://www.wordsinhere.com/orderversal.html>

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490. **James Cervantes**

The Salt River Review open for submissions

Mon 26 May 2008

The Salt River Review is open from June 1st through August 31st for submissions for the Fall, 2008 issue. Guidelines, as well as the current 10th anniversary issues are at <http://www.poetserv.org>

-- James Cervantes

~~~~~  
~

Salt River Review: <http://www.poetserv.org>  
<http://www.hamiltonstone.org/catalog.html#temporarymeaning>  
[http://www.fieralingue.it/documenti/mr\\_bondo.pdf](http://www.fieralingue.it/documenti/mr_bondo.pdf)  
<http://www.poetserv.org/jvc/home/index.html>  
<http://home.earthlink.net/~jvcervantes/>  
<http://www.flickr.com/photos/██████████/>

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491. **Jeff Hansen**

***New Blog and Bernstein Review***

*Mon 26 May 2008*

---

CALL FOR SUBMISSIONS: I am looking for reviews, books to be reviewed, and interviews for a new blog, Experimental Fiction & Poetry: Reviews, Interviews, Commentary at <http://experimentalfictionpoetry.blogspot.com/>. (I just renamed it, so you might have to access it by googling "blogger" "Jefferson Hansen".) Please visit, leave comments and spread the word. Currently featured is a review of Charles Bernstein's GIRLY MAN, in addition to commentary on the underground fiction writer David Ohle. Send books for review to 4055 Yosemite Ave. S., St. Louis Park, MN 55416

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492. **William James Austin**

***Blackbox winter gallery***

*Mon 26 May 2008*

---

Hello everyone,

The very late winter gallery is now online.? It was my intention to post both the winter gallery and the spring gallery simultaneously, but since it's still spring,

I'll take more time with that one.? Thanks to all who re-submitted.? If you did not make it into the winter gallery, you might still appear in the spring issue.? Hang in there a little while longer.

As always, go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a long stroll (scroll) through the galleries until you arrive at the most recent.

Best, Bill

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493. **Chad Sweeney**

***Re: The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza***

*Mon 26 May 2008*

---

Dear Geoffrey, I loved the interview. You're one of the great personalities of our time, and the poems were intriguing and authentic.

Ceci n'est pas une pipe!

Cheers,

Chad

--- Geoffrey Gatza <[REDACTED]> wrote:

> The Joe Milford Poetry Show Hosts Poet Geoffrey

> Gatza

>

>

> Poet, publisher, and tireless wordsmith aficionado

> extraordinaire, Geoffrey

> Gatza, joins us for a wonderful reading. 1 Hour 30

> Minutes

>

>

> [http://www.blogtalkradio.com/the-jane-crown-show/2008/05/23/the-joe-milford-](http://www.blogtalkradio.com/the-jane-crown-show/2008/05/23/the-joe-milford-poetry-show-hosts-poet-geoffrey-gatza)

> poetry-show-hosts-poet-geoffrey-gatza

>

>

>

> Hello Everyone,

>

> I was lucky enough to have been asked to come on

> Joe's radio show last

> night. It is a reading and interview about my poetry

> and about BlazeVOX  
> [books]. Great fun and rousing conversation! Reading  
> from Kenmore, Sherlock  
> Holmes poems and Not So Fast Robespierre!  
>  
>  
>  
> --  
>  
> Best, Geoffrey  
>  
>  
> Geoffrey Gatza  
> <http://www.geoffreygatza.com/>  
>  
>   
>   
>  
>  
> •  
>  
> Not So Fast Robespierre by Geoffrey Gatza  
> <http://www.lulu.com/content/1767006>  
>  
> NOW Available from Menendez Publishing  
>  
> <http://www.blazevox.org>  
> <http://www.geoffreygatza.com/>  
> <http://www.blazevox.org/blog>  
>  
> --  
> Gatza is the editor and Publisher of BlazeVOX  
> [books] and the author of five  
> books of poetry; Not So Fast Robespierre (Menendez  
> Publishing) will be  
> release in 2008. He is a graduate of the Culinary  
> Institute of America in  
> Hyde Park, NY (1993) and Daemen College, Amherst, NY  
> (2002), and served as a  
> U.S. Marine in the first gulf war. He lives in  
> Kenmore, NY with his  
> girlfriend and two cats.



>  
> <http://www.geoffreygatza.com/>  
> <http://www.blazevox.org>  
>  
>  
> Reviews, Articles & Interviews:  
>  
> + Review of Black Diamond Golden Boy Takes Bull By  
> Horns  
> <http://jacketmagazine.com/34/owens-gatza.shtml>  
>  
> + Review of BlazeVOX and Publishing  
>  
<http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publi>  
> [shing.html](http://shing.html)  
>  
> + Interview on MiPOesias Magazine  
>  
<http://menoftheweb.blogspot.com/2007/10/geoffrey-gatza.html>  
>  
> + Review of I Wear a Figleaf Over My Penis  
>  
[http://artvoice.com/issues/v5n32/i\\_wear\\_a\\_figleaf\\_over\\_my\\_penis](http://artvoice.com/issues/v5n32/i_wear_a_figleaf_over_my_penis)  
>  
> + Article: Crazy Buffalo Poet Has A Lot Cooking  
> [http://artvoice.com/issues/v6n13/geoffrey\\_gatza](http://artvoice.com/issues/v6n13/geoffrey_gatza)  
>

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494. **Pam Brown**

*calling a reviewer - Hank Lazer "Lyric & Spirit" for Jacket magazine*

*Tue 27 May 2008*

---

Dear Poeticists,

If you would like to review this book (see below) for Jacket magazine please backchannel me.



Thanks,

Pam Brown

<<http://www.omnidawn.com/lazer/index.htm>>Lazer, Hank

> Lyric & Spirit: Selected Essays 1996-2008

- > 320 pages (6" x 9" Paper)
- > ISBN: 978-1-890-650-32-2
- > \$19.95
- > In these lucid, engaging, and informative essays,
- > Hank Lazer enlists lyric and spirit in a project
- > of radical resistance to the received in pursuit
- > of intensification of the possible. If Lazer
- > calls for beauty, it is an unexpected beauty,
- > earned not given. This is a compelling study of
- > contemporary American poetic practice, with
- > special attention to Armantrout, Creeley,
- > Fischer, Taggart, Mackey, Zukofsky, Jabés,
- > Duncan, and Schwerner, among others, in the
- > context of a critical approach informed by two
- > unlikely soul mates, Theodor Adorno and
- > Thelonious Monk.
- > -- Charles Bernstein

--

---

blog : <http://thedeletions.blogspot.com>  
website : <http://www.geocities.com/p.brown/>  
associate editor : <http://jacketmagazine.com/>

---

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495. **Adam Fieled**

***PFS Post: Garin Cycholl & Juliet Cook***

*Tue 27 May 2008*

---

Today on PFS Post, a "double-header": Chicago's very own Garin Cycholl with Juliet Cook of Ohio. Check it out:

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

Books!

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

"Opera Bufo"

<http://www.lulu.com/content/1137210>

[↑ Contents](#)

496. **Jim Andrews**

**Graphic Loven**

Tue 27 May 2008

---

Graphic loven:

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

ja

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497. **Marc Nasdor**

**We want you to be in the New York Complaints Choir**

Tue 27 May 2008

---

OK, poets (at least those in NYC)... the event you've waited your whole lives to attend.....

Got a Gripe? Sing It Out In NY's ~Complaints Choir™

New Yorkers with complaints from noisy neighbors and inaudible subway announcements to workaholic spouses and overcrowded elementary schools can air their grievances as members of the first ~NYC Complaints Choir™ when the international project comes to New York City on Sunday, June 8.

The choir, which is organized by The New Wilderness Foundation in collaboration with the P.S.1 Contemporary Art Center and FRAME (Finnish Fund for Art Exchange), supported by the New York-based Finnish Cultural Institute, features members of the public who join as a choir under the leadership of professional composer and musicians to put on performance in public venues.

Complaints Choirs have performed in more than a dozen cities around the world. The first one in the United States was in Chicago in November 2007 where more than 50 choir members griped about their city and annoyances in their own lives.

Other Complaints Choirs have performed in Helsinki, Budapest, St. Petersburg, Jerusalem, Singapore and Birmingham, England, among other locales.

New Yorkers who want to participate in performing in the Complaints Choir are invited to meet at 4 p.m., Sunday June 8 at the Mehanata Bulgarian Bar, 113 Ludlow St (off Delancey St.), where organizers of the Complaints Choir from Finland and New York will explain the project, show videos of previous choirs, and begin creating lyrics for the NYC choir in an interactive workshop activity. Admission is free to registered participants, and complimentary food and beverages will be provided.

Tellervo Kalleinen and Oliver Kochta-Kalleinen, the Finnish artists who created the Complaints Choir concept, which became a world-wide phenomenon, invite everyone to take part. To participate, individuals must submit their complaints in order to register. Complaints may range from small daily irritations to global issues.

Composer and conductor of the project in New York is Alan Licht., an American guitarist and composer, whose work combines elements of pop, free jazz and minimalism.

Videos of Complaints Choirs in six countries are being shown as part of "Arctic Hysteria: new Art from Finland" exhibition at P.S. 1 from June 1 through September 15. (www.PS1.org)

To register for the initial meeting of the Complaints Choir-New York, complainers should send their complaints by June 5 to:

██████████.

Complaints Choirs of the world may be seen on [www.complaintschoir.org](http://www.complaintschoir.org).

New Wilderness Foundation

[www.newwilderness.org](http://www.newwilderness.org)

New old explorations of sound and oral poetry through public events, broadcasts, installations and publications

-----

Marc Nasdor

127 Thames Street, #3L

Brooklyn, NY 11237

Telephone:

██████████ - cell

Email:

██████████

-----

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498. **Mairead Byrne**

***Re: We want you to be in the New York Complaints Choir***

*Tue 27 May 2008*

---

brilliant!

hope they come to providence.

meanwhile, i can just start griping.

mairead

>>> Marc Nasdor <[REDACTED]> 05/27/08 9:50 AM >>>

OK, poets (at least those in NYC)... the event you've waited your whole lives to attend.....

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New Wilderness Foundation

[www.newwilderness.org](http://www.newwilderness.org)

New old explorations of sound and oral poetry through public events, broadcasts, installations and publications

-----

Marc Nasdor

127 Thames Street, #3L

Brooklyn, NY 11237

Telephone:

██████████ - cell

Email:

██████████

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499. **Christophe Casamassima**

***501(c)3 advices and others***

*Tue 27 May 2008*

---

Hey, everyone,

The Towson Arts Collective, of which I am the Literary Arts Director, is finally getting non-profit status. If anyone out there is familiar with the non-profit stuff, please write me directly about a question I have about putting Furniture Press back in business.

What I want to do is have Furniture Press incorporated or whatever you call it under TACs non-profit status. How do I do that? Please send me some answers!

Christophe Casamassima

=

Table Lamps at Lamp Decor

Lamp Decor offers a huge selection of Table Lamps from leading manufacturers. Browse our selection of classical Table Lamps, modern Table Lamps, Tiffany Table Lamps and more.

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

[redirectid=64cb3e95bb82cd2be3aa9bb8d885f63d](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=64cb3e95bb82cd2be3aa9bb8d885f63d)

--

Powered By Outblaze

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500. **Obododimma Oha**

***The Serial Killer***

*Tue 27 May 2008*

---

The Serial Killer

Not the shadow that hides  
Beneath a laughter,  
Carving up girls, sticking up boys  
Not the fellow below the touch of religion  
Counting his bullets, sharpening his knives  
For the next lab work

No, he makes the law, is the law  
Will render many jobless, many hopeless  
The aged hurried to their graves  
Yes, spreads misery from the high horse

The next death was the last birth of promises  
To build heaven across hell fires  
A cold saint, does he not tell  
How to spare the land & spoil the people?

The history books cannot exactly tell  
How many lives built the State House  
And the many litres of blood used in painting it  
For the myth of national pride

-- Obododimma

Oha

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501. **Ryan Daley**

***New blog posts***

*Tue 27 May 2008*

---

Dear Poetics Listserv,

I have some new posts over at Giver

<<http://charitablegiving.blogspot.com/>>( <http://charitablegiving.blogspot.com/>),  
including my recent (and first) foray into detective/\*mystery \*genre-writing,  
\*Translator of Kill\*.

Yrs.,

Ryan Daley

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502. **Karen Randall**  
***edition your chapbook***

*Tue 27 May 2008*

---

Summer Workshops for Writers at the Center for Book Arts, NY

Edition Your Chapbook: for anyone who have may have previously been intimidated by the book arts, but are now feeling emboldened by virtue of having some really great content.

Poets and artists here is your chance to give your content a worthy book form. Prior to the workshop, in consultation with the instructors, you will design and print the interior of your chapbook on 8.5 x11 paper in an edition of 50. You will also design the text and/or image for the cover. In class, you will print your covers letterpress and bind up to 4 hardcover sewn books and 45 paper cover sewn books. If time permits we will also bind a multi-section collaborative book. You will end the class with a polymer plate to print more covers, patterns to cut more materials for binding, the experience of actually binding an edition of your very own chapbooks and of course, the books!

July 26-27 Saturday and Sunday 10 am to 4pm

Instructors Susan Mills and Karen Randall \$245 members/\$260 non-members

Registration online at [www.centerforbookarts.org/classes](http://www.centerforbookarts.org/classes)

<http://www.centerforbookarts.org/classes>

or by calling [REDACTED]

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503. **amy king**  
***Rock the Stain Bar with Stein, Marks, Edmiston, Klassnik, and Peterson***

*Tue 27 May 2008*

---

The Stain of Poetry: A Reading Series

Friday, May 30, 2008 (7:00 PM)

May 30th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

Event Details: (<http://upcoming.yahoo.com/event/686415/?invitation=c3ab2cdd66>)

\*\* Stein, Marks, Edmiston, Klassnik, and Peterson \*\*



Leigh Stein is the author of many chapbooks, including *How to Mend a Broken Heart with Vengeance* (Dancing Girl Press, June '08). Other work has appeared, or is forthcoming, in *Bat City Review*, *h-ngm-n*, *Diagram*, *No Tell Motel*, and *MiPOesias*. Originally from Chicago and briefly in Albuquerque, she now lives in Brooklyn and works for a comic book publisher.

Justin Marks' latest chapbook is *[Summer insular]* (Horse Less Press, 2007). His poems have recently appeared in *Cannibal*, *Soft Targets*, *Tarpaulin Sky* and the *Bedside Guide to No Tell Motel – Second Floor*, and are forthcoming in *Handsome*, the *New York Quarterly* and *Wildlife Poetry Magazine*. He is the founder and Editor of *Kitchen Press Chapbooks* and lives in New York City.

Will Edmiston's poems have appeared in *The Tiny*, *Mipo* and *Lungfull!*. Most recently he did a book collaboration entitled "Greetings & Salutations" with a Parsons Communication Design class.

Rauan (Ron) Klassnik was born in Johannesburg, South Africa. After moving to Dallas and then dropping out of college he traded sports and gaming cards, beanie babies, pogs and memorabilia. He now spends most of his time down in Mexico with his wife Edith where, besides writing, he plays around with the family birds and dogs. His poems have appeared in many print and on-line journals including *The Mississippi Review*, *The North American Review*, *No Tell Motel*, *MiPoesias*, *Sentence*, *Handsome*, *Pilot Poetry*, *Sleepingfish* and others. His debut book of poems, "Holy Land" released April 1st from Black Ocean Press.

Tim Peterson is the author of *SINCE I MOVED IN*, which received the Gil Ott Award from Chax Press. Tim lives in Brooklyn, edits *EOAGH: A Journal of the Arts*, and curates a portion of the Segue Reading Series in New York. Photo by Stacy Szymaszek.

~~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/ [REDACTED]
open daily @ 5 p.m.

--

Hope you can make it!

Amy King

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html>

Alias

<http://www.amyking.org>

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504. **Tim Peterson**

SEGUE 5/13: Matthew Rotando and Simone White

Tue 27 May 2008

The Segue Reading Series Presents: Matthew Rotando and Simone White
Saturday, May 31, 2008 ** 4PM SHARP** at the Bowery Poetry Club (308 Bowery, just north of Houston) \$6 admission goes to support the readers

hosted by erica kaufman & Tim Peterson

Matthew Rotando's first book of poems, *The Comeback's Exoskeleton*, (with a foreword by Tim Peterson) is available from Upset Press. He is a member of POG, a collective of artists and poets in Tucson, Arizona. Rotando received his MFA from Brooklyn College and is currently a Ph.D. candidate at the University of Arizona. "Story of Learning" After I learned the language, I learned it well. Then went down to the lake. I said, "Hey, Pond, you got rabbit-congress, how about witch go seventeen something something?" Pond said, "Man, the language is not like that. You better learn." So I learned. I learned and learned. Then said to Old Man Killer Whale, "Nice for this mine, your thermos mine, your brown interval mine, your Viggo Mortenson." Killer Wheel said, "Not far enough yet, son. But if you study, your own reward will be that you studied." Shivering and shaking, I studied and learned. I learned hand and by hand and hand stealing and victim-focused learning. Then I met Wall Of Dogs. Wall said, "You look like another dog for me." I said, "Yes, cylinder and me talking—like night fighting—and yes or same project makes blame, the astrolabe, wicca, not chancy chancy, all these marriages end in more desire." Wall Of Dogs spoke, and said, "Only that last bit showed some learning." So I made the Walking Wall my right side master, learned something else on my left and in my front I wished for a gymnastics container. I said, "I've learned. This old language in mine, and easy now. I have it for naming and knowing and learning." Then Hey Pond, Old Killer Whale Man, and Dog Wall said, "Ho! Ho! Pond Consonant Boy, look at you, handclapping for bottles and vowels and cans!"

Simone White, a Cave Canem fellow, is the author of a collaborative chapbook in conversation with the paintings of Kim Thomas (forthcoming from Q Avenue

Press). Currently a doctoral student in English at CUNY Graduate Center, she lives in Brooklyn.

"Poem That Reminds Me of Barack Obama"

Ice house, not original with me, marooned on an ice plateau,
phantom. Were I captured, rendered elsewhere pictorially,
some other grey flake of building would be like
an erotics of long-headed men,

which are, like suburbs, not

independently epic.

Cavalcade of the long-headed man,

turf one so wants to lie down on,

like a basketball star is an aggregate of longings to fly or be multiple, raceless
selves,

like angels, like abstraction itself,

nonetheless like the awesome black cock we always imagined and coveted,

like, "The tricks I could do with a new eye pencil!",

like, "A husband like hers erases neutrality."

And what about grasses, blades of grass?

Like a fact no one has use for, these have no manner

unlike difficulty, like things I won't talk about.

Like a scratched off part of my face.=

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505. **William Allegrezza**

poets reading on cds -- call for work

Tue 27 May 2008

I'm interested in starting a CD line for Moria Books. The CDs would be basically PODs with 30-60 minutes of individual poets reading their works. The CDs would be cheap and always in print. As usual, I'm interested in "experimental" work, so being playful with the limits is appreciated.

If you are interested in joining the project, let me know. You'll need to record your own sound. Once I receive it, I'll clean it up, if needed, and get a CD cover ready.

Bill Allegrezza

www.moriapoetry.

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506. **Rob McLennan**
new(ish) on rob's clever blog
Tue 27 May 2008

new(ish) on rob's clever blog

- 12 or 20 questions: with Stephanie Bolster
- ANTIPHONIES: Essays on Womens Experimental Poetries in Canada, edited by Nate Dorward
- Women Poets on Mentorship: Efforts & Affections, edited by Arielle Greenberg & Rachel Zucker
- Greenboathouse Books: 1999-2008, Ten Years of Chapbooks, Done
- Arc: Canada's National Poetry Magazine invites entries to its International Poem of the Year Contest.
- 12 or 20 questions: with Ted Bishop
- Pop Montreal and Matrix Magazine have teamed up to establish an innovative and exciting new literary competition
- 12 or 20 questions: with Meira Cook
- ongoing notes: late May, 2008 (Stuart Ross; some assembly required, Pooka Press; Fanny Howe's The Lyrics; LAKE: a journal of arts and environment; EXISTERE: journal of arts and literature)
- rob mclennan + various other Edmonton writer-in-residences reading!
- 12 or 20 questions: with Jan Conn
- Re: Reading the Postmodern; The Canadian Literature Symposium, May 9-11, 2008, University of Ottawa
- alexander graham bell (poem)
- a brief note on the poems of Sarah Manguso
- 12 or 20 questions: with Barbara Nickel
- 12 or 20 questions: with Ron Silliman
- emm + m. (mayday)
- what does banff have to do with it?
- the ottawa international writers festival; endnotes & the festival book-club
- 12 or 20 questions: with Shane Rhodes
- ongoing notes: mid-April, 2008 (E.D. Blodgett at the Olive Reading Series; Rachel Zolf's Shoot & Weep; Jenna Butler's Weather)
- Alberta dispatch: West Edmonton Mall
- 12 or 20 questions: with Alison Pick
- The Ivory Thought: Essays on Al Purdy, eds. Gerald Lynch, Shoshannah Ganz and Josephene Kealey
- 12 or 20 questions: with Dara Wier
- Dorothea Lasky's Awe
- Rachel Zucker's The Bad Wife Handbook

- 12 or 20 questions: with Rachel Zolf
- 12 or 20 questions: with Myrna Kostash
- launching bpnichol.ca an online archive (please forward)
- rabbits, rabbits, rabbits (or, April Fool's)

www.robmclennan.blogspot.com

& always new content up on

ottawa poetry newsletter

www.ottawapoetry.blogspot.com

Alberta Writing

www.albertawriting.blogspot.com

& the 12 or 20 questions series (ending very soon!)

www.12or20questions.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://robmclennan.blogspot.com/>

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507. **Jim Andrews**

Re: Graphic Loven

Tue 27 May 2008

for what it's worth, i just googled "graphic loven". one reference: my last post to this list.

| *Graphic loven:*
| <http://vispo.com/dbcinema/loven>

ja

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508. **Amy K. Griffiths**

Re: bernadette mayer

Tue 27 May 2008

Maria, Linda Russo's "Poetics of Adjacency: 0-9 and the Conceptual Writing of Bernadette Mayer and Hannah Weiner" in *_Don't Ever Get Famous: Essays on New York Writing after The New York School_*, Daniel Kane, editor, is useful, & discusses (briefly) this lacuna in scholarly treatments of both Mayer and Weiner as, among other things, a feminist issue...

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509. **David Chirot**

from Francis Van Maele/Fan : new books from RedFoxPress

Tue 27 May 2008

REDFOXPRESS

Recent publications

for more informations about the books .. click on the covers

Julien Blaine (France) - "50 & +"

Jean Delvaux (Luxembourg) - "Eloge d'Océana"

Keiichi Nakamura (Japan) - "K"

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Vittore Baroni (Italy) and George Brecht (Germany)

REDFOXPRESS

Francis Van Maele

Dugort, Achill Island, County Mayo, Ireland

--

--

=====

FRANCIS VAN MAELE

REDFOXPRESS

Dugort, Achill Island

County Mayo, Ireland

WEBSITE - <http://www.redfoxpress.com>

BLOG - <http://franticham.blogspot.com/>

██████ or ██████

Tel.: 00353 - (0)98 - 43784

Recent publications: <http://www.redfoxxpress.com/new.html>
Visual Poetry collection: <http://www.redfoxxpress.com/dada.html>
New mail art call: <http://www.redfoxxpress.com/salt.html>

fairs and exhibitions:

University of Leeds, 11th Artist's Book Fair, 7-8 march 2008
Samwon Paper Gallery, Jung Gok, Seoul, 5 april-10 may 2008
Glasgow International Artist's Book Fair, 25-26 april 2008
Phoenix Gallery, Brighton, 27 april-7 june 2008
Seoul 5th Artists' Book Fair, 15-19 mai 2008
Galerie der Buchkunst, Gutenberg Museum, Mainz, 31 mai-1 june 2008
Manchester; 2nd Artist's book fair, sept 2008
Frankfurter Book Fair, 15-19 october 2008
Small Publishers book fair, Conway Hall, London, October 2008
London Artist's book fair, ICA, November 2008

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510. **cris cheek**

Peter Manson's Between Cup and Lip

Tue 27 May 2008

Miami University Press is pleased to announce the publication of Peter Manson's *Between Cup and Lip*.

Between Cup and Lip, Peter Manson's first American book publication, contains 18 years of previously uncollected work. The book forms the missing link between two collections published in Britain, *For the Good of Liars* (Barque, 2006) and *Adjunct: An Undigest* (Edinburgh Review, 2005), demonstrating the continuum between the prosodically- dense, endlessly considered poetry of the former and the procedural work of the latter. Manson has taught at Cambridge University and other institutions. He lives in Glasgow, where he edits the small press *Object Permanence*.

“‘Ah more eh...oh oh’. In the light of Faraday’s candle Coleridge channels Loewenhoek and Whalen (I was thinking) as Peter Manson shakes the frayed carpet of culture and, as a fearless Duprat caddis fly larva, makes jewels from the motes. Even the bits of themselves the poems create make interesting shadows. ‘Groups of words which didn’t describe the image but which were it’. Yes. Wit, intelligence, a dispassionate view of self: plus images that are not words. Nothing to want for in this excellent book that moved my chitin heart.”
—Tom Raworth

“Peter Manson is the language veterinarian, elbow-deep in the mysterious interior of our discourse, groping intimately to clutch the dark beauty of its

palpitating offals, approaching the apparatus of its speech-making from entirely the wrong direction. If every word was once an animal, then every animal was harmed in the making of this book." —Chris Goode

Available via the Miami University Press website at http://www.orgs.muohio.edu/mupress/details/manson_cupandlip.htm. Click on the price (\$15) and you'll be taken to the online store of Pathway Books. Or you can order the book from Small Press Distribution in Berkeley at <http://www.spdbooks.org/>. SPD offers a variety of international shipping options.=

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511. **Pam Brown**

we have a reviewer for Lrylic & Spirit - thanks.

Tue 27 May 2008

Dear Poeticists,

Thanks very much for your enthusiastic responses.
We have assigned a reviewer for Hank Lazer's book.

All the best,
Pam

--

blog : <http://thedeletions.blogspot.com>
website : <http://www.geocities.com/p.brown/>
associate editor : <http://jacketmagazine.com/>

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512. **David Chirot**

***from Hilton Obenzinger: Meditations in a Time of Delusions and Lies
28: Columbia 1968***

Wed 28 May 2008

I send these "Meditations in a Time of Delusions and Lies" to friends with the essay typically pasted into the message. This essay is too long, however. I hope you read it by clicking on to the link below. This reflection is about the conference I recently helped to put on to commemorate the 40th anniversary of the student occupation and strike at Columbia University in 1968.

For these past 4 decades, Columbia as an institution has been in denial about the student rebellion in 1968. Other universities have had an easier time

coming to terms with what took place during those tumultuous times -- but Columbia has remained traumatized.

This was confirmed when several 68ers met with Columbia President Lee Bollinger in March, 2007 -- and it was one of the reasons why he encouraged us to organize the conference. It was time, he felt, for the university to accept this history, even if there remain controversies and even open wounds. When we pointed out that there were parallels between the past and today -- Columbia's expansion plans of building a gym in Morningside Park and the Vietnam War, then, and Columbia expansion plans of building a new campus in West Harlem and the Iraq War, now -- he felt that Columbia was not acting as it did back then, that the institution is far more open, that they work with the community, encourage dissent, and so forth. On our part, we wanted to return to the campus as an accepted part of the university community, and it was from that vantage point that we would be able to understand whatever is happening today -- and to seek out ties with current students.

Others, particularly those opposing the expansion, would vehemently disagree with Bollinger's assessment that today's Columbia works with the community. (To be sure, it would be hard for an administration today to be as arrogant and autocratic as President Grayson Kirk's in 1968 -- and it was his thick-headedness that created the perfect storm for the eruption that took place.) But, still, the university, while not co-sponsoring the conference, supported our work by giving us access to facilities, and faculty members and Lee Bollinger spoke at the opening night event and on one of the panels. This upset some of the critics of Columbia's policies -- but I think it upset the right-wing more. An article in **The Daily News** labeled the conference an "all-Bolshevik" affair -- and they castigated Bollinger for associating himself with us.

So, you are invited to go to the url below and read the wild musings of a Bolshevik lost in time.

[http://www.opednews.com/articles/
opedne_hilton_o_080527_columbia_student_reb.htm](http://www.opednews.com/articles/opedne_hilton_o_080527_columbia_student_reb.htm)

Take care,

Hilton Obenzinger

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513. **David Chirot**

Bruce Duncan Utah) Phillips, 73, Folk Singer ---Jimmy Griff Jazz Organist Obituary (Obit) - NYTimes.com

Wed 28 May 2008

Jimmy McGriff, Jazz and Blues Organist, Dies at 72 - Obituary (Obit) - NYTimes.com

Inbox

t

<http://www.nytimes.com/2008/05/28/arts/music/28mcgriff.html?ref=arts> ---

Utah Phillips--

Democracy Now had an inspiring tribute program yesterday , with Amy Goodman's interviews of Utah Phillips

saw him perform several times--

a great voice for Anarchism, Peace & the IWW

The "Golden Voice of the Great Southwest": Legendary Folk Musician, Activist Utah Phillips, 1935-2008

-

<http://www.democracynow.org/2008/5/27/utah_phillips_1935_2008_legendary_folk>

Utah Phillips, the legendary folk musician and peace and labor activist, has died at the age of seventy-three. Over the span of nearly four decades, Utah Phillips worked in what he referred to as "the Trade," performing tirelessly throughout the United States, Canada and Europe. The son of labor organizers, Phillips was a lifelong member of the Industrial Workers of the World, known as the Wobblies. As a teenager, he ran away from home and started living as a hobo who rode the rails and wrote songs about his experiences. In 1956, he joined the Army and served in the Korean War, an experience he would later refer to as the turning point of his life. In 1968, he ran for the US Senate on the Peace and Freedom Party ticket. For the past twenty-one years he lived in Nevada City, where he started a nationally syndicated folk music radio show. He also helped found the Hospitality House homeless shelter and the Peace and Justice Center. We spend the hour with an interview with Phillips from January 2004. [includes rush transcript]

http://www.nytimes.com/2008/05/27/arts/music/27phillips.html?_r=1&ref=arts&oref=slogin---

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514. **Maria Damon**
Re: bernadette mayer
Wed 28 May 2008

thanks amy; i'll fwd the info to gregg.

Amy K. Griffiths wrote:

- > Maria,
- > Linda Russo's "Poetics of Adjacency: 0-9 and the Conceptual Writing of Bernadette Mayer
- > and Hannah Weiner" in *_Don't Ever Get Famous: Essays on New York Writing after The New*
- > York School_, Daniel Kane, editor,
- > is useful, & discusses (briefly) this lacuna in scholarly treatments of both Mayer and Weiner
- > as, among other things, a feminist issue...
- >
- >

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515. **Wanda Phipps**
Special pre-release notice of my new book for my friends
Wed 28 May 2008

Just for my friends: wanted to let you know that my new full-length book of poems *Field of Wanting: Poems of Desire* is available now (although the official release is later this summer).

You can order copies now at the BlazeVOX [books} website:

<http://www.blazevox.org/bk-wp.htm>

--

Wanda Phipps

Check out my websites: <http://www.mindhoney.com> and
<http://www.myspace.com/wandaphippsband>

My latest book of poetry *Field of Wanting: Poems of Desire* available at:
<http://www.blazevox.org/bk-wp.htm>

And my 1st full-length book of poems *Wake-Up Calls: 66 Morning Poems* available
at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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516. **Dustin Williamson**

June 1 in NYC: Aaron Tieger and Michael Carr @ Zinc-TRS

Wed 28 May 2008

Sunday, June 1, at the Zinc-TRS:

Aaron Tieger and Michael Carr

6:30 PM

Zinc Bar

90 West Houston (beneath the Barbie fur shop)

\$5 goes to the poets. If you don't have \$5, come anyway

Aaron Tieger's most recent book is **Spring Poems** (Big Game Books). Others include **February** (Fewer & Further) and **After Rilke** (Anchorite Press). Forthcoming work includes **Anxiety Chant** (Skysill Press) and **Secret Donut** (Pressed Wafer). He is also the editor of the first American edition of Richard Caddel's **Uncertain Time** (Pressed Wafer). A native New Englander, he lives and writes in Cambridge, MA, where he edits CARVE Poems and feeds a very fat cat.

Michael Carr is the author of **Softer White** (House Press, 2007) and **Platinum Blonde** (Fewer & Further, 2006). He edited a manuscript journal of John Wieners' called **A book of PROPHECIES**, published in 2007 by Bootstrap Productions. He co-edits Katalanché Press and lives in Cambridge, Mass.

Need a map to the Zinc Bar?:

<http://maps.google.com/maps?q=zinc>

+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-

a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

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517. **noah eli gordon**

Subito Press of the University of Colorado announces its Annual Book Competition.

Wed 28 May 2008

Subito Press of the University of Colorado announces its Annual Book Competition. We will publish two books of innovative writing, one each of fiction and poetry. Submissions will be accepted from June 2 to August 15 (postmark date).

Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a \$20 reading fee and an 8.5 x 11 SASE if you would like a copy of the winning entry in your genre. Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number. All submissions will be judged anonymously by the creative writing faculty at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not eligible. Simultaneous submissions o.k.; please notify Subito immediately if your ms. is accepted elsewhere. Winners will give a reading at the University of Colorado. Notifications of winners will occur by December of 2008.

Send mss. to :

Subito Press

Department of English

226 University of Colorado, Boulder,

Boulder, Colorado 80309-0226

Please visit <http://www.colorado.edu/English/crw/crwprogram.htm> for additional information.

Make every e-mail and IM count. Join the i'm Initiative from Microsoft.
http://im.live.com/Messenger/IM/Join/Default.aspx?source=EML_WL_MakeCount=

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518. **Alan Sondheim**

adultery to spine

Wed 28 May 2008

SP*M abjection, found text, "adultery to spine"

it cane? go do. In adultery to spine. I scarlet on wand. you at pandemic. No my spool. so in document test directive. proceeds at connective. Or nozzle go comprehension. Or stain? his he domain chariot. Be outrage To scarf. He constituency. My on appellate. Or so bureaucratic obey inspired. zone a everyday. go profile, notorious be supreme. Have

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519. **Gabrielle Welford**

Senate Bill 2913 & HR 5889 **ALL ARTISTS/WRITERS GOTTA READ** These WILL impact YOU! (fwd)

Wed 28 May 2008

Date: Tue, 27 May 2008 15:16:20 -0700

From: Kate Stewart <[REDACTED]>

For all artists.... thanks for forwarding, Mag & Brian! And to Kathy Ostman-Magnusen for putting this all together in the first place.

Yeah, I know, more paperwork to wade through. But this is about you, O Creative One.

So do yourself a huge favor and read on down.?

> Also, please listen to this mind-blowing interview with Brad Holland

> from April 08:

> <http://www.SellYourTvConceptNow.com/orphan.html>

>

> Please either sign the petition or pass this along to other creative

> professionals you know. This affects everyone in the professional

> creative industries. Everyone. And in case you didn't know, it's brought
> to you by a democrat presidential candidate... Hillary co-wrote and
> sponsored this. (Source: Jello Biafra, AlternativeTentacles,
> KPFK/Pacifica Radio)
----->
>
> Hello everyone,
>
> The US government, as well as a few countries in Europe are trying to
> pass legislation that requires all artists of any kind
> (artists, designers, musicians, writers, filmmakers) to register their
> creations with private registries for a fee. If creations are not
> registered, they become "Orphaned Works" - which means basically that
> they have no copyright and become public domain. Meaning that anyone can
> sell or distribute them without the original artist seeing any income
> whatsoever. Can you image paying to protect everything in your
> sketchpad? Or every idea you present to an agency, even the ones they
> don't use??
> You can read more about it here;
> http://mag.awn.com/index.php?type=Columns&article_no=3605&page=3
>
> Below is a link to sign a petition against this act;
> <http://www.gopetition.com/petitions/no-to-orphan-works-act.html>
>
> Below is a link with the contact information for the president and all
> US senators, representatives, state governors and legislators;
> <http://www.usa.gov/Contact/Elected.shtml>
>

Kathy Ostman-Magnusen

Check here for updates:L

OpenCongress - H.R.5889 Orphan Works Act of 2008

OpenCongress - S.2913 Shawn Bentley Orphan Works Act of 2008

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520. **Nico Vassilakis**

Subtext Reading: Janet Sarbanes & Doug Nufer :Seattle

Thu 29 May 2008

Janet Sarbanes & Doug Nufer read in the Subtext monthly reading series at the Chapel Performance Space on the 4th of June 2008.

Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Janet Sarbanes is the author of the short story collection *Army of One* (Otis Books/Seismicity Editions 2008), and is currently completing a novel entitled *This Land: The Adventures of the President's Daughter*. She teaches narrative writing and theory in the CalArts MFA Writing Program, and cultural studies in the School of Critical Studies. She has recently published in *Popular Music and Society*, *Utopian Studies*, *Black Clock*, *Afterall*, and the anthologies *Still Moving: Between Cinema and Photography* and the *Noulipan Analects*.

Doug Nufer writes prose and poetry as a rule, some of which he performs alone or with musicians or dancers, some of which has appeared in *Bird Dog*, *Golden Handcuffs Review*, and *Monkey Puzzle*. His novels include *Never Again* (Black Square), *Negativeland* (Autonomea), *On the Roast* (Chiasmus), and *The Mudflat Man/ The River Boys* (soultheft). His recent book is a collection of Oulipian poetry, *We Were Werewolves* (Make Now).

+++ From Janet Sarbanes' *Army of One*:

There are plenty of folks who should be in the Army of One, she decided, but never find the courage to enlist. Instead, they wait around to be drafted, resenting their friends and families for taking up so much of their time, and accumulating a vast porn collection or a novel in a drawer. She'd been one of those people. They're the ones who are oddly chipper at funerals. They're also the ones who drive too fast, and cheat at ping-pong. It's a pity they can't just get called up, because the Army of One would straighten them out.

First paragraph of Doug Nufer's *Never Again*:

When the racetrack closed forever I had to get a job. Want ads made wonderlands, founding systems barely imagined. Adventure's imperative ruled nothing could repeat. Redirections dictated rigorously, freely. Go anywhere new: telephone boiler-rooms, midnight grocery shooting galleries, prosthetic limb assembly plants, hazardous waste removal sites; flower delivery, flour milling, million-dollar bunko schemes. Do anything once; then, best of all, never again.

+++ The future Subtext schedule is: July 2, 2008: Deborah Meadows (Los Angeles) & Mickey O'Connor August 6, 2008: George Bowering (Vancouver) & Marion Kimes September 3, 2008: Group Reading: *Writing to Point / Writing to Enclave*

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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521. **Bob Heman**

**COMING SOON - The 6th BIG CLWN WR Event - Thursday June 12 at
SAFE-T-GALLERY in DUMBO**

Thu 29 May 2008

COMING SOON!!!

The 6th BIG CLWN WR Event

Thursday, June 12, 2008

SAFE-T-GALLERY

111 Front Street

Gallery 214

DUMBO, Brooklyn

7:00 - 10:00 pm

FREE ADMISSION!!!

featuring

Jane Ormerod

Frank Simone

with special guests:

Thomas Fucaloro

David Lawton

Adriana Scopino

EK Smith

Moiria T. Smith

Nathan Whiting

Liza Wolsky

Jeffery Cyphers Wright

hosted by Bob Heman

editor of CLWN WR since 1971

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

Bob Heman



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522. **David Chirot**

An "avant grade" of "Conceptual Poetics?"--Monkeys control a robot arm with thoughts - International Herald Tribune

Thu 29 May 2008

Is the monkey creating in proto a new form of "Conceptual Poetry?"

To telekinetically instruct and move the manipulations of a robotic arm & hand--

(There is already an ever more sophisticated production of Haptic machines, which can actually "feel by touch" and discriminate among varying elements and degrers of the qualities of surfaces.)

For those with cortical damage this is very great medical news-

<http://www.iht.com/articles/2008/05/29/healthscience/29brain.php> ---

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523. **William James Austin**

Blackbox winter and spring galleries

Thu 29 May 2008

Hello everyone,

Well, I've caught up.? Please check out the winter and spring galleries, both online.? They feature work by Ron Padgett, Karl Kempton, John M and Cathy Bennett, Sheila E. Murphy, Vernon Frazer, and more, including some new contributors.

Per usual, go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a loooong stroll (scroll) through the galleries until you arrive at the most recent.

Many thanks to all who submitted.

Best, Bill

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524. **Tenney Nathanson**

today through Saturday: UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Thu 29 May 2008

Here's the schedule for this week's blockbuster Conceptual Poetry Symposium at the UA Poetry Center (in Tucson), organized by Marjorie Perloff.

For more, you can go to
<http://poetrycenter.arizona.edu/events/symposium.shtml>
please forward to any appropriate lists and individuals
apologies for cross-posting . . .

--Tenney Nathanson

SCHEDULE

THURSDAY, MARCH 29

4:00 p.m.

Reading with Charles Bernstein and Tracie Morris

5:00 p.m.

break for dinner

7:00 p.m.

Keynote Address with Marjorie Perloff

FRIDAY, MAY 30

9 a.m.

Session with Craig Dworkin

The Politics of Conceptual Writing. This seminar will investigate the politics of conceptual writing. Understanding politics broadly as "relations of power," we will seek to better understand the way in which those relations are reconfigured by the various contexts in which conceptual writing practices might be read: plagiarism and copyright; new media and government surveillance; psychosis and medical diagnosis; publishing fads; the Situationists' principle of detournement. Several case studies will be presented, followed by open participation.

10:15 a.m.

Session with Caroline Bergvall

Forms of Social Engagement. In this workshop, I will be looking at conceptual methods as they frame and favour socially engaged forms of writing. I will be using examples from my own work as well as from a few other writers/poets who work conceptually to set up a discussion around questions of personal history and poetic process; bilingualisms and writing engagement; language awareness and writing systems.

11:30 a.m.

Session with Kenneth Goldsmith

Uncreative Writing Workshop. It's clear that long-cherished notions of creativity are under attack, eroded by file-sharing, media culture, widespread sampling, and digital replication. How does writing respond to this new environment? This workshop will rise to that challenge by employing strategies of appropriation, replication, plagiarism, piracy, sampling, plundering, as compositional methods. Along the way, we'll look at the rich history of forgery, frauds, hoaxes, avatars, and impersonations spanning the arts, with a particular emphasis on how they employ language. Participants will be penalized for showing any trace of originality, sincerity or honesty.

12:30 p.m.

break for lunch

2:15 p.m.

Panel Discussion with featured poets moderated by Tenney Nathanson

4:00 p.m.

Session with Cole Swensen

What to do besides describe it: Ekphrasis that ignores the subject. The tradition of ekphrasis is based in evoking a work of art, of bringing it into the heart of the poem, and, traditionally, this is done through description. And this is all well and good, but is it not a bit limiting? In this hour, we'll look beyond subject-matter to the many formal echoes between the visual arts and poetry: rhythm, juxtaposition, repetition, parallelism, and many other principles can help the writer engage a work of art in collaborative ways. Introductory comments supported by visual examples will be followed by an in-class writing exercise, so do bring writing materials.

5:15 p.m.

Reading with Craig Dworkin and Kenneth Goldsmith

6:15 p.m.

break for dinner

8 p.m.

Reading with Cole Swensen, Christian Bök, Caroline Bergvall

SATURDAY, MAY 31

9 a.m.

Session with Tracie Morris

Black conceptual poetics: examples for crafting. In this workshop, we will look at ways in which identity is explored through the simultaneous use of conventional form and the freedom from it. How does freedom in and out of form present models of Black thinking and how does this illuminate an overarching American sense of self? We will analyze specific texts from African American artists and workshop ways in our understanding of this text helps us in our own writing and editing.

10:15 a.m.

Roundtable Discusson with Marjorie Perloff, Moderator; Jesper Olsson; Marie Smart; Linda Reinfeld; Vanessa Place; Charles Alexander; Brian Reed

Noon

break for lunch

1:45 p.m.

Session with Christian Bök

Two dots over a vowel. Lest we dismiss the tactics of conceptual literature as nothing more than the mere symptoms of a creeping, literary necrosis, occasioned by the murder of the author at the hands of such postmodern theorizers as Barthes, for example, or perhaps Foucault let us consider that this novel genre might strive to accent the disjunction between "intentionality" (_what we mean to mean_) and "expressiveness" (_what we seem to mean_). If the lyric voice, for the sake of an authentic sincerity, yearns to repair this breach between what we intend to say and what we appear to say then conceptual literature, by contrast, accentuates this discrepancy.

3:00 p.m.

Session with Charles Bernstein

Poetry Rules!: The Concept of Poetry. "What is poetry?" said jesting Pilate and would not stay for an answer. The definitional question haunts and propels poetry. I will start with some aphoristic remarks on philosophical, aesthetic, and ethical approaches to the issue. Then I will present some case studies. By session end, we should be able to come up with some hard and fast rules for why there can't be hard and fast rules.

4:15 p.m.

Roundtable Discussion with Marjorie Perloff, Moderator; Barbara Cole; Wystan Curnow; Jonathan Stalling; Graça Capinha; Stephen Fredman; Laynie Browne

5:45 p.m.

break for dinner

evening reception tba

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525. **Samuel Wharton**

Re: Blackbox winter and spring galleries

Thu 29 May 2008

hey, hi bill!

the poems look great! i look forward to digging into the rest of the poems!

thanks for picking a couple of mine!

samuel

On Thu, May 29, 2008 at 11:45 AM, William James Austin <[REDACTED]> wrote:

Hello everyone,

Well, I've caught up.? Please check out the winter and spring galleries, both online.? They feature work by Ron Padgett, Karl Kempton, John M and Cathy Bennett, Sheila E. Murphy, Vernon Frazer, and more, including some new contributors.

Per usual, go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a loooong stroll (scroll) through the galleries until you arrive at the most recent.

Many thanks to all who submitted.

Best, Bill

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526. **amy king**

Tomorrow Night -- The Stain of Poetry

Thu 29 May 2008

The Stain of Poetry: A Reading Series

Friday, May 30, 2008 (7:00 PM)

May 30th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

Event Details: (<http://thestainofpoetry.wordpress.com/>)

** Stein, Marks, Edmiston, Klassnik, and Peterson **

Leigh Stein is the author of many chapbooks, including *How to Mend a Broken Heart with Vengeance* (Dancing Girl Press, June '08). Other work has appeared, or is forthcoming, in *Bat City Review*, *h-ngm-n*, *Diagram*, *No Tell Motel*, and

MiPOesias. Originally from Chicago and briefly in Albuquerque, she now lives in Brooklyn and works for a comic book publisher.

Justin Marks' latest chapbook is [Summer insular] (Horse Less Press, 2007). His poems have recently appeared in Cannibal, Soft Targets, Tarpaulin Sky and the Bedside Guide to No Tell Motel ½ Second Floor, and are forthcoming in Handsome, the New York Quarterly and Wildlife Poetry Magazine. He is the founder and Editor of Kitchen Press Chapbooks and lives in New York City.

Will Edmiston's poems have appeared in The Tiny, Mipo and Lungfull!. Most recently he did a book collaboration entitled "Greetings & Salutations" with a Parsons Communication Design class.

Rauan (Ron) Klassnik was born in Johannesburg, South Africa. After moving to Dallas and then dropping out of college he traded sports and gaming cards, beanie babies, pogs and memorabilia. He now spends most of his time down in Mexico with his wife Edith where, besides writing, he plays around with the family birds and dogs. His poems have appeared in many print and on-line journals including The Mississippi Review, The North American Review, No Tell Motel, MiPOesias, Sentence, Handsome, Pilot Poetry, Sleepingfish and others. His debut book of poems, "Holy Land" released April 1st from Black Ocean Press.

Tim Peterson is the author of SINCE I MOVED IN, which received the Gil Ott Award from Chax Press. Tim lives in Brooklyn, edits EOAGH: A Journal of the Arts, and curates a portion of the Segue Reading Series in New York. Photo by Stacy Szymaszek.

~~~~~

stain  
766 grand street  
brooklyn, ny 11211  
(L train to Grand Street,  
1 block west)  
718/ [REDACTED]  
open daily @ 5 p.m.

--

Hope you can make it!

Amy King  
Host

---

Recent  
<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html>

Alias

<http://www.amyking.org>

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## 527. **Poetry Project**

### ***Events at The Poetry Project May/June***

*Thu 29 May 2008*

---

Hi Everyone,

Our 3rd biennial Silent Art Auction Fundraiser has passed and was a success! Thanks again to all those who helped make it happen. If you didn't get to the auction, or if you did and you still want more, follow this link to see what you can buy:

[http://www.poetryproject.com/auction2008\\_artwork.php](http://www.poetryproject.com/auction2008_artwork.php)

. . . and the auction is not the end. This is what we have going on tomorrow and next week:

Friday, May 30, 10 PM

Robin Coste Lewis & Will Fabro

Robin Coste Lewis writes poetry, essays and fiction. Her writing has appeared in various journals including The Pocket Myth Series (Orpheus and The Odyssey), the anthology Black Silk, and is forthcoming in The Encyclopedia Project. After graduating with a Masters of Theological Studies degree from the Divinity School at Harvard, where she concentrated in Sanskrit and African American Religious Literature, Lewis became the Cole Professor of Creative Writing at Wheaton College in Norton, MA. Later, she became an Assistant Professor of Creative Writing at Hampshire College. She is completing a poetry collection titled Pleasure & Understanding. Will Fabro is a graduate of the writing program at UC San Diego and has been previously published in Fresh Men, selected by Edmund White and edited by Donald Weise, and Userlands, edited by Dennis Cooper. His writing has also appeared in New York Press and the zine Cheese + Liquor. He curated and hosted the reading series This Is Not The New Minstrel Show, which showcased up-and-coming queer writers under thirty, and is co-editor of the upcoming anthology Cool Thing. Born in 1981 in Hollywood, he currently lives in Brooklyn.

Monday, June 2, 8 PM

The Recluse 4 Reading



The Project's annual poetry mag *The Recluse* is published every spring. The issue will feature work by Kimberly Lyons, Karen Weiser, Uche Nduka, Erik Anderson, Donna Brook, Peter Culley, Tonya Foster, Zhang Er, Alli Warren, Larry Price and John Coletti - Five of these poets will be present to represent at this reclusive but not exclusive gathering: Karen Weiser, Kimberly Lyons, John Coletti, Uche Nduka & Donna Brook.

Wednesday, June 4, 8 PM

Thomas Glave & Rachel Levitsky

Thomas Glave was born in the Bronx and grew up there and in Kingston, Jamaica. A graduate of Bowdoin College and Brown University, Glave traveled as a Fulbright Scholar to Jamaica, where he studied Jamaican historiography and Caribbean intellectual and literary traditions. While in Jamaica, Glave worked on issues of social justice, and helped found the Jamaica Forum for Lesbians, All-Sexuals, and Gays (J-FLAG). Glave is author of the essay collection *Words to Our Now: Imagination and Dissent*, nominated for a 2006 Publishing Triangle Gay Men's Nonfiction Award and winner of a 2005 Lambda Literary Award. His fiction collection, *Whose Song? and Other Stories*, was nominated by the American Library Association for their <sup>3</sup>Best Gay/Lesbian Book of the Year<sup>2</sup> award and by the Quality Paperback Book Club for their Violet Quill/Best New Gay/Lesbian Fiction Award. His newest book of fiction, *The Torturer's Wife*, will appear in fall 2008, following his edited anthology, *Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles*. The recipient of numerous fellowships and awards, including an O. Henry Prize for fiction and fellowships from the National Endowment for the Arts and the Fine Arts Center in Provincetown, Glave was named a <sup>3</sup>Writer on the Verge<sup>2</sup> by *The Village Voice* in 2000. He presently teaches in the English department at the State University of New York at Binghamton. Rachel Levitsky: author of *Under the Sun*, poet who writes many sentences, currently reading Giorgio Agamben and modernist women poets. Politically and personally on the far left. Officially a feminist since 1982. Has a tendency to use handy quotes from Gertrude Stein. *Neighbor*, the second book, will be published in 2009 by Ugly Duckling Presse.

Friday, June 6, 10 PM

IMAGINATIONEXPLOSION presents Cartharsis

Cartharsis revels in the guilt and confusion of consumption for American culture. It offers a dream-like progression of visual poetry told through Bunraku style puppetry and the transcendence of an original pop music soundtrack. IMAGINATIONEXPLOSION is an experimental performance collaborative that creates hybrid works of puppet theater and fine art. I.E. was founded in 2004-05 after emerging from the Cooper Union School of Art, and has since produced over 8 original productions in NYC. Lea Marie Cetera is a New York City based

artist. She received her B.F.A from the Cooper Union School of Art in 2005 and is the co-founder and co-director of IMAGINATIONEXPLOSION. As a solo artist, she has exhibited with John Connelly Presents, as IMAGINATIONEXPLOSION she has performed at venues such as Theater for the New City, Lower Manhattan Cultural Council, Galapagos Art Space, Zebulon Bar, and The Cooper Union in New York City. She is currently working on a feature-length movie. Amber Marsh has been associated with the art of puppetry her whole life and has also studied the fine arts. Amber graduated from Cooper Union School of Art in New York City, and interned with Modern Art Foundry. In Chicago, she has worked as special assistant to master puppeteer, Lolly Extract, in the fabrication and performance of puppets for; The Shedd Aquarium; Chicago Public Libraries; The Field Museum; Links Hall; and Hystopolis Productions. Amber has taught one-of-a-kind puppetry workshops for primary and intermediate grades with the Bronx Arts Ensemble, the Metropolitan Montessori School, and for three seasons with the Latin American Community Art Project in El Salvador. She is co-founder of IMAGINATIONEXPLOSION; entering into its fourth year of original productions.

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

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

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

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528. **Andy Gricevich**

***Cannot Exist #2 is out--submissions are open for #3***

*Fri 30 May 2008*

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Hello, all!

The second issue of CANNOT EXIST is out, and packed with delights from:

Gregory Betts  
Alan Davies  
Kevin Ducey  
Mark Enslin  
Judith Goldman  
Andy Gricevich  
Ray Hsu  
Cheyenne Nimes  
Kristen Orser  
Christina Strong  
Andrew Zawacki

and submissions are open for the third issue.

Visit <http://cannotexist.blogspot.com> for ordering information and guidelines (the most important of which is "send me a lot of stuff").

all the very best to all of you,

Andy G.

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529. **Andy Gricevich**

***Utah Phillips***

*Fri 30 May 2008*

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He was amazing, a sweet guy and as hilarious and inspiring offstage as on. His life and words were a challenge and a comfort.

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530. **K. R. Waldrop**

***Burning Deck News***

*Fri 30 May 2008*

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Burning Deck news:

LINGOS I-IX by Ulf Stolterfoht (trans. R. Waldrop) has received the PEN Award for Poetry in Translation.

Now ready: vol. 52 of "BURNING DECK POETRY BOOKS"

Heather C. Akerberg

DWELLING

Poetry, 64 pages, offset, Smyth-sewn

ISBN13: 978-1-886224-89-6, original paperback \$14

ISBN13: 978-1-886224-90-2, limited signed edition \$20

Publication date: May 15, 2008

The poems of DWELLING investigate, musically and with “bended” syntax, the issue of form—in body, home, and poem. They ask questions like: What makes a space a home? Is it shape and architectural elements, the experiences and interactions that transpire there, the objects contained in, or the language ascribed to it? Can one separate recollections from the physical spaces in which they occurred? Is a “home” just a backdrop for events or is it another body, inside which is found the tangible and intangible stuff of self, a body to be read like a text?

Born and raised in the Midwest, Heather C. Akerberg resides in Omaha, Neb. She has an M.F.A. in Creative Writing from Brown University and a B.A. from the Jack Kerouac School at Naropa University. Her poetry has appeared in *Bombay Gin*, *Aufgabe*, *untitled* and *The Nebraska Review*. *Dwelling* is her first book.

Copies are available from:

Small Press Distribution, 1-800/ [REDACTED] or [www.spdbooks.org](http://www.spdbooks.org)

In Europe: [www.hpress.no](http://www.hpress.no)

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531. **David Chirot**

***essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff***

*Fri 30 May 2008*

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\*DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---Haunting Questions Found Hidden in Plain Site/Sight/Cite\*

<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html>

Below are the opening paragraphs of this essay--if interested still, as it goes through many changes and has two appendices as further "evidences"-- go to the blog address above--

Note: I was invited to send Visual Poetry works to the Symposium on "Conceptual Poetry and its Others," along with artist's statements regarding the works. As a participant, to express my sense of and thankfulness for this, I

decided it would be nice to include also a brief statement re the "Conceptual Poetics" under discussion.

Once started, so many ideas started flowing, and so many examples came to mind--travel literature of the 18th century, Shakespeare's Richard the Third, to name but two--that I had to draw line somewhere and stop. There is so much more to write however, once started--so these remarks and questions are but a small indication of the most basic beginnings of the myriad directions which are out there to be found--and ones already noted to set down in various forms and actions--

this essay is on display beside my works at the Symposium--persons interested may ask for a copy--

a few examples of further questions among ever so many more--

Why is "boring, unoriginal, impersonal work" promoted by "colorful personalities," just like any other product? Does this not create "a Line" produced by a Brand Name, the Original Author possessed of an "originality" in creating this "radical, new form"--to be marketed as "the latest thing," for the development of new jobs in English/ creative Writing Programs--the "newest way" to "make an impression" by the "original" creation of an impersonal boringness? Is this in itself a "new way" of mass producing standardized and conforming "conceptual poets" who "carry on" the work of the Great Originators? \* \*Are monkeys controlling robotic arms with their thoughts on the way to creating a Conceptual poetry?--\*

\*What are the interrelationships of possibilities of Conceptual Poetry for use in Propaganda and advertising? For starting wars, altering Wikipedia, sending out false news items and etc etc--\* \* Haunting Questions Found Hidden in Plain Site/Sight/Cite

for the Symposium "Conceptual Poetry and its Others"

Poetry Center of the University of Arizona

29-31 May 2008

\*

\* J'ai trop a ecrire, c'est pourquoi je n'ecrive rien. --Stendhal,  
Journal, 1804

Thoughts come at random, and go at random. No device for holding on to  
them or for having them.

A thought has escaped: I was trying to write it down: instead I  
write that it has

escaped me.

--Pascal, Pensees, #542

To find among typos the unknown writings, the "Helltoy"--  
camouflaged clouds, the voice-writings of the ground itself that speaks and  
moves in lines  
emerging--

\*for Petra Backonja\*

\*\* I find in thinking with what a Conceptual Poetry might be, that I've begun  
with a point of view of paradox. That is, considering the conceptual to be the  
absence of a material object, a conceptual poetry would be the absence of the  
poem as a "realization" of its "idea." If "the poem" as an object is not to be  
realized, in what ways may it then be said to "exist"?

One may also ask—since language is the material of poetry, if one is to create  
a conceptual poetry—does this mean then that the absence of language is  
involved? That the poetry is not in language, but found elsewhere?

The predominant view of conceptual works in art and poetry is that it is written  
language which becomes foregrounded, most often as the "realization" and  
presentation of various directives, with their various forms of pre-conceived  
constraints, and sets of instructions. Yet does not the written language itself, as  
an object which "constitutes" the directives and instructions, contradict the  
"concept" of the "Conceptual?"

{See Appendix B below for some other "Science Fiction" aspects of Conceptual  
Poetry in Relation to the Work Place.)

The directives themselves, expressed in written language, become road blocks  
to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict  
sense "conceptual" at all, if it produces yet another object in written language.

It becomes instead a piling up, a massing, of materials (language, words)  
which have "walled out" as it were, the conceptual. Are the words then simply a  
gravestone or monument to a now absent concept?

And what of the "poet" who is the "author" of "Conceptual Poetry?"

A builder of roadblocks, a maker of monuments and gravestones--?

If a "poet" is the conceiver of concepts—and the realization of the concept as  
a poem is no longer a concept—but an object—does this then mean that the  
poet, in order to be "conceptual," must no longer be a "poet?" Or in order to be  
a "poet," no longer be "conceptual" in approach? And yet who but a  
"conceptual poet" can produce "conceptual poetry?"

Perhaps true Conceptual Poetry is the creation of illiterates?

And, beyond that, persons who may even be very limited in their "Conceptual capacities?"

I think often of all the Conceptual Poets and Artists who have existed and worked through thousands of years, persons due to their circumstances -- gender being the most common among these--who are not allowed to know how to write, nor instructed in "art," nor permitted to be educated, yet all the same--may have produced Conceptually a good deal of the greatest Poetry and Art of which there does not remain and never was an "object," even as a "fragment."

What of these myriads of centuries of Conceptual Works--are they still existing--? Are they alive in the Conceptual realm? The Ether? Or have they found ways on their own, independent of their creators, of camouflaging themselves among those things in the world which are hidden in plain site/sight/cite?

In working with the found that is hidden in plain site/sight/cite, I find often that a Conceptual poetry and art is there--always already there--which I think I am finding yet may well be finding me,

Some aspects of confronting these dilemmas, these "haunting questions," are found among Conceptual Poets who emphasize an "impersonation" via performance, camouflages, costumes, the uses of heteronyms, pseudonyms and anonymity.

In "The Painter of Modern Life," Baudelaire is the first to define Modernism and does so as a conjunction of the eternal and the ephemeral. To find that element of the eternal in the ephemeral which Baudelaire saw as embodying modernity, he turns to an emphasis on the particular form of the living art/art as living of the Dandy. The Dandy is the non-separation of art and life in the conceiving of one's existence as Performance Art. The Dandy becomes not an expression of Romantic personality and individuality, but a form of becoming an animated Other, an impersonator going about performing the actions of a concept, rather than producing the objects of a conception.

This stylized impersonating, non-producing figure begins to appear "dramatically" in the works of Wilde and Jarry and in many ways in the "life and works" of a Felix Feneon, who "creates at a distance" via anonymous newspaper faits divers (discovered to be his and republished posthumously as Novels in Three Lines), pseudonymous articles in differing registers of language (working class argot, standardized French) in Anarchist and mainstream journals, unsigned translations, and the barely noted in their own pages of his editing of journals featuring the early efforts of rising stars of French literature. Quitting his camouflaged and concealed writing activities, Feneon works the rest of his life as a seller in an art gallery.



The actual "works" of Feneon, then, are not written objects per se, but anonymous actions, ephemeral pseudonymous "appearances in print," and the works of others which he affects a passage for in his editorship and translations, in his promoting and selling the art works of others. This "accumulation" which one finds "at a distance" in time as his "complete works," is often unobserved and unknown to his contemporaries, who know of him primarily via his "way of acting," his manner of dressing, his speech mannerisms, and as the public triptych of images of him existing as a painted portrait by Seurat, a Dandy-pose photo and a mug shot taken when tried as part of an Anarchist "conspiracy." Feneon's "identity as a writer" does not exist as "an author," but as a series of "performances," "appearances" and "influences," many of them "unrecognized" and "unattributed."

Ironically, it his most "clandestine" activity—his Anarchist activities—which brings him the most in to the public and tabloid spotlight. As one of "The Thirty" accused and tried for "conspiracy" in a much publicized trial, it is Feneon's severe mug shot that for a time presents his "public face."

The severe mug facing the viewer is actually producing a Conceptual Poetry "at a distance." By not penning a single line, by simply "facing the music" to which others pen the lyrics, Feneon, in doing nothing more than facing the camera "capturing" his image, proceeds to enact a series of dramas "projected" on to him, a series of "identities," and "revelations" which use the documentary material to produce a series of mass-published fictions.

The possible prison term facing the "Felix Feneon" in the inmate-numbered "anonymous" mug shot, "presents its face" to the viewer, a face "taken," "imprisoned" and "caught" by the image and its publicity. This publicized face facing camera and viewer and possible hard time, is "taken to be" the photo of the face of a being from whom the mask of the clandestine and conspiratorial have been torn off, revealing "the cold hard truth" of Felix Feneon.

Facing trial, however, all that is learned of this imprisoned face is that it is "the wrong man, an innocent man." This fixed image, acquitted of its "sensational" charges, is revealed not as a truth, but instead as simply a mask, a mask operating like a screen or blank sheet of paper, onto which are projected the dramas, fictions and "think piece" writings of others. Nothing is revealed other than an "identity" which shifts, travels, changes from one set of captions to another. It is via these captions written by others under his image in the papers and placards, that Feneon continues his "writing at a distance." Simply by facing the camera, facing charges, "facing the music," facing his accusers at trial and facing the verdict and judgment, Feneon is "writing" a myriad captions, breaking news items, commentaries, editorials, all of which change



with wild speeds as they race to be as "up-to-minute" as the events themselves are in "unfolding."

The professionals, these writers, these journalists and reporters of "reality," chase desperately, breathlessly, after the unfolding drama in which the mug shot is "framed," and in so doing produce texts of "speculative fiction," a serial Conceptual Poetry with as its "star player" a writer whose own texts are deliberately written to be unrecognized, hidden, camouflaged, unknown. And all the while, this writer writing nothing is producing vast heaps of writing via the work of others, as yet another form of camouflaged clandestine Conceptual Poetry, "hot off the press."

Rimbaud writes of a concept of the poetry of the future in which poetry would precede action—which in a sense he proceeds to "perform" himself. If one reads his letters written after he stopped writing poetry, one finds Rimbaud living out, or through, one after another of what now seem to be "the prophecies" of his own poetry. That is, the poetry is the "conceptual framework" for what becomes his "silence" as a poet, and is instead his "life of action."

In these examples, one finds forms of a "conceptual poetry" in which the poetry is in large part an abandonment of language, of words, of masses of "personally signed" "poetry objects," "poetry products." One finds instead a vanishing, a disappearance of both language and "poet" and the emergence of that "some one else" Rimbaud recognized prophetically, preceding the action—in writing—in the "Lettre du voyant," "the Seer's letter"—as "I is an other."

An interesting take on a conceptual poetry in writing is found in one of Pascal's *Pensees*, #542:

"Thoughts come at random, and go at random. No device for holding on to

them or for having them.

A thought has escaped: I was trying to write it down: instead I write that it has

escaped me."

The writing is a notation of the "escaped" concept's absence, its escape that is a line of flight that is a "flight out of time" as Hugo Ball entitles his Dada diaries. Writing not as a method of remembering, of "capturing thought," but as the notation of the flight of the concept at the approach of its notation.

Writing, then, as an absence— an absence of the concept. A Conceptual Poetry of writing as "absent-mindedness"!—A writing which does nothing more than elucidate that the escaping of thoughts "which come at random, and go at random" has occurred.

This flight of the concept faced with its notation—indicates a line of flight among the examples of Rimbaud—a "flight into the desert" as it were, of silence as a poet—and of Feneon—the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts" but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who "never wrote a word," yet whose concepts may be found camouflaged, doubled, mirrored, shadowed, anonymously existing hidden in plain site/sight/cite—these nomadic elements which appear and disappear comprise a Conceptual Poetry in which the concepts and poets both impersonate Others and reappear as "Somebody Else," an Other unrecognized and unrecognizable found hidden in plain site/sight/cite.

"It is not the elements which are new, but the order of their arrangement," is another Pascalian "pensee." One finds arrangements of the elements of Rimbaud and Feneon into the various forms of "conceptual poetry" in the works of Pessoa, Spicer and Yasusada. Pessoa creates many others as poets, heteronyms with their own works and actions, their own concepts of poetry. Spicer "translates" poetry "after Lorca" as well as exchanging letters with the dead poet, lives for a summer with his ghost, who provides a foreword to Spicer's Book.

for more turn to the blog address--

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### 532. **David Chiot**

***Art Review - 'Glossolalia' - 'Glossolalia - Languages of Drawing' Opens at the Museum of Modern Art - Review - NYTimes.com***

*Fri 30 May 2008*

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<http://www.nytimes.com/2008/05/30/arts/design/30glos.html?ref=arts> ---

glossolalia--of Siberian shamen and Pentacostal forms of worship---directly affected and influenced Zaum Russian Futurist Visual/Sound poetry--

(Zaum means "transrational"--Za being "beyond" and "um" relating to "reason" Suprematism as a non-objectivity going "beyond" all previous art is for Malevich an intuitive "beyond reason" art- he later wrote that no machine will ever equal the speed of intuition--)

this exhibition is also the influence of "Outsiders" on the "Insiders" who share the space with them--

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### 533. **Gabrielle Welford**

#### ***Paula Gunn Allen***

*Fri 30 May 2008*

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dear poetics folks, my dear friend paula gunn allen, laguna pueblo scholar, poet, novelist, writer of the incomparable \_sacred hoop\_, journeyed on yesterday evening. she was 68. she helped so many people come to a better understanding of native ways of thinking in the time she was teaching--always with great humor and a wicked twinkle. many many of us will miss her hugely. travel on, paula! blessings, gabe

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### 534. **Bonnie MacAllister**

#### ***Bonnie MacAllister Announces Chapbook Release***

*Fri 30 May 2008*

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My new poetry chapbook, PAID IN GOATS is available for purchase and signing here at Etsy and at Art for the Cash Poor in the Crane Arts Building, Philadelphia, PA on June 14th. The title is taken from my poem, "The Rape of Tamar" which details the current papacy's announcement of seven moral evils, my take on certain Catholic rites, and the Biblical story of Tamar.

PAID IN GOATS contains tales of teaching, art installations, and even old flames. As per usual, the sparest tenses meld with the simplest forms...a sestina, an elegy, tight quatrains. The majority of the pieces contained within were written during April 2008 during which I wrote a poem per day for National Poetry Month.

The poems are punctuated by reproductions of my visual art pieces, some of which were recently installed in the rEVOLUTION show at the University of Michigan, a Feminist Art Project show.

Pieces in PAID IN GOATS were previously published by Parlor Journal and Helix Magazine. My work has also recently appeared in Black Robert Journal:  
<http://www.black-robert-journal.com/>.

For purchase:

[http://www.etsy.com/view\\_listing.php?listing\\_id=12152010](http://www.etsy.com/view_listing.php?listing_id=12152010)

Please send review inquiries to [REDACTED].

Thank you for your consideration,  
Bonnie MacAllister

<http://bonnie-macallister.blogspot.com/>

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535. **Patrick F. Durgin**

***New title from Kenning Editions: THE PINK, by Kyle Schlesinger***

*Fri 30 May 2008*

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Kenning Editions is pleased to announce the publication of THE PINK, a chapbook of poetry by Kyle Schlesinger. THE PINK offers a sequence of short poems with a detoured ear and an earnest intelligence. Condensing the remarkable craft of the long series Schlesinger collected as his debut volume, 2007's HELLO HELICOPTER, THE PINK reminds us that, as in language, "There are plenty of rivers in the sea / But you can't step on the same fish twice." An admired poet, editor, and publisher, Schlesinger has lectured and published extensively on topics related to poetics, visual communication, and artists' books. He lives and prints in New York.

THE PINK: the color of course, or the recurrent carnations among the gathered leaves of this little bouquet, but also the sheer force of the form, the shear of a kind of textile cut, jagged and precise—a kind of coup de grace—not just between lines but also opening the serrated space between letters to reveal the "hue" in "house" or to separate the "ink" from the "inkling," the "blue" from the "print." To distinguish, in other words, the abstract plan from the material written form. In that linguistic pinking, Kyle Schlesinger cuts both into and against the weave, an angular slide into the inframince space of "the leading of a phrase" (both the leading question of rhetoric and the spacing of letterforms), somewhere "between the chair and the thought of it" (where chair is the French for "body"), or "the sensation of a concept" and "the concept of a sensation." Here is the world, of words, in miniature, through rose-colored magnifying glasses. --Craig Dworkin

ISBN: 978-0-9767364-4-8

\$7.50

24 pp. Saddle-stitched chapbook

Order from Small Press Distribution: [www.spdbooks.org](http://www.spdbooks.org)

<<http://www.spdbooks.org/>> or [REDACTED] (toll free within the U.S.).

Order from the press: [www.kenningeditions.com](http://www.kenningeditions.com)

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

\* \* \* \* \*

Next in Kenning Editions' series of trade paperbacks: AMBIENT PARKING LOT, by Pamela Lu. Part fiction, part earnest mockumentary, AMBIENT PARKING LOT follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient noise--one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post-9/11 landscape and embraces the comedy and poignancy of failed utopia. Pamela Lu is the author of Pamela: A Novel. Her work appears in the anthology Biting the Error and in periodicals such as Harper's, Chicago Review, call: a review, 1913, and Fascicle.

Excerpt, care of the Holloway Reading Series at UC Berkeley:

<http://socrates.berkeley.edu/~poetry/Assets-Holloway%202003/Poems-Holloway%202003/lupoem.html> <<http://socrates.berkeley.edu/%7Epoetry/Assets-Holloway%202003/Poems-Holloway%202003/lupoem.html>>

Reserve a copy by entering a subscription to the Kenning Editions series of trade paperbacks, here: [http://www.kenningeditions.com/?page\\_id=4](http://www.kenningeditions.com/?page_id=4)

Of equal interest: sexoPUROsexoVELOZ, A BILINGUAL EDITIONS OF BOOKS TWO AND THREE OF DOLORES DORANTES, BY DOLORES DORANTES (translated by Jen Hofer), a co-publication of Kenning Editions and Counterpath Press. "My favorite writer in the world, for example, is Dolores Dorantes, whose book is propped up in a sort of crystal plantation on the desk in the back room, where I theoretically write but actually revert, given a tuppence, given anything really -- a bone, cups of tea, delicious Earl Grey biscuits from a kind graduate student -- to the Portuguese alcove next to the kitchen. She (d.d., which means sister in Hindi, a sister in writing) writes about iguanas and dancing, but I don't care what she writes about because just being near the book is altering. An hormonal interface."—Bhanu Kapil. "Dorantes collapses the traditional separation between author and text; subject and object; writing and written. She makes of herself a text that is written, fashioned, constructed. This gesture, which at first seems effusive and almost Whitmanesque, is actually diffuse and, at times, self-effacing..."—Mark Tursi. "Being able to read the Spanish pretty

well but focusing more on the English (the two versions of each poem are very nicely presented on the same page in this book) my sense is that the 'you' in Dorantes' poems is not threatening or threatened except ultimately with the death that produces the inevitable separateness of one being from the other. There is in her address to the beloved a passion that doesn't seem ironic."—  
Laura Moriarty.

sexoPUROsexoVELOZ is available through the usual outlets, as well as via subscription to the Kenning Editions series of trade paperbacks:  
[http://www.kenningeditions.com/?page\\_id=4](http://www.kenningeditions.com/?page_id=4)

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536. **Sharon Mesmer/David Borchart**  
**Mesmer and Sweeney**

*Fri 30 May 2008*

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*Michael Sweeney*

*Sharon Mesmer*

*Wednesday, June 4th , 6:30 p*  
*Ceol (a pub)*  
*191 Smith Street (between Baltic and Warren)*  
*Brooklyn NY 1120 [REDACTED] [www.ceolpub.com](http://www.ceolpub.com)*

*Poet Sharon Mesmer, author of the recently issued collections*

*Annoying Diabetic Bitch (Combo Books 2008) and The Virgin Formica*  
*(Hanging Loose 2008),*

*and poet Michael Sweeney, author of In Memory of the Fast Break*

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537. **Alan Sondheim**  
**LOGOUT: PLEASE HERE ME**

*Fri 30 May 2008*

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(ELO <Electronic Literature Organization> panel, Portland)

LOGOUT: PLEASE HERE ME

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538. **Elizabeth Switaj**

***Re: Art Review - 'Glossolalia' - 'Glossolalia - Languages of Drawing'  
Opens at the Museum of Modern Art - Review - NYTimes.com***

*Sat 31 May 2008*

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Good to see outsider/insider placed together on equal footing as opposed to,  
say, insiders emphasized with the outsiders who influenced them present as  
footnotes, though of course appearing in a museum show throws the outsider  
designation into question.

Elizabeth Kate Switaj  
elizabethkateswitaj.net

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539. **Alan Sondheim**

***Emanent***

*Sat 31 May 2008*

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Emanent

'The skull-holder was not really so, but was a nirmana form of Heruka, who  
said, "In this life you must write the six main texts and in the \_bar-do\_ period  
you will attain the very highest siddhi." The acarya replied,

"When pressed beneath your feet, even my lower  
winds vanish.

By your kind mercy, please withdraw your left  
leg!

If your nine-fold crest ornaments are kept  
straight, even the Brahma-realm vanishes.

Please remain with your head moving but a little!

If your hands are kept straight, the guardians of  
the four quarters become terrified.

By your kind mercy please withdraw your hands  
a little!

O noble one, as your body is in a dancing pose  
and is purposefully maintained,

I bow down before you with faith and an excess  
of reverence!"

(from Taranatha's Life of Krsnacarya/Kanha, trans. David Templemann)

performing  $(1/y(\sin(x)) <-- y(\tan(x)))$

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540. **CA Conrad**

***interview with PhillySound poet ISH KLEIN***

*Sat 31 May 2008*

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Ish is marvelous, I'm sure you would LOVE her as much as I do if you knew her!

interview at this link:

[http://phillysound.blogspot.com/2008\\_05\\_01\\_archive.html](http://phillysound.blogspot.com/2008_05_01_archive.html)

CAConrad

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541. **Jim Andrews**

***FW: INCIDENT.NET - MONOCHROME - En ligne/Online***

*Sat 31 May 2008*

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Bonjour,

(english below)

Nous avons le plaisir de vous informer que le numéro hors série sur le  
MONOCHROME est en ligne sur Incident.net:

<http://www.incident.net/hors/monochrome/>

Avec les oeuvres de: Annie Abrahams, Dominique Baillot, Stéphan Barron, Yann Bernard, Bluescreen, Yan Breuleux, Philippe Bruneau, Cetusss, Clément Charmet & Vincent Dorp, Grégory Chatonsky, Thomas Cheneseau, Robert Cottet, David Crawford, Reynald Drouhin, Claire Evans, Nicolas Frespech, David Guez, Yoko Hata, Guillaume LaBelle, Claude Le Berre, Le contremaître et sa contremaîtresse, Lizvlx & Hans Bernhard, Sarah Magnan, Leo Morrissey, Julie Morel, Stéphane Noël, Judith Nothnagel, Jimmy Owenns, Renata Padovan, Gildas Paubert, Giorgio Partesana, Emilie Pitoiset, Don Relyea, Rybn.org, Gregory Shakar, Société Réaliste et James Teng.

Merci infiniment de votre participation et de votre patience quant aux délais de ce numéro hors-série.

L'équipe d'Incident.

<http://incident.net>

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Hello,

We are pleased to announce that the MONOCHROME Serie is now online on Incident.net:

<http://www.incident.net/hors/monochrome/>

With the contribution of: Annie Abrahams, Dominique Baillot, Stephan Barron, Yann Bernard, Bluescreen, Yan Breuleux, Philippe Bruneau, Cetusss, Clement Charmet & Vincent Dorp, Gregory Chatonsky, Thomas Cheneseau, Robert Cottet, David Crawford, Reynald Drouhin, Claire Evans, Nicolas Frespech, David Guez, Yoko Hata, Guillaume LaBelle, Claude Le Berre, Le contremaitre et sa contremaitresse, Lizvix & Hans Bernhard, Sarah Magnan, Leo Morrissey, Julie Morel, Stéphane Noel, Judith Nothnagel, Jimmy Owenns, Renata Padovan, Gildas Paubert, Giorgio Partesana, Emilie Pitoiset, Don Relyea, Rybn.org, Gregory Shakar, Societe Realiste & James Teng.

Thank you so much again for your participation, and for your patience with the delays.

The Incident team,

<http://incident.net>

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542. **Matt Henriksen**

***Cannibal: Issue Four***

*Sat 31 May 2008*

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We are now reading for Cannibal: Issue Four. Cannibal is a hand-sewn in signatures w/ a screen printed cover. Expected release early 2009. Pays one copy. Send submissions in line text or attachment to

██████████

See past issues and Cannibal Books at

[flesheatingpoems.blogspot.com](http://flesheatingpoems.blogspot.com)

We are not taking orders currently, due to a recent move, but if you would like to make an order check back in about a week for Paypal options or query at

██████████.

Yrs,  
Cannibal

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543. **Mary Jo Malo**

***IMAGINATION : A Writers' Workshop & Conference***

*Sat 31 May 2008*

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Cleveland State University is hosting a five-day conference on "Writing in the Slip Stream," Tuesday evening, July 8, through Sunday afternoon, July 13, 2008. Application deadline is June 20.

<http://www.csuohio.edu/imagination/>

"This is a conference about strong, imaginative writing, modern and postmodern, from minimal to magical realism, from new journalism to science fiction, from poetry to playwriting to memoir and the novel. It includes classes and workshops without genre bias or boundaries, courses about distinctive, inventive, arresting, audacious and convincing writing. Period.

Mary Jo Malo

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

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

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544. **Larissa Shmailo**

***Review copies of Larissa Shmailo's new chapbook, "A Cure for Suicide"♦♦***

*Sat 31 May 2008*

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Review copies of Larissa Shmailo's™ new chapbook, "A Cure for Suicide," are

now available. Please backchannel at [REDACTED]

(mailto:[REDACTED]) with name of your publication and snail mail addie.

Copies are also for sale at [\\_www.cervenabarvapress.com\\_](http://www.cervenabarvapress.com)

(<http://www.cervenabarvapress.com/>) .

Thanks!

\*\*\*\*\*Get trade secrets for amazing burgers. Watch "Cooking with Tyler Florence" on AOL Food.

(<http://food.aol.com/tyler-florence?video=4&?NCID=aolfod00030000000002>)

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