

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
February 2009

419 messages · Fri 30 Jan 2009 – Sat 28 Feb 2009

*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

February 2009 caught the list dreaming of a patron. The recession had deepened into something that felt structural, and the room spent its largest thread on a fantasy of rescue from above — a cabinet officer for the arts, a state that might finally underwrite what the market was busy defunding. Four hundred and nineteen messages moved through it, and beneath the dream ran its sour twin, the suspicion that the market had already spoken, and that what it valued was not the poets. The month swung between petition and bitterness.

The largest thread asked the new president to make art official. Quincy Jones had launched a petition, and the room passed it eagerly along: *"Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts"*, on the reasoning that other nations had kept ministers of culture for centuries and that the arts needed one now more than ever. It was the hope of the Obama winter distilled — that a sympathetic state might at last do for poetry what commerce never would, and give the art a seat at the national table.

The quarrel was whether the market deserved any authority at all. A thread titled, in bitter irony, *The Market recognizes talent!* ran against the petition's hope, the room turning over the recession's cruelest lesson — that sales and merit had nothing to do with each other, that the auction was no judge of art. If the market could not be trusted to know a poet from a fraud, then either the state must step in or nothing would, and the poets were left arguing which failure they feared more.

Against both the state and the market the month reached for an older image of the poet at work. A wide thread asked where today's farmer poets had gone — *"Farming has changed beyond all recognition since the days of"* the poets of the land, Robert Burns and John Clare — mourning the vanished figure who wrote out of labor and soil rather than grant or market, while another gathered the long poems and plays of imprisonment, the art made under the least free conditions of all. The room was hunting for a poet whose worth owed nothing to either patron or price.

I have set February down exactly as the archive delivered it — the petition for a Secretary of the Arts, the bitter joke that the market knows talent, the lost farmer poets of Burns and Clare, and the poems written in prison — because it was the month the list, cornered by the recession, argued out the oldest question of the

poet's livelihood and reached no peace with any answer. It could not trust the market, could only wish for the state, and could only mourn the farmer-poet who had needed neither; and so it did what it always did when the economics turned hopeless, which was to keep writing to each other anyway, unpaid and unrecognized, as though the worth of the thing had never really been the market's to set.

— *K. M. F.*

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- 365. Corey Frost — New poetry at the Graduate Center, NYC.

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- 366. Thom Donovan — discounted tix for ARMANTROUT/SWENSEN reading in NYC
- 367. Fluffy Singler — KARAWANE #10 HOT OFF THE PRESSES
- 368. Eleni Stecopoulos — Great San Francisco sublet
- 369. laura hinton — Brooklyn Poetry Reading March 3
- 370. blacksox — Randy Cadman @ 1st Tuesdays in Apopka(THIS TUESDAY)

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- 371. Jennifer Karmin — Feb 28: Golaski, Karmin & Klane in Brooklyn
- 372. Gary Sullivan — GIORNO & STEFANS | SEGUE @ BPC | SAT FEB 28

- 373. Mark Stricker — nanomajority 6
- 374. Jonathan Skinner — Language Arts Live: Simon Pettet in Lewiston, Maine
- 375. Alana Madison — future of letters
- 376. mIEKAL aND — New from Xerox Sutra Editions — How to Spell the Sound of Everything
- 377. amy king — Tomorrow Night - If You Dare ...
- 378. amy king — On Greatness & Them That Do It -- On Orr Off
- 379. Jason Quackenbush — Re: The Market recognizes talent!
- 380. Troy Camplin — Re: Secretary of the Arts
- 381. Paul Nelson — Re: Gift Economy
- 382. Nico Vassilakis — Subtext Reading: LAURA MORIARTY & JW MARSHALL: 3/4/09
- 383. cris costa — Re: poetics/poetry of the abject?
- 384. George Bowering — Re: poetics/poetry of the abject?
- 385. Sharon Dolin — Reminder: McNally Jackson Reading Tonight
- 386. Halvard Johnson — Re: On Greatness & Them That Do It -- On Orr Of
- 387. mIEKAL aND — I, Who, We, Thou, Two, Three and Five
- 388. Alison Croggon — Re: The Market recognizes talent!
- 389. Jeffrey Side — The Argotist Online is going is going offline
- 390. David Baratier — vote for my poem on good reads?
- 391. Poetry Project — Events at The Poetry Project February/March
- 392. Angeline, Mary — Re: [BULK] poetics/poetry of the abject?
- 393. Marc Nasdor — Marc Nasdor & Murat Nemet-Nejat reading at Zinc Bar, Sunday, March 8

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- 394. François Luong — Re: The Market recognizes talent!
- 395. Christian Nagler — Emily Abendroth & Miranda Mellis / Real Time Ethics investigation #1
- 396. amy king — Last Day to Vote for the Poem
- 397. Troy Camplin — Exceptionalism Among POets
- 398. Hilary Clark — Re: poetics/poetry of the abject?
- 399. Ryan Daley — Re: Secretary of the Arts
- 400. Charles Alexander — Re: poetics/poetry of the abject?
- 401. Charles Alexander — Re: poetics/poetry of the abject?
- 402. Mark Weiss — Re: The Market recognizes talent!
- 403. amy king — Re: On Greatness & Them That Do It -- On Orr Of
- 404. Michael Tod Edgerton — Re: poetics/poetry of the abject?
- 405. Maria Damon — Re: poetics/poetry of the abject?
- 406. Natalie Knight — ZINC BAR 3/15: Laura Sims, Natalie Knight, James Belflower
- 407. John Cunningham — Re: The Market recognizes talent!
- 408. John Cunningham — Re: The Market recognizes talent!
- 409. Roy Exley — Re: Poetics/Poetry of the Abject
- 410. cris costa — Re: The Market recognizes talent!
- 411. Marcus Bales — Re: Gift Economy
- 412. Marcus Bales — Re: The Market recognizes talent!
- 413. Pam Brown — calling a reviewer for jacket magazine

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- 414. Pam Brown — arts funding in oz
- 415. Marcus Bales — Re: Secretary of the Arts
- 416. Jason Quackenbush — Re: The Market recognizes talent!
- 417. Patrick Dillon — Re: Secretary of the Arts
- 418. Johnathon Williams — Call for submissions and recordings -- Linebreak
- 419. Ann Bogle — Re: poetics/poetry of the abject?

1. **Gwyn McVay**

Re: Globish

Fri 30 Jan 2009

George,

In what way is the French Academy either political or patriotic? I would have thought to call it prescriptivist, having watched their "ordinateur" vs. "computer" shenanigans over the years.

Gwyn

On Wed, Jan 28, 2009 at 2:20 PM, George Bowering <[REDACTED]> wrote:

In what way is the French Academy leftish? I would have thought to call it rightish, as patriotic stuff generally is.

gb

On Jan 27, 2009, at 5:36 AM, Troy Camplin wrote:

Good thing they lost it. Now maybe they can get back to writing great literature, which has stagnated since they French language council was created. This is where Leftist micromanagement of all the aspects of one's life will get you. You can't stagnate the language like that and expect literature to thrive.

Troy Camplin

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, January 27, 2009 1:47:09 AM

Subject: Re: Globish

*shame the French lost the language war.
they should penalize anyone using too many English words a barbarian tax.*

*one way to get back for FREEDOM FRIES
ugh, how many US speakers know more than American English????
me/2/guilty...*

*Geo. Harry Bowering, M.A.
Fell down in Firenze*

--

This novel isn't suitable for you. The story is romantic and terrifying. Too gloomy. You should read something delightful.

-- Stephen Chow in "Fight Back to School II"

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2. **Joel Chace**

Re: new book

Fri 30 Jan 2009

Ruth:

Congratulations on the new book!

Tell me about your jazz colleagues. Did I ever mention to you that I am a jazz pianist?

Best,

Joel

On Sat, Jan 24, 2009 at 7:41 PM, Ruth Lepson <[REDACTED]> wrote:

> Hi, all,

>

> Am happy to tell you I have a new book with blazeVOX.org both as an ebook
> and a POD book. It's called I Went Looking for You and should be available
> as soon as tonight.

>

> If you're in the Boston area, please join me for a book party hosted by The
> Grolier Poetry Book Shop & held at The Democracy Center, 45 Mt. Auburn
St.,

> Cambridge, near Bow & Dewolf Sts. in Harvard Sq., on Monday, Feb. 16 from
2

> to 5. The stellar jazz musicians I perform with will be playing and snacks
> will be provided.

>

> Since that is Presidents¹ Day, if you are so inclined, join us in a toast to
> our first global president.
>
> Sincerely,
>
> Ruth Lepson
>
>

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3. **Troy Camplin**

Re: Globish

Fri 30 Jan 2009

THis is one of those cases where it is difficult to distinguish Right from Left. The Left is big on micromanaging everyone's lives, the right tends toward conservatism and "preservation." In truth, the Language council is probably a perfect storm of Left and Right.

Troy Camplin

From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, January 28, 2009 1:20:43 PM
Subject: Re: Globish

In what way is the French Academy leftish? I would have thought to call it rightish, as patriotic stuff generally is.

gb

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Troy Camplin

From: steve russell <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, January 27, 2009 1:47:09 AM
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they should penalize anyone using too many English words a barbarian tax.*

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ugh, how many US speakers know more than American English????
me/2/guilty...*

Geo. Harry Bowering, M.A.
Fell down in Firenze

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4. **Rob Sikorski**

***Duke University Reading--poet/translator Peter Cole, Tuesday, 2.03,
4 pm***

Fri 30 Jan 2009

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5. **Brian Clements**

Re: Book Review Updates @ Kaurab

Fri 30 Jan 2009

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6. **Alan Sondheim**

(My review of Jon's Marshall's book among other things): RCCS:

Fri 30 Jan 2009

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

Date: Fri, 30 Jan 2009 09:00:34 -0800

From: David M Silver <[REDACTED]>

To: [REDACTED]

Subject: [Air-L] new reviews in cyberculture studies (february 2009)

Dear list members,

(nearly) each month, RCCS publishes a set of book reviews and author responses (<http://rccs.usfca.edu/booklist.asp>). books of the month for february 2009 are:

Double Click: Romance and Commitment Among Online Couples

Author: Andrea J. Baker

Publisher: Hampton Press, 2005

Review: M. Carmen Gomez-Galisteo

Author Response: Andrea J. Baker

Living on Cybermind: Categories, Communications, and Control

Author: Jonathan Paul Marshall

Publisher: Peter Lang, 2007

Review: Alan Sondheim

Author Response: Jonathan Paul Marshall

enjoy. there's more where that came from.

david silver

<http://silverinsf.blogspot.com>

The [REDACTED] mailing list

is provided by the Association of Internet Researchers <http://aoir.org>

Subscribe, change options or unsubscribe at:

<http://listserv.aoir.org/listinfo.cgi/air-l-aoir.org>

Join the Association of Internet Researchers:

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

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7. **steve russell**

Re: Globish

Fri 30 Jan 2009

I've always thought of them as being ultra conservative, upholding traditional standards, but blind towards innovation. But I'm thinking more in terms of the difficulty late 19th century painters had getting their work accepted: Cezanne and others.

--- On Wed, 1/28/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: Globish

To: [REDACTED]

Date: Wednesday, January 28, 2009, 2:20 PM

In what way is the French Academy leftish? I would have thought to call it rightish,
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>

> Troy Camplin

>

>

>

>

> From: steve russell <[REDACTED]>

> To: [REDACTED]

> Sent: Tuesday, January 27, 2009 1:47:09 AM

> Subject: Re: Globish

>

> shame the French lost the language war.

> they should penalize anyone using too many English words a barbarian tax.

>

> one way to get back for FREEDOM FRIES

> ugh, how many US speakers know more than American English?????

> me/2/guilty...

>

>

>

>

>

>

Geo. Harry Bowering, M.A.

Fell down in Firenze

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8. **William Slaughter**

Notice: Mudlark

Fri 30 Jan 2009

New and On View: Mudlark Flash No. 48 (2009)

Sevenlings by Sherman Alexie

Sherman Alexie is the author of 21 books of poetry and prose, including THE ABSOLUTELY TRUE DIARY OF A PART-TIME INDIAN, the winner of the 2007 National Book Award for Young People's Literature, and FACE, a book of poetry from Hanging Loose Press. He lives with his family in Seattle.

For more information on Sherman please visit his official website at <http://www.fallsapart.com>. And for an account of the sevenling as a poetic form, its derivation and description, have a look at APJ, The American Poetry Journal, http://home.comcast.net/~jpdancingbear/apj_sevenling.html, edited by J.P. Dancing Bear.

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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9. **steve russell**

mainstream musings

Fri 30 Jan 2009

anyone have any thoughts on Updike?

most of the marquee/mainstream writers are gone.

Harold Bloom, on Updike, wrote: a minor noveliest with a major style.

David Foster Wallace wondered if he had any unpublished thoughts.

My take:

He'll probably be remembered mostly for the Rabbit novels, a handful of stories, and possibly his light verse. Obviously a gifted, major talent. But he lacked an edge, a sense of the tragic. Often more style than vision. But the Rabbit novels ... exceptional.

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10. **steve russell**

Re: NY Times: Washington Post's Book World Goes Out of Print as a Separate Section

Fri 30 Jan 2009

Depressing: I looked forward to Book World. Including the weekly Poets Corner. Mary Karr was the most recent editor.& although Karr isn't exactly a trail blazer as a poet, she did occasionally featured some decent poetry in her column.

--- On Thu, 1/29/09, David-Baptiste Chirot <[REDACTED]> wrote:

From: David-Baptiste Chirot <[REDACTED]>

Subject: NY Times: Washington Post's Book World Goes Out of Print as a Separate Section

To: [REDACTED]

Date: Thursday, January 29, 2009, 8:21 AM

BOOKS

| January 29,2009

Washington Post's Book World Goes Out of Print as a Separate Section

By MOTOKO RICH

The

Washington Post has decided to shutter the print version of its Sunday stand-alone book review section and shift reviews to space inside two other sections of the paper.

<http://www.nytimes.com/2009/01/29/books/29post.html?emc=eta1>

Windows Live™ Hotmail®:...more than just e-mail.

<http://windowslive.com/explore?>

ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_012009

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11. **Jim Andrews**

Re: e to a friend about a philosophy of computer art

Fri 30 Jan 2009

Well, maybe let's take a step back. I think it's important to distinguish between something being readable as code and actually being code.

What is 'code', then?

I tend towards a sort of hardcore formalism adopted more

> or less wholesale from wittgenstein as the foundations of mathematics are

> concerned, meaning on my view at least explicit mathematical symbols of
> the sorts that computers can operate on are actually a funny kind of sign
> that are of a different sort from usual signifiers. We can read a what
> goes into and out of computers as code because it's explicitly coming
> from a very code heavy part of our language. This is qualitatively
> different in my view from what happens with, for example, RNA sequences
> where what we see is readable as code, and that the function of of
> ribozymes is to respond based on what the structure of the RNA sequence
> "says" but I think moving from that point to saying that what we can
> interpret as code because it makes sense to us given how we use language
> actually IS code is something that I think is not self evident. Not
> saying a case can't be made, just that it needs making.

We note that DNA very successfully codifies and stores all the information required to copy/clone a living being. That's outlandishly remarkable. That's outstanding information architecture, to put it mildly.

Moreover, the format of your DNA is the same as mine. They can be compared to see if we are the same person, or the same sex, or both/neither have blue eyes and so on. That information is in the same place in your DNA and my DNA. Same format, but slightly different information for you and me.

I don't understand why you say we should not call such highly ordered, consistent-across-beings, readable/writable information 'code' or 'coded'. The body itself must be able to read this information to reproduce cells. We have the same reading devices. Just different stored info that is read.

If information is stored in such a way that different beings read the same information in the same way, interpret it in the same way, then the information is surely coded in a way that is reasonably described as code. We all enjoy the same mechanisms for reading and writing DNA. They may differ slightly in the way that dialects differ, perhaps, but human beings are remarkably similar in their overall form. As are creatures of any similar kind. The form in which their physical form is coded, in DNA, has to be consistently readable and consistently interpretable or the reproductive process would go off the rails very quickly and produce monsters or dead things. And of course it does sometimes, but not so often, thankfully.

Now, it may be that physical attributes are not so easily translatable into sequences of DNA. Because we grow. We aren't simply copies of our DNA but we grow over time and our attributes develop and change (though apparently our DNA changes hardly at all). But some attributes we retain from the cradle to the grave, and these are good bets to be explicitly coded in sequences of DNA.

DNA is like machine language whereas 'blue eyes' are like terms from a '4th generation language' where each term is supported by thousands of machine language instructions. When we code programs in Java or whatever, each instruction we write actually is supported by many underlying machine language operations.

Code is consistently readable/writable language. Readable/writable by different entities if they employ the same rules of interpreting the code.

on the other hand, what we have in brain function are all manner of non explicit symbols. in fact, and I may be jumping off a bit of a cliff saying this, one might argue that universals are in fact non- explicit symbols and therefore given that consciousness and thought as we understand them seems to require that sort of abstraction, and given that so much abstraction needs universals to be done, that this is the fundamental place where the idea of machine intelligence being acquired by something made up of two state transistors falls apart.

What is a "universal"?

because, claims made by object oriented programmers aside, I don't know that there is a way to get a computer to understand and work with a universal. you can't reduce a universal to an explicit list of characteristics, which is where the whole problem of universals comes from in the first place. Of course, saying this, its probably important that I qualify it by saying I ascribe to Wittgensteins theory of universals which rejects both nominalism and realism and holds that universals are like family resemblances. Which is to say I may be question begging her because I think from the get go that you can't get at human thought or even human grammar for that matter through a set of explicit rules. At least not on it's own.

I don't know what you mean by a "universal".

A couple notes here on why I think this is so:

1.) it is possible for humans to understand the semantic content of expressions that are not well-formed, this is particularly true of native speakers in their first language. something that requires explicit code for decision making or interpretation can't do this and requires error handling algorithms to be able to cope with it.

So? Interpreting meaning in language is always a constructive process. Constructive in the sense of a building process. We build meaning. And natural language is usually ambiguous whether the utterances/strings are well-formed or not. So building meaning is always model-building that we are prepared to revise. And so it would have to be in computer algorithms that try to construct meaning.

Parsing syntax is usually simpler, but as you say we are more than capable of constructing meaningful, improperly formed grammatical statements. And so computer algorithms that try to construct meaning would have to have a couple of layers of syntax parsing. If the statement is not well-formed grammatically, then pass it to the routines that don't require well-formedness but guess and construct meaning anyway. By no means impossible.

It doesn't seem to me that what humans do with statements that are not wellformed is similar to error handling. Instead we muddle through working on conjecture and intuition and as a result language can sometimes be extended in a way that it doesn't seem that machines would be capable of. A specific example might be the emergence of trade languages, creoles and pidgins in populations where there are many different mutually unintelligible languages spoken.

You might enjoy a computer science course normally offered in the third undergraduate year usually called something like 'the theory of computation' or 'languages and the theory of computation' or 'automata theory'. Computer science students normally hate it. Because it's very mathematically-oriented and, well, philosophically meditative. It is very like a math course, but a kind of mixture of number theory, formal logic, and graph theory. And it's a course where there's usually a lot of fascinating discussion about the limits of computation. Because, that's what the course is all about, the nature and limits of computation. After all, Turing invented the Turing machine to show that there are some tasks no machine will ever perform. Not that we can do any of these things either.

This course provides a rigorous way to approach questions about what machines can or cannot do.

Why wouldn't machines be able to "muddle through working on conjecture and intuition"? I don't think there's anything theoretically impossible about that at all.

2.) Humans have an extremely high tolerance for vagueness. In fact, I think vagueness is probably one of the greatest allies of human intelligence.

Yes, well, perhaps poetry is the art of being profoundly vague.

I can say and do all manners of utterly vague things and still expect to be understood and reacted to perfectly.

It has its limits, doesn't it.

the best example here is probably indexical expressions, something I've been absolutely fascinated with in my poetic practice over the years. that we can do so much with "here, there, this and that" the most non-explicit of symbols we have that we never the less have no trouble working with and using constantly. I think probably it's useful here to

distinguish between indexicals and something akin to an algebraic variable. What's important about variables is that while they can have any value or at least any of a set of values in an equation they are also defined by the equation in which they occur, all the symbols of which are explicit, including other variables. Contrast that with the expression "There." Imagine that I'm standing in a room giving some one instructions about where to put a painting. I might say there and point. When I point I'm not defining an explicit place, but rather giving a vague direction which the other person then has no trouble following. In fact i might not even point. If the person and I know each other well enough, they might be able to interpret my meaning based solely on my unconscious body language. There may then be some testing that goes on to get to agreement. The person will hold the painting against the wall and say "here?" At this point an explicit place has been defined by the painting's being there, but it is ONLY defined by the paintings being there, and suppose that the persons hands are shaking and the painting is not in a specific place but rather in a vague portion of the wall. I might then agree and or disagree, and if i disagree give some more vague instructions "up a bit, right a little, left a lot" etc. I think if you compare this to the complex set of instructions that would have to be programmed into a robot to do the same task, you'll get an inkling of where I'm going here. The difference, I don't think at least, is not that humans are making all kinds of calculations and operations subconsciously in following these simple directions, but rather that we have a very high tolerance for vagueness that grows out of the fact that our thinking doesn't use explicit symbols in the way that a machine intelligence would have to. Lots of thought experiments can be found in science fiction about this whenever a machine intelligence is shown to go haywire due to it's inability to cope with vague instructions resulting from circumstances its not programmed to cope with or an over literal interpretation of vague instructions given to it.

There are ways to avoid getting caught in infinite loops and that sort of thing, in programming. For instance, debuggers detect when programs are in infinite loops and let the programmer exit the code.

I don't think there's anything non-reproducible in how humans handle the pitfalls of infinite loops and such. Humans have their own problems with repetitive behavior, of course. Addictions, for instance. We have a hard time extricating ourselves from habits of mind and physical habits. But we can do so, not because we are not machines but because we are very sophisticated machines.

To return, though, to the issue of explicit symbols.

Computers code things in zeros and ones and in higher-level symbols. For instance in bytes of information. A byte being 8 bits of information. So we can have 256 explicit symbols of the form

00000000
00000001
00000010
00000011
00000100
00000101

.
. .
.

One of these can mean 'a', another 'b', and so on.

Now how does the brain code information for our memories? Well we don't know. But I expect there will be some minimally representational code or language so that we can keep things straight over time.

Neural nets and similar information devices/architectures may provide some means for obviating the need for overly representational codings of memory, but I expect there will be some underlying substratum of representational, explicit code perhaps similar in form to how the body reads/writes DNA.

ja
<http://vispo.com>

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12. **Alan Sondheim**

Dreaming (apologies for so many posts today, won't happen again)

Fri 30 Jan 2009

Dreaming (apologies for so many posts today, won't happen again)

Please visit Second Life Odyssey installation for numerous changes towards dreaming, set your environment time for midnight:

To access the Odyssey exhibition The Accidental Artist:

<http://slurl.com/secondlife/Odyssey/48/12/22>

Sleep study dreamer against starry Second Life sky, avatar dreaming avatar dream:

<http://www.alansondheim.org/dreamer1.png>

<http://www.alansondheim.org/dreamer2.png>

Interior sky-sphere tissue-organs with sleep study dreamer avatar dreaming avatar dream:

<http://www.alansondheim.org/dreamer3.png>

<http://www.alansondheim.org/dreamer4.png>

Four images of OpenSim landscape from below-within:

<http://www.alansondheim.org/dreamer5.png>

<http://www.alansondheim.org/dreamer6.png>

<http://www.alansondheim.org/dreamer7.png>

<http://www.alansondheim.org/dreamer8.png>

Lunar avatar warning disk in revised sleep study dreamer ground
element installation at Odyssey:

<http://www.alansondheim.org/dreamer9.png>

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13. **Jesse Glass**

Jesse Glass featured poet reading at poetryvlog.com

Sat 31 Jan 2009

Jesse Glass reads from three poems: "Asthma Song," "To Leo," and "To Diane di Prima From Japan." Happy to add that this reading earned a wow from Ron. Please check out www.poetryvlog.com for other fine poets. Jess

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14. **Layne Russell**

Re: it's ukiaHaiku festival time again! (fwd)

Sat 31 Jan 2009

Gabrielle, I can post this to the haiku talk 2 group (through Yahoo groups, if anyone is interested).

Thanks,

Layne

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

From: Gabrielle Welford

To: [REDACTED]

Sent: Thursday, January 29, 2009 11:51 AM

Subject: it's ukiaHaiku festival time again! (fwd)

Date: Thu, 29 Jan 2009 11:43:56 -0800

From: Kate Marianchild <[REDACTED]>

tiny girl

reciting her poem--

hard to breathe

The ukiaHaiku festival welcomes your submissions of poems by Friday, March 13. Note: we are offering new prizes starting at \$100 in the "Adult, Contemporary" category! Please see Haiku about the festival below.

Haiku are blossoming once again among poets new and old as the 7th annual ukiaHaiku festival quickly approaches. Ukiah's Poet Laureate Committee

invites submissions of haiku by experienced and inexperienced poets of all ages by Friday, March 13. Haiku are brief 3-line poems that offer a "snapshot" of a scene or a moment in time. Unlike many other kinds of poems, haiku usually do not include rhyme, alliteration, or punctuation. For guidelines on how to write haiku, to read winning poems from years past, and to learn about the available categories and submission methods, go to www.ukiahaiku.org. Forms can also be obtained at all of the county's libraries, including the bookmobile, as well as at Grace Hudson Museum (431 S. School Street, Ukiah).

Submissions are free in all categories (which are organized by age group and subject matter) except for the Contemporary Haiku-Adult Category, which costs \$5 for up to 3 poems. Examples of other categories are "Children, All Topics, K-3rd grade," "Haiku About Ukiah, 7th-12th grade," and "Traditional Haiku - Adult." Prizes are very modest in all categories except "Contemporary Haiku - Adult," for which awards of \$100, \$50, and \$25 are being given this year for the first time. All winning poems will also be published in a book.

Unless otherwise specified, all haiku can be submitted in either the traditional (5-7-5 syllable-count) format or the contemporary (briefer, non-syllable counting) format. Teachers who wish to invite a poet into their classroom to guide students in writing haiku should contact Ukiah's Poet Laureate David Smith-Ferri at [REDACTED], or email him at [REDACTED]. For more "how-to" information on writing haiku, go to www.ahapoetry.com, the website of well-known haiku poet and ukiaHaiku festival judge Jane Reichhold. The awards ceremony will take place on Sunday, March 26, from 2-4 p.m. at the Ukiah Conference Center.

P.S. For those who haven't noticed, "Ukiah" spells "Haiku" backwards!

Haiku about the ukiaHaiku festival:

haiku wall
one thousand paper cranes
poised to fly

(by Sherrie Smith. This haiku
refers to the fact that we post all the entries on the wall at the
awards ceremony;

paper cranes are metaphorical
emissaries of peace - go online for the story of Sadako Sasaki)

ukiah's
first spring blooms--
haiku

(by Kate Marianchild)

twelve hundred entries--
under stacks of white paper
a single white crane

(by Armand Brint)

judging haiku--
one feather
on a rippling pond

(by Armand Brint)

haiku fly
from distant lands--
spring migration

(by Kate Marianchild. This
haiku refers to the fact that we get submissions
to our festival from all
over the world)

=====

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15. **Anny Ballardini**

Issue twelve of Otoliths has just gone live

Sat 31 Jan 2009

--001636c5ac74a931210461cb87c4

February may be the shortest month, but that doesn't mean that *Otoliths* has to follow suit. Issue twelve <<http://the-otolith.blogspot.com/>>, the southern summer issue, has just gone live, & it's as large as ever, with its usual wide-ranging selection of prose, poetry & things visual.

Included in this issue are David-Baptiste Chirot, Denise Duhamel, Raymond Farr, J. S. Murnet, Tom Taylor, James Sanders, Martin Edmond, Kane X. Faucher, Andrew Taylor, Christopher Major, Forrest Roth, Cath Vidler, Angela Genusa, C.E. Chaffin, John Lowther, Mary Ellen Derwis, Joe Balaz, Mary Ellen Derwis & Joe Balaz, Maria Garcia Teutsch, Felino Soriano, Bobbi Lurie, Bill Drennan, Jeff Harrison, Sheila E. Murphy & John M. Bennett, Jukka-Pekka Kervinen & John M. Bennett, John M. Bennett & various collaborators, John M. Bennett, Adam Robinson, Anny Ballardini, Michael Rothenberg, Jared Schickling & John Bloomberg-Rissman, Tom Beckett interviewing John Bloomberg-Rissman, John C. Goodman, Marcia Arrieta, Donald Dunbar, Eric Burke, Joseph Wood, Gregory Bem, George Moore, Brandon Shimoda, J. A. Tyler, sarah k bell, Ed Baker, Arpine Konyalian Grenier, Jill Jones, Geri Gale,

Geof Huth, sean burn, Tim Gaze, Nicolette Westfall & Jeff Crouch, Paul Siegel, Daniel *f* Bradley, Stu Hatton, Dan Ruhrmanty, Philip Byron Oakes, Kristina Marie Darling, Katrinka Moore, Mary Kasimor, Charles Freeland, D.C.Porder, Jeremy P. Bushnell, Alana Madison, Michael Filimowicz, & Spencer Selby. The cover is by Alexander Jorgensen.

Enjoy!

Mark Young

<http://the-otolith.blogspot.com>

--

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!

--001636c5ac74a931210461cb87c4

--001636c5ac74a931210461cb87c4--

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16. **steve russell**

Muntazer al-Zaidi/Waiting for Other Shoe to Drop

Sat 31 Jan 2009

@ MoreWhat.Com

Shoe Sculpture Honors Iraqi Journalist

By VOA News

30 January 2009

Iraqis are paying tribute to the journalist who threw his shoes at then-President George Bush at a statue dedicated to the incident.

A large bronze sculpture of a shoe, accompanied by an ode to journalist Muntazer al-Zaidi, was unveiled Thursday in Tikrit.

Zaidi gained instant fame during a Baghdad news conference last month, throwing his shoes to express his anger at the U.S.-led invasion of his country. His act inspired thousands across the Middle East to carry shoes in rallies of solidarity.

He is currently in jail awaiting trial.

Tikrit is the hometown of former Iraqi President Saddam Hussein. After a Baghdad statue of Saddam was toppled in 2003, Iraqis displayed their disgust with him by hitting the sculpture with shoes and slippers.

Some information for this report was provided by AFP, AP and Reuters

Trackposted to Nukeçs, The Virtuous Republic, Rosemaryçs Thoughts, third world county, Political Byline, Woman Honor Thyself, Wingless - Alastair Crooke on Gaza & Hamas - living in the twilight zone!, The World According to Carl, DragonLadyçs World, and Conservative Cat, thanks to Linkfest Haven Deluxe

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17. **Brian Clements**

Sentence 6 Now Available (Posted Earlier with Incorrect Subject Line)

Sun 1 Feb 2009

Issue #6 of Sentence: a Journal of Prose Poetics is now available with:

a feature on The Prose Poem in Italy, introduced by Luigi Ballerini and curated by Ballerini with Gian Lombardo. It includes work by Mariano Bains (translated by Lombardo), Maurizio Cucchi (translated by Amy-Louise Pfeffer), Angelo Lumelli (translated by Maria Esposito Frank), Giampiero Neri (translated by Stephen Sartarelli), Tiziano Rossi (translated by Olivia E. Sears), and Leonardo Sinisgalli (translated by Brendan Hennessey)

work by Nin Andrews, Alexios Antypas, Sally Ashton, Sanjukta Bandyopadhyay translated by Carolyne Wright with Paramita Banerjee, BJ Best, Jen Bills, Sean McLain Brown, Suzanne Burns, Sean Casey, Joseph Cooper, Patrick Crerand, Thad DeVassie, Paul Dickey, Amy Dickinson, Ray DiPalma, Denise Duhamel, Alison Espach, Michael Estabrook, Ann Fisher-Wirth, Charles Fort, Jeannine Hall Gailey, Allan Gann, Christien Gholson, Lawrence Goeckel, Noah Eli Gordon, Mark Halperin, Michael Jauchen, Ken Jones, Norman Jope, Michaela Kahn, Janet Kaplan, Evelyn Lauer, Caroline Ledebor, Daniel Liebert, Nancy Lord, Rupert Loydell, Valya Dudycz Lupescu, Sebastian Matthews, James Maughn, Michael Meyerhofer, Caroline Morrell, Fred Muratori, Amy Newman, Craig Perez, Deniz Perin, Shazea Quraishi, Daniel Remein, Pamela Rhodes, Siobhan Scarry, Steven D. Schroeder, Shawqi Abi Shaqra (translated by Tahseen al Khateeb), Brenda Sieczkowski, Mary Austin Speaker, Peter Stavropoulos, Jeff Stumpo, Ed Taylor, Dawn Tefft, Mark Terrill, Mark Tursi, Jon Veinberg, Liz Waldner, Laura Walker, JE Wei, Derek White, Kim Whitley, Joshua Marie Wilkinson, Stephanie Woolley-Larrea, Theodore Worozbyt, and Changming Yuan

reviews by Joe Ahearn, Cara Benson, Julia Bloch, Michel Delville, Lea Graham, Farid Matuk, Ellen McGrath Smith, and Rebecca Spears,

an essay, "High and Low: Photographic Strategies in Paris Spleen" by Craig Medvecky

Subscriptions, individual copies, discounted back issues, and the full Firewheel Editions catalog are available from <http://firewheel-editions.org>, where you can purchase via PayPal or obtain info to order by check. Subscriptions and individual copies of #6 are also available at Amazon and EBSCO.

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18. **Rob McLennan**

seventeen seconds: a journal of poetry and poetics

Sun 1 Feb 2009

edited by rob mclennan

designed by Roland Prevost;

<http://www.ottawater.com/seventeenseconds/>

seventeen seconds: a journal of poetry and poetics comes out as the natural extension of the eight issues of Poetics.ca edited by rob mclennan and Stephen Brockwell. Highlighting the diversity of voice, style, practice and politic, seventeen seconds continues the resolve to provide a forum for dialogue on contemporary poetics, with a focus on Canadian writing. Over the past two decades, the amount of critical writing published in print literary journals on Canadian poetry, specifically, seems to have decreased dramatically, but slowly returned through a number of online journals. seventeen seconds simply wishes to help strengthen the dialogue and the ongoing conversation about writing through publishing new writing, and conversation about new writing. How else are we supposed to learn anything, unless we keep talking?

Feedback and submission queries are most welcome.az421 (at) freenet (dot) carleton (dot) ca

the first issue features:

Chain Home - by Gil McElroy

SEXING THE PRAIRIE; or, Why I Am/Not a Prairie Poet - by rob mclennan

Alchemists of the Human Experience: an Interview with Vincent Ferrini - interview by Michael O'Driscoll

Scored Space - by Betsy Warland

a case made in lowers: an interview with ryan fitzpatrick - by rob mclennan

Draft 91: Proverbs - by Rachel Blau DuPlessis

-- writer/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 ...novel - white
www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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19. **Adam Fieled**

PFS Post Spring Season Line-Up!

Sun 1 Feb 2009

Hello everyone,

PFS Post's spring season will begin next week, on Monday, February 9. This is a sneak preview of what's coming up, and what you will see every Monday for the next three months. I am very excited about this line-up and I hope you are too!

2/9-- Daniela Olszewska & Ada Limon

2/16-- Gabriel Gudding (Waxing Hot!)

2/23-- Kent Johnson & Daniel Borzutzky

3/2-- Rufo Quintavalle & Eileen Tabios

3/9-- Andrew Lundwall & Christian Nicholas

3/16-- Naomi Buck Palagi & Emily Pettit

3/23-- Kristen Orser & Karri Kokko

3/30-- Cara Benson & Harrykstammer

4/6-- Aidan Thompson & Chris McCabe

4/13-- Paul Siegel & Joseph Bradshaw

4/20-- Jason Bredle & Jean Vengua

4/27-- Kelley White & Jordan Stempleman (Waxing Hot!)

See y'all over at artrecess,
Adam

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20. **Nico Vassilakis**

Subtext Reading: Laynie Browne & Michael Cross: 1/4/09

Sun 1 Feb 2009

for more information:

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

thanks for your time, n

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21. **Susan Webster Schultz**

Tinfish Editor's blog

Sun 1 Feb 2009

Dear friends:

I have started a blog. Please have a look. So far, there are entries on Jules Boykoff's and Deborah Meadows's new books, Frank Rich's take on inaugural poetry, literary events in Hawai'i, and more.

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

If you go to AWP in Chicago, please stop by the Tinfish Press table at the book fair (and Achiote Press and Slack Buddha, our neighbors).

Also come to the TinFish Press and Slack Buddha readings:

<http://www.linkshall.org/09-pp-feb.shtml#AWP>

aloha, Susan

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22. **Jerome Rothenberg**

announcement for Poems for the Millennium launch at Beyond Baroque

Sun 1 Feb 2009

13 February, Friday - 7:30 PM

Poems for the Millennium Vol III: with editors JEROME ROTHENBERG & JEFFREY ROBINSON, featuring the Editors with WILL ALEXANDER, DAVID MATLIN, DOUGLAS MESSERLI, and SIMONE FORTI.

Come for a launch of the new Poems for the Millennium, Vol III: The UC Book of Romantic and Postromantic Poetry, edited by JEROME ROTHENBERG & JEFFREY ROBINSON. Like Volumes I and II, the new Poems for the Millennium sets forth, in a feast, the globally decentered, experimental, visionary, radical, and global elements of the 19th century and before that precede our multiple avant-gardes. The book features far more than canonical romantics and postromantics like Rimbaud, Blake, Goethe, Shelley, Hölderlin, Hugo, Pushkin, Whitman, Dickinson, and Baudelaire, with manifestoes and the work of lesser known experimenters like Dionysos Solomos, Cyprian Norwid, Sousandrade,

Adah Isaacs Menken, Arno Holz, and Yosano Akiko, Shaker poems, ancient and tribal works, and varied written, visual, sound, and spoken experiments. Beyond Baroque is at 681 Venice Boulevard in Los Angeles, and the Millennium reading and launch, with copies of the book available, is free and open to the public.

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23. **Peter Ciccariello**

Fwd: The Fog is here

Sun 1 Feb 2009

*Thought this might be of interest -

A remarkable first issue from Benjamin Evans
Executive Editor, **Fogged Clarity

- Peter

*

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

From: Ben Evans <[REDACTED]>

Date: Sun, Feb 1, 2009 at 6:17 PM

Subject: The Fog is here

www.foggedclarity.com, spread the word

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24. **Alexander Dickow**

Globish

Mon 2 Feb 2009

Troy,

French literature IS thriving.

The language legislation you refer to has been dead for years.

Best not to talk about things you don't know about.

Alex

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25. **amy king**

Fogged Clarity

Mon 2 Feb 2009

From Ben Evans:

I am writing to you to announce the launch of our new arts review, Fogged Clarity. Our February (debut) issue is free and available at

<http://foggedclarity.com/>. In it you will find new work from poets Bruce Smith, Amy King, and Barry Schwabsky, experimental photography by Kyle Jones and Ryan Daly, short fiction by Dmitri Gheorgheni, and much more. Fogged Clarity aims to transcend the conventions of the typical literary review by incorporating music, the visual arts, interviews, and political exposition. Our ambition is to form a community of artists whose interaction is not constrained by medium, but broadened by a collective love of expression. Our network is extensive, and our passion for ventilation intense. We sincerely hope you will join us as we embark on this journey.

I wish you the best,

Benjamin Evans

Editor, Fogged Clarity

Amy's Alias

<http://amyking.org/>

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26. **amy king**
Pirene's Fountain

Mon 2 Feb 2009

Pirene's Fountain

January 2009, Volume 2 : Issue 4

Kim Addonizio

Michelle Bitting

Lisel Mueller

Lisa Alvarado

David Nelson Bradsher

Anselm Brocki

Michael Brownstein

Roberta Burnett

Michael Ceraolo

Rusty Childers

Alison Croggon

Maggie Flanagan-Wilkie

Maria Mazziotti Gillan

Ami Kaye

Amy King

Oliver Lodge

Joanne Lowery

Aine MacAodha

Amy MacLennan

Steve Meador

Charles Morrison

Scott Owens

Doug Ramspeck

Maria Terrone

Lark Vernon

Julene Tripp Weaver

Sam Wilding

Jane Yolen

http://www.pirenesfountain.com/current_issue.html

Amy's Alias

<http://amyking.org/>

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27. **amy king**

Denver Syntax

Mon 2 Feb 2009

Denver Syntax -- Winter 2009

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r t h e b e n e f i t s}

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r i n s o m n i a}

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{time}
{unlaced an
d untied}
puma perl
{boozing}
jim chandler
{32 flavor
s of
love and death}
{when you are
close enough}
john dorsey
{simulations,
or fortune tallying}
lisa gordon
{the best}
barton smock
{color photo
graphy}
{good tidings
s}
{quickly pas
sing}
luc simonic
{addicted t
o living}
paul adrian mabelis
{excerpt}
{down}

{winter daw
n stall}

matthew rounsville

{just to mind
fuck}

{the reprodu
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{the marbl
e faun}

{the anima
l languages}

amy king

{a series of
poems for robert
bly}

ron androla

<http://www.denversyntax.com/issue16/poems/poems.html>

Amy's Alias

<http://amyking.org/>

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28. **Troy Camplin** ***Globish***

Mon 2 Feb 2009

Never heard of

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

Never heard of a defunct organization electing 6 new members within the last year.

And I have seen no evidence of French literature thriving. And giving the Nobel Prize to someone living in Albuquerque, NM after badmouthing American literature (which admittedly could use a little badmouthing) doesn't count. France has to import people from Czechoslovakia (now The Czech Republic) and Slovenia to have anyone worth mentioning who writes in French.

Troy Camplin

From: Alexander Dickow <[REDACTED]>
To: [REDACTED]
Sent: Monday, February 2, 2009 12:18:30 AM
Subject: Globish

Troy,
French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex

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29. **Michael Kelleher**

Literary Buffalo Newsletter 02.02.09-02.08.09

Mon 2 Feb 2009

LITERARY BUFFALO

02.02.09-02.08.09

CORRECTION

On the Literary Buffalo Poster, the title of Mick Cochrane's new novel, "The Girl Who Three Butterflies," was incorrectly listed as "The Adult Who Threw Butterflies." Apologies for the confusion.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

02.02.09

The Poetry Collection

Closing Event for the Poetry Collection exhibit:

"James Joyce & His Literary Circles"

Monday, February 2, 3:30 PM

Poetry Collection, University at Buffalo, 420 Capen Hall

02.04.09

Rooftop Poetry Club at Buffalo State College

In Good Taste: Irene Sipos Workshop

Writing Workshop

Wednesday, February 4, 4:30 PM

E.H Butler Library, Int'l Student Area, 3rd Floor

Exhibit X Fiction

Kim Chinquee/Forrest Roth

Fiction Reading

Wednesday, February 4, 7:00 PM

Hallwalls Cinema, 341 Delaware Ave @ Tupper

Just Buffalo/Center for Inquiry Literary Caf 

Rose Sally/Carol Southwood

Poetry Reading (8 open slots)

Wednesday, February 4, 7:30 PM

Center For Inquiry, 1310 Sweet Home Road, Amherst

Analytical Psychology Society of WNY

Linda Drajem, Barbara Q. Faust, Kathy Shoemaker

Reading from their book, InnerSessions

Wednesday, February 4, 7:30 PM

Analytical Psychology Society of WNY, 408 Franklin St,

02.05.09

The Write Thing at Medaille College

3 XXperimental Women Fiction Writers

Fiction Reading

Thursday, February 5, 7:00 PM

E.H Butler Library, Int'l Student Area, 3rd Floor

Just Buffalo/Buffalo State College/Albright-Knox et al

An Evening With Geraldine Brooks

Lecture

Thursday, February 5, 8:00 PM

Rockwell Hall, Buffalo State College, 1300 Elmwood Ave.,

\$10 admission

02.07.09

Just Buffalo/Interdisciplinary Performance Series

Along This Way

Storytelling in the African Tradition

Saturday, February 7, 2:00 PM

Frank E. Merriweather Library, 1324 Jefferson Ave.

02.08.09

Talking Leaves...Books

Tom Waters

Reading/Signing

Sunday, February 8, 2:00 PM
Talking Leaves...Books, 951 Elmwood

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

\$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) \$30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [REDACTED] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

\$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

\$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

\$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [REDACTED] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

\$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

FIRST ANNUAL JUST BUFFALO MEMBER POETRY READING AND CONTEST DEADLINE FEBRUARY 14: CLICK THE FOLLOWING LINK FOR GUIDELINES AND DETAILS:

<http://www.justbuffalo.org/index.php?task=view&id=60&show=252>

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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30. **William Allegrezza**
Series A this Wed.

Mon 2 Feb 2009

Please come to the next Series A this Wednesday.

Feb 4, 7:00-8:00 p.m.

A.D. Jameson

Philip Jenks

At the Hyde Park Art Center.

5020 S. Cornell Avenue

Chicago, IL

BYOB.

For more information, visit <http://www.moriapoetry.com/seriesa.html>

Bill Allegrezza

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31. **Michael Kelleher**
Corrections of Corrections

Mon 2 Feb 2009

LITERARY BUFFALO

02.02.09-02.08.09

CORRECTION OF CORRECTION

THE TITLE OF MICK'S BOOK IS "THE GIRL WHO THREW BUTTERFLIES" not
"The Girl Who Three Butterflies."

Also, the Medaille event was listed at the wrong location. Here's the correct
info.

The Write Thing at Medaille College

3 XXperimental Women Fiction Writers

Fiction Reading

Thursday, February 5, 7:00 PM

The Library at Huber Hall, Medaille College, 18 Agassiz Circle.

SORRY for my sloppy editing.

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

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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32. **Maria Damon**

[Fwd: Ewart Events at Velvet Friday 6th and Saturday 7th, 2009]

Mon 2 Feb 2009

This is a multi-part message in MIME format.

for you chicagoans...

name="Ewart Events at Velvet Friday 6th and Saturday 7th, 2009.eml"

filename*0="Ewart Events at Velvet Friday 6th and Saturday 7th, 2009.eml"

Delivered-To: [REDACTED]

by peridot.tc.umn.edu (Postfix) with ESMTP id 09D3F36C0

for <[REDACTED]>; Mon, 2 Feb 2009 10:31:19 -0600 (CST)

by mta-w2.tc.umn.edu (UMN smtpd) with ESMTP

for <[REDACTED]>; Mon, 2 Feb 2009 10:31:18 -0600 (CST)

by omr-m32.mx.aol.com (8.14.1/8.14.1) with ESMTP id n12GRtiJ016120;

Mon, 2 Feb 2009 11:27:55 -0500

by imo-m24.mx.aol.com (mail_out_v39.1.) id o.cce.4666cc52 (37554);

Mon, 2 Feb 2009 11:27:44 -0500 (EST)

Subject: Ewart Events at Velvet Friday 6th and Saturday 7th, 2009

Date: Mon, 02 Feb 2009 11:27:03 -0500

From: [REDACTED]

To: undisclosed-recipients::;

Ewart Events at Velvet Friday 6th and Saturday 7th, 2009

Please pass this information on.

Thanks!

Aarawak Productions and AACM

Presents:

Douglas R. Ewart and Inventions

New Goals-New Achievements

Mankwe Ndosi, Poet & Vocalist

Duriel Harris, Poet

Edward Wilkerson, Winds and Percussion

Mwata Bowden, Winds and Percussions

Darius Savage, Bass

Dushun Mosley, Drums

Douglas R. Ewart, Winds, Percussions and Voice

At

Velvet Lounge

67 East 22nd Street (Cermak Rd.)

Chicago, IL 60616



Friday 6th and Saturday 7th, 2009

9:30 PM

Admission \$15.00

Students with ID \$10.00

AACM: Power Stronger Than Itself!

-----010006000401070504070601--

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33. **Adam Fieled**

Three Philly Poets at the Highwire Gallery Friday!

Mon 2 Feb 2009

This Friday: a First Friday reading in Philly, with three Philly poets:

Paul Siegell, Sarah Birl, Adam Fieled

at the Highwire Gallery, 2040 Frankford Avenue, Fishtown, Philly, 8:30 pm.

The theme: Love, Love, Love!

Be there or be square!

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34. **Cara Benson**

Millay Colony for the Arts Party at Bowery Poetry Club

Mon 2 Feb 2009

The Millay Colony for the Arts is hosting a party for residents of the Colony at Bowery Poetry Club February 4 at 6:00 PM.

Readings and performance from Damian Van Denburgh, Jibade-Khalil Huffman, Katy Lederer, Peter Gil-Sheridan & Samita Sinha. Open mic follows. Drink specials and food.

Cost: Free for former residents and current applicants. All others \$5.

Call [REDACTED] for more information.

Bowery Poetry Club
308 Bowery at Bleecker St., NYC

<http://www.necessetics.com>

<http://www.necessetics.com/sousrature.html>

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35. **Ana Bo³⁄₄ièeviaë**

State of the Union audio: John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn and others

Mon 2 Feb 2009

Listen to John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn, Caroline Knox, Eileen Myles, Mathias Svalina, Azareen Van der Vliet Oloomi, Rachel Zucker and Elizabeth Willis read in the amazing State of the Union reading of last October, the week of the 2008 Presidential election. The audio is now on Penn Sound: <http://writing.upenn.edu/pennsound/x/State-of-the-Union.html>. You can find some photos from the event here:

<http://www.flickr.com/photos/humanitiesgc/>.

Enjoy!

Ana

--

<http://centerforthehumanitiesgc.org>

<http://nightcommute.org>

<http://stainofpoetry.wordpress.com>

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36. **Ruth Lepson**

Re: announcement for Poems for the Millennium launch at Beyond Baroque

Mon 2 Feb 2009

I am doing an independent study with a student using this wonderful anthology. Congratulations.

On 2/1/09 7:03 PM, "Jerome Rothenberg" <[REDACTED]> wrote:

13 February, Friday - 7:30 PM

Poems for the Millennium Vol III: with editors JEROME ROTHENBERG & JEFFREY ROBINSON, featuring the Editors with WILL ALEXANDER, DAVID MATLIN, DOUGLAS MESSERLI, and SIMONE FORTI.

Come for a launch of the new Poems for the Millennium, Vol III: The UC Book of Romantic and Postromantic Poetry, edited by JEROME ROTHENBERG & JEFFREY ROBINSON. Like Volumes I and II, the new Poems for the Millennium sets forth, in a feast, the globally decentered, experimental, visionary, radical, and global elements of the 19th century and before that precede our multiple avant-gardes. The book features far more than canonical romantics and postromantics like Rimbaud, Blake, Goethe, Shelley, Hölderlin, Hugo, Pushkin, Whitman, Dickinson, and Baudelaire, with manifestoes and the work of lesser known experimenters like Dionysos Solomos, Cyprian Norwid, Sousandrade, Adah Isaacs Menken, Arno Holz, and Yosano Akiko, Shaker poems, ancient and tribal works, and varied written, visual, sound, and spoken experiments. Beyond Baroque is at 681 Venice Boulevard in Los Angeles, and the Millennium reading and launch, with copies of the book available, is free and open to the public.

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37. **Deborah A. Meadows**

strike ended at York University, forced back to work

Mon 2 Feb 2009

From another faculty member, passing this on:

The story is at

<<http://www.cbc.ca/canada/story/2009/02/02/york-university.html?ref=rss>>.

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38. **Small Press Traffic**

SPT PRESENTS: YEDDA MORRISON, KIM ROSENFELD and KAIA SAND THIS FRIDAY 2/6!

Mon 2 Feb 2009

We're sorry for any cross postings, but not for excitement about this upcoming reading! Please post widely and make sure to come!

Small Press Traffic Presents: Yedda Morrison, Kim Rosenfield, & Kaia Sand

Friday, February 6, 2009 at 7:30 p.m.

CCA- Timken Hall

1111 8th Street, San Francisco

Writer and visual artist Yedda Morrison was born and raised in the San Francisco Bay Area. Morrison's books include; *Girl Scout Nation* (Displaced Editions, 2008), *My Pocket Park* (Dusie Press, 2007), and *Crop* (Kelsey Street Press, 2003). Morrison has exhibited her work in the US and Canada and is currently represented by Republic Gallery in Vancouver, BC (republicgallery.com). She lives in Montreal.

Kim Rosenfield is a poet and psychotherapist. She is the author of three books of genre/blurring language; *Good Morning--Midnight--* (Roof Books 2001), which won Small Press Traffic's Book of the Year award in 2002, *Tràma* (Krupskaya 2004), and *re: evolution* (Les Figues Press 2008). She lives in NYC with her husband, poet Robert Fitterman and their daughter, Coco.

Kaia Sand is the author of the poetry collection *interval* (Edge Books 2004), selected as a Small Press Traffic Book of the Year, and co-author with Jules Boykoff of *Landscapes of Dissent: Guerrilla Poetry and Public Space*. Dusie Press published her wee book, *lotto*, and Sand has participated in the *dusie kollektiv* for three years, making the chapbooks *heart on a tripod* and *tiny arctic ice*. Jim Dine created two artist book based on Sand's poems, *lotto* and *tiny arctic ice*. *Remember to Wave*, multi-media investigations of political histories lodged in Pacific Northwest of the United States, is forthcoming with Tinfish Press. *The NAFTA*, a chapbook of collages, is forthcoming with Duration Press e-chap series. Sand co-edits the *Tangent Press*.

--

Samantha Giles

Executive Director

Small Press Traffic Literary Arts Center

sptraffic.org

smallpresstraffic.blogspot.com

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39. **Dan Glass**

Fwd: With + Stand 3 call for submissions

Mon 2 Feb 2009

please forward widely...

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

From: With + Stand <[REDACTED]>

Date: Mon, Feb 2, 2009 at 11:08 AM

Subject: With + Stand 3 call for submissions

"Critique does not simply liquidate the system." -Adorno, Negative Dialectics

With + Stand seeks submissions for its third iteration, the red issue. This issue will take shape over the next month and will be available at the With + Stand edition of the Canessa Gallery Reading Series in San Francisco on March 14th 2009. Please send submissions as a .doc to [REDACTED] by February 28th.

Docs should consist of a single face of a single 8.5 x 11" page, formatted to your liking, and responding to the following:

Recent crises in global capitalism have functioned, as crises often do, to reveal the historical contours of the present, providing new opportunities to read history against the grain and to unsettle established assumptions. This call for [poems/essays/manifestos] proposes that as our economies enter a period of potentially profound structural transformation, it is all the more necessary to examine the relationship between the economic mode of production and cultural and social forms in the period after WWII.

Special thanks to Berkeley's Interdisciplinary Marxist Working Group for lending their CFP.

<http://withplusstand.blogspot.com>

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40. **amy king**

Not in NYC? Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin, Jean-Paul Pecqueur and Bill Rasmovicz

Mon 2 Feb 2009

Video of Friday's reading

You missed it? You're not in NY (and why should you be?) No problem! Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin, Jean-Paul Pecqueur and Bill Rasmovicz talking and shining in little boxes:

<http://stainofpoetry.wordpress.com/video/>

xo!

Ana and Amy

Amy's Alias

<http://amyking.org/>

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41. **Christopher Leland Winks**

Re: Globish

Mon 2 Feb 2009

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

Edouard Glissant, Patrick Chamoiseau, Lyonel Trouillot, Tierno Monenembo, Boubacar Boris Diop, Abdourahman Waberi, Patrick William Syad, Monchoachi, Maryse Conde, Gisele Pineau, Veronique Tadjo, Assia Djebar (a member of that awful French Academy), Franketienne, Dany Laferriere, Rachid Boudjedra, Abdellatif Laabi, Rene Depestre.

I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

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

From: Troy Camplin <[REDACTED]>

Date: Monday, February 2, 2009 2:44 pm

Subject: Globish

To: [REDACTED]

Never heard of
http://en.wikipedia.org/wiki/Académie_française

Never heard of a defunct organization electing 6 new members within the last year.

And I have seen no evidence of French literature thriving. And giving the Nobel Prize to someone living in Albuquerque, NM after badmouthing

American literature (which admittedly could use a little badmouthing) doesn't count. France has to import people from Czechoslovakia (now The Czech Republic) and Slovenia to have anyone worth mentioning who writes in French.

Troy Camplin

*From: Alexander Dickow <[REDACTED]>
To: [REDACTED]
Sent: Monday, February 2, 2009 12:18:30 AM
Subject: Globish*

*Troy,
French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex*

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42. **Ana Bo³⁄₄ièeviaë**

State of the Union audio: John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn and others

Mon 2 Feb 2009

Listen to John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn, Caroline Knox, Eileen Myles, Mathias Svalina, Azareen Van der Vliet Oloomi, Rachel Zucker and Elizabeth Willis read in the amazing State of the Union reading of last October, the week of the 2008 Presidential election. The audio is now on Penn Sound: <http://writing.upenn.edu/pennsound/x/State-of-the-Union.html>

You can find some photos from the event here:
<http://www.flickr.com/photos/humanitiesgc/>.

Enjoy!

Ana

--

<http://centerforthehumanitiesgc.org>
<http://nightcommute.org>
<http://stainofpoetry.wordpress.com>

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43. **Ian Randall Wilson**

Book Trailer

Mon 2 Feb 2009

Many thanks to list members who made suggested for the Why Do You Read book trailer that my publisher produced in support of my novella, Great Things Are Coming (www.hollyridgepress.com).? Here's the link:

<http://www.youtube.com/watch?v=afkKjJSII>

Ian Wilson

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44. **Troy Camplin**

Re: Globish

Mon 2 Feb 2009

I do lov

I did say French and not Francophone. The two are different.

I do love how people expose their own racism by accusing others they don't even know of racism. Admittedly, the African writers on my self are mostly Anglophone, though: Makuchi (with whom I took postcolonial literature), Ama Ata Aidoo, Buchi Emecheta, and Chinua Achebe -- Mariama Ba being the exception. I'm a huge fan of Kawabata and Oe, who are Japanese -- and I've read enough Japanese Noh plays to have written a play of my own using Noh macrostructure.. Claude McKay's "Banana Bottom" is one of my favorite novels (ever heard of it? any idea who he is? without looking him up?). I've even managed to introduce my Mexican-American wife to several Hispanic writers she'd never heard of.

I do thank you for the list, though. I always welcome new names. As a natural classicist, there's no culture whose work I'm not interested in.

Troy Camplin, Ph.D.

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED]@BUFFALO.EDU

Sent: Monday, February 2, 2009 2:03:03 PM

Subject: Re: Globish

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment

(another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

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I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

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Subject: Globish

To: [REDACTED]

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Troy Camplin

From: Alexander Dickow <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 2, 2009 12:18:30 AM

Subject: Globish

Troy,

*French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex*

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45. **Jason Quackenbush**

Re: Globish

Mon 2 Feb 2009

Never mind some of the excellent work being done in former colonies, like the work of Patrick Chamoiseau. or even just white french writers like Michel Houellebecq.

the french language is clearly alive and well.

On Feb 2, 2009, at 12:03 PM, Christopher Leland Winks wrote:

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

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I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

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Troy Camplin

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Sent: Monday, February 2, 2009 12:18:30 AM
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Troy,
French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex

welcome.html

welcome.html

welcome.html

Jason Quackenbush

[REDACTED]

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46. **Peter Ciccariello**

FoggedClarity.com seeks exceptional fiction and poetry

Mon 2 Feb 2009

FoggedClarity.com seeks exceptional fiction and poetry

Arts Review *Fogged Clarity* is now accepting submissions for our March and April editions. Submissions should be sent to [REDACTED]. Our February (debut) issue is free and available at www.foggedclarity.com. In it you will find new work from poets Bruce Smith, Amy King, and Peter Ciccariello, experimental photography by Kyle Jones and Ryan Daly, short fiction by Dmitri Gheorgheni, and much more. *Fogged Clarity* aims to transcend the conventions of the typical literary review by incorporating music, the visual arts, interviews, and political exposition. Our ambition is to form a community of artists whose interaction is not constrained by medium, but broadened by a collective love of expression. Our network is extensive, and our passion for ventilation intense. We sincerely hope you will join us, and share the fruits of your own fogged clarity.

I wish you the best,

Benjamin Evans

Executive Editor, *Fogged Clarity*

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47. **George Bowering**

Re: Globish

Mon 2 Feb 2009

On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:

As a natural classicist, there's no culture whose work I'm not interested in.

Troy Camplin, Ph.D.

That's a dangling modifier, Doc.

gb

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48. **Troy Camplin**

Re: Globish

Mon 2 Feb 2009

Apparently you didn't read my comments on the Francophone vs. French literatures. I said the French haven't produced much of note. I'm not all that impressed by Houellebecq. If the novel is supposed to remind us of aspects of existence we have forgotten and continue to forget, Houellebecq isn't much of a novelist. His postmodern nihilism is old and tired and deserves to go the way of the dodo. Of course, that goes with all of postmodernism, which is doing nothing more than rehashing cliches anymore.

Troy Camplin

From: Jason Quackenbush <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 2, 2009 4:25:12 PM

Subject: Re: Globish

Never mind some of the excellent work being done in former colonies, like the work of Patrick Chamoiseau. or even just white french writers like Michel Houellebecq.

the french language is clearly alive and well.

On Feb 2, 2009, at 12:03 PM, Christopher Leland Winks wrote:

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

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I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

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

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Date: Monday, February 2, 2009 2:44 pm
Subject: Globish
To: [REDACTED]

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Troy Camplin

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To: [REDACTED]
Sent: Monday, February 2, 2009 12:18:30 AM
Subject: Globish

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French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex

Jason Quackenbush
[REDACTED]

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49. **Gabrielle Welford**

Re: Globish

Mon 2 Feb 2009

:-) dangerous words! my experience is that they are englishes that bring in the local culture in all kinds of ways--with addition of local words and expressions, variations in grammar, different accents obviously, and what i would call a different heart. in some cases i think there are more things that can be said--or perhaps some british things could not be said, but some non-british things certainly could. and the things said in the non-e.g.-british english could not be said in british english because the hearts of the cultures/languages are different. there's that story about wittgenstein's "aha" moment watching a venetian gondolier make some gesture and realizing that meaning hangs on the lives lived around, in and with it, not on the word to thing tie he'd been looking for in the tractatus. all best, gabe

On Mon, 26 Jan 2009, George Bowering wrote:

The way this story was told 10 years ago was that while English is spreading all over the world, it is a thin English, with a very small vocabulary and fewer tenses, moods and voices than that used in, say, Britain.

gb

On Jan 26, 2009, at 2:05 PM, Gabrielle Welford wrote:

this is great, miekal! i've been looking at this for quite a while, because the "war" over pidgin in hawai'i has been so prominent (while i lived there, i met a businesswoman who said proudly that her company had not hired some young people because, though their english was good in the interviews, they spoke pidgin at lunch) and because i've been working for a grad student (now doctor) in linguistics from korea who's been looking a this same phenomenon. rather than expecting exact american or english english with the "right" accent, what's developing is a focus on being understood across cultures. it's really fascinating and exciting to me, who grew up in many different countries, surrounded by different languages. lucky me... g

Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful Occupation of Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:

www.greenwom.blogspot.com

books:

*_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures_*

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

*_Dora_*

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 25 Jan 2009, mIEKAL aND wrote:

New lingua franca upsets French

Friday, 23 January 2009

http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/7844192.stm

Monsieur Nerriere is a retired French businessman who one day in the course of his work made a fascinating observation.

In a meeting with colleagues from around the world, including an Englishman, a Korean and a Brazilian, he noticed that he and the other non-native English speakers were communicating in a form of English that was completely comprehensible to them, but which left the Englishman nonplussed.

He, Jean-Paul Nerriere, could talk to the Korean and the Brazilian in this neo-language, and they could understand each other perfectly.

But the Englishman was left out because his language was too subtle, too full of meaning that could not be grasped by the others.

In other words, Monsieur Nerriere concluded, a new form of English is developing around the world, used by people for whom it is their second language.

It may not be the most beautiful of tongues, but in this day and age he says it is indispensable. He calls the language Globish and urges

everyone - above all the French - to learn it tout de suite.

In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.

Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.

They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.

Many in France consider Monsieur Nerriere a traitor for promoting the dreaded Anglais, but he insists he is not.

He says the French have to recognise that the language war is lost.

"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.

welcome.html

welcome.html

*George Harry Bowering
Has not read Tolstoy.*

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50. **lauren levin**

Mrs. Maybe #2

Tue 3 Feb 2009

Mrs Maybe #2 is now available.

It includes poems written by the following admirable dragons:

Bill Luoma, Alli Warren, Sawako Nakayasu, Catherine Meng, Elisabeth Beasley, James Shea, Logan Ryan Smith, Daniel Ostmann, Cynthia Sailors, Joseph Massey & Jess Mynes, Genevieve Kaplan, Erin Morrill, Brandon Shimoda, Andrew Kenower, Dorothea Lasky, Christopher DeWeese, Trevor Calvert, Claire Becker, Jessica Baron, Nathan Hoks

and letters to Mrs. Maybe.

You can order copies of the magazine at
mrs-maybe.com where we have a Paypal button in a workaday goldenrod.

Thanks, and

If you live in Chicago, or will be visiting the bo-piz, Please consider
Mrs.

Maybe #2 Launch Party & Reading
C-33 Gallery, Columbia College Chicago 33 E. Congress (First Floor)

Date & time: Friday, February 13th 4:00-6:00pm

Free

Lauren Levin, Catherine Meng, and Jared Stanley, Editors

--

Mrs. Maybe

"Stop seeing things and let the scene begin"

<http://mrs-maybe.com>

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51. **joey**

resending post not posted from www.newmystics.com (January update at www.newmystics.com)

Tue 3 Feb 2009

Dear Poetics Listserv Moderator:

I submitted the following last Friday evening. I noticed that it was not posted as part of either of the last two updates.

I am re-submitting through my email of record as I realized that the email I originally sent it through does not meet the criteria for posting (being a member).

If the post was rejected for some other reason, I would respectfully request a brief explanation as to why, so I can either adjust future requests to better meet the criteria or no longer submit potential postings.

I have been a member of the Listserv for about three years now, although I have not posted in about a year.

Respectfully,

Joey Madia

Founding editor, www.newmystics.com

www.newmystics.com, a literary and arts site, is announcing its January update:

We have a very strong group of authors debuting this month and three authors adding to their Literature Pages.

ED BAKER shares with us Book 1 of his 6-book collection "Neighbors." As you will see on Ed's bio page, he has a long list of credits and accolades, and we are proud to have his work on the site.

We will be posting a new book a month until all six are on the site.

JEAN-MARIE AVRIL, who currently resides in the UK, offers "The Silver Girl: Essays on the Goddess," which combines excellent scholarship with a strong, compelling Voice.

We will be debuting further installments in the next few months as well as other work Jean-Marie has written and translated.

Spoken word poet Rick Mai has sent us several poems, all of them raw and powerful pieces of one man's all-out experience of life.

OLIVER AND CLAIRE SMITH, who first joined the New Mystics site as contributors in 2008, have shared more of their collaborative and individual poetic works with us.

TONYA MADIA has added a new poem as well.

Visit our Literature section for works by past contributors, including: Ric Carfagna, Mark Sonnenfeld, Steve Dalachinsky, Robert Pomerhn, Vernon Frazer, Eileen Tabios, Patrick Porter, and many more.

In March of this year, New Mystics will be debuting www.newmysticscommunity.com, an interactive multimedia site where our contributors and readers can share comments, videos, slide shows, blogs, literary and artistic works, and engage in discussion and collaboration. Thanks and kudos to Dan Cooley, our Director of Multimedia and Special Projects, who is spearheading the development, design, and launch of this latest aspect of New Mystics.

Our Founding Editor, Joey Madia, will have two of his poems in the forthcoming Letterhead Volume 2, a national anthology of poets published by Highest Hurdle Press.

You can read a review of the outstanding Letterhead Volume 1, along with recent reviews of the works of Jon Lipsky, Dr. Erel Shalit, Harvey Goldner, Jean Vengua, and Eileen Tabios (and many other reviews as well) at www.newmysticsreviews.blogspot.com

Potential contributors should be sure to visit our Submissions page.

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52. **Jeffrey Side**

William Wyler's 'Wuthering Heights'

Tue 3 Feb 2009

New blog post:

"Looking at the barrage of overrated and over-produced contemporary films it is easy to forget that film once aspired to be an art form. One such film is William Wyler's 1939 underrated version of Emily Brontë's novel Wuthering Heights which ..."

<http://jeffreyside.tripod.com/>

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53. **Jim Andrews**

Christophe Bruno: The Dadameter

Tue 3 Feb 2009

Speaking of inspiring French artists, here's a new piece by Paris's Christophe Bruno. The announcement concerns his piece The Dadameter. You can see some of the piece itself at <http://iterature.com/dadameter> , but the announcement concerns a presentation in Paris by Christophe that happens Feb 5.

ja

Upgrade!Paris #20

Christophe Bruno

María Inés Rodríguez

Dominique Moulon

Thursday 5 Feb., Paris, 7pm

At Ecole Nationale Supérieure des Beaux-Arts,

In the conferences room, 1st floor of Palais des études

14 rue Bonaparte, 75006 Paris

M° Saint-Germain des Pres

Christophe Bruno will present the Dadametre

With María Inés Rodríguez and Dominique Moulon

Global index of the decay of the aura of language, the *Dadameter* aims at measuring our distance to Dada. It was inspired by the work of the french writer Raymond Roussel. The project is a satire about the recent transmutation of language into a global market ruled by Google and uses the most up-to-date technologies of control to draw cartographies of language at large scale.

Actually exhibited at the Jeu de Paume virtual space, second part of the Satellite Programmation (curator: María Inés Rodríguez).

<http://www.jeudepaume.org> Production: Rencontres Internationales Paris-Berlin-Madrid / Jeu de Paume

Christophe Bruno lives and works in Paris. He began his artistic activity in September 2001. His polymorphic work (installations, performances, conceptual pieces…) has a critical take on network phenomena and globalisation in the field of language and images. He was awarded a prize at the Madrid Contemporary Art Fair with the ARCO new media prize 2007, at the Prix Ars Electronica 2003 and the Piemonte Share Festival in 2007.

<http://www.christophebruno.com>

María Inés Rodríguez is curator of the 'Jeu de Paume' Satellite Programmation.

Dominique Moulon writes on digital art and teaches new media.

<http://www.nouveauxmedias.net>

Thanks to Moïra Marguin and Jany Lauga to host this session at the Ecole Nationale Supérieure des Beaux-Arts.

<http://www.ensba.fr/agenda>

- Infos and archives on: <http://incident.net/theupgrade/> Upgrade!Paris sessions are organized by Incident.net. They are public, monthly and itinerant. Artists, researchers, architects, theorists present during one hour their recent work. Supported by the French Ministère de la Culture et de la Communication.

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54. **mIEKAL aND**

New from Xexoxial: ANTHOLOGY SPIDERTANGLE

Tue 3 Feb 2009

ANTHOLOGY SPIDERTANGLE

Visual poetry from members of the Spidertangle email group

http://xexoxial.org/is/anthology_spidertangle

2009, 8" x 10", 120 pgs, b+w \$10.00 + postage.

ISBN 1-438258-18-6 ISBN-13 978-1-438258-18-8

1st edition printed in a numbered edition of 200.

Work by Brian Zimmer, KS Ernst, Grace Vадja, Derek White, Reed Altemus, PR Primeau, David Chikhladze, Matthew Stolte, John M Bennett, Irving Weiss, Geof Huth, Crag Hill, Carlos Luis, Dan Waber, Nico Vassilakis, Michael Peters, Ric Royer, Bob Grumman, Amira Hanafi, Donna Kuhn, David Baptiste Chirot, Joel Lipman, Lanny Quarles, Kevin Thurston, Ross Priddle, Petra Backonja, Reid Wood & Michelle Greenblatt, Karl Young, Karl Kempton, Marilyn R. Rosenberg,

Michael Basinski, Sheila Murphy, William James Austin, Jukka-Pekka Kervinen, Peter Ciccariello, C Mehrl Bennett, Maria Damon, endwar, Martha Deed, Laura Goldstein, Igor Satanovsky & Lenny Drozner, Camille Martin, Marton Koppany, mIEKAL aND, Richard Kostelanetz, Derek Beaulieu, Cecil Touchon, Marco Giovenale, Liaizon Wakest, Jefferson Hansen, Camille Bacos

Edited by mIEKAL aND. Front cover & design by Liaizon Wakest. Endpapers by David Baptiste Chirot.

<http://xexoxial.org>

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55. **Al Filreis**

PoemTalk episode 14: Wallace Stevens

Tue 3 Feb 2009

Today we're releasing PoemTalk #14, on Stevens' "Not Ideas about the Thing But the Thing Itself":

<http://www.poemtalk.org>

Al Filreis

<http://www.writing.upenn.edu/~afilreis>

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56. **Christopher Leland Winks**

Re: Globish

Tue 3 Feb 2009

Except that many of the writers I have mentioned live in France -- so when is a Francophone writer a French writer and vice versa? And aren't we being a little sensitive all of a sudden with the "I know you are but what am I" approach to being called out for making sweeping pronouncements that show (not racism -- I didn't use that word and I don't throw it around) but, shall we say, a certain blindness? (You alluded to Milan Kundera in that posting so you might like to know that he has championed Chamoiseau and Depestre's work.) And yes, I know and love "Banana Bottom" and McKay's work in general, have taught it, and am even planning to write a comparative article on it and "The Life and Death of Sylvia" by Edgar Mittelholzer (ever heard of it? any idea who he is? without looking him up?).

From a classical naturalist to a natural classicist --

Chris

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

From: Troy Camplin <[REDACTED]>

Date: Monday, February 2, 2009 9:47 pm

Subject: Re: Globish

To: [REDACTED]

I do lov

I did say French and not Francophone. The two are different.

I do love how people expose their own racism by accusing others they don't even know of racism. Admittedly, the African writers on my self are mostly Anglophone, though: Makuchi (with whom I took postcolonial literature), Ama Ata Aidoo, Buchi Emecheta, and Chinua Achebe -- Mariama Ba being the exception. I'm a huge fan of Kawabata and Oe, who are Japanese -- and I've read enough Japanese Noh plays to have written a play of my own using Noh macrostructure.. Claude McKay's "Banana Bottom" is one of my favorite novels (ever heard of it? any idea who he is? without looking him up?). I've even managed to introduce my Mexican-American wife to several Hispanic writers she'd never heard of.

I do thank you for the list, though. I always welcome new names. As a natural classicist, there's no culture whose work I'm not interested in.

Troy Camplin, Ph.D.

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED].BUFFALO.EDU

Sent: Monday, February 2, 2009 2:03:03 PM

Subject: Re: Globish

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

Edouard Glissant, Patrick Chamoiseau, Lyonel Trouillot, Tierno Monenembo, Boubacar Boris Diop, Abdourahman Waberi, Patrick William Syad, Monchoachi, Maryse Conde, Gisele Pineau, Veronique Tadjo, Assia Djebar (a member of that awful French Academy), Franketienne, Dany Laferriere, Rachid Boudjedra, Abdellatif Laabi, Rene Depestre.

I could go on, but that's enough to get you started. Caveat: you

might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

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

From: Troy Camplin <[REDACTED]>

Date: Monday, February 2, 2009 2:44 pm

Subject: Globish

To: [REDACTED]

> Never heard of

> http://en.wikipedia.org/wiki/Académie_française

>

>

> Never heard of a defunct organization electing 6 new members within

> the last year.

>

> And I have seen no evidence of French literature thriving. And giving

> the Nobel Prize to someone living in Albuquerque, NM after badmouthing

> American literature (which admittedly could use a little badmouthing)

> doesn't count. France has to import people from Czechoslovakia (now

> The Czech Republic) and Slovenia to have anyone worth mentioning who

> writes in French.

>

> Troy Camplin

>

>

>

>

> From: Alexander Dickow <[REDACTED]>

> To: [REDACTED]

> Sent: Monday, February 2, 2009 12:18:30 AM

> Subject: Globish

>

> Troy,

> French literature IS thriving.

> The language legislation you refer to has been dead for years.

> *Best not to talk about things you don't know about.*
> *Alex*
>
> =====
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> =====
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57. **Kate Pringle**

two readings in SF: pringle & Boykoff Feb 5th!

Tue 3 Feb 2009

Thursday FEBRUARY 5

kathryn l. pringle

and JULES BOYKOFF

4:30 pm @ the Poetry Center

512 Humanities, SFSU, free

Both Jules Boykoff, who lives in Portland, and has focused his work on U.S. suppression of political dissent and innovative modes of resistance, and kathryn l. pringle, formerly of San Francisco and an SFSU alumnus in writing, and since moved to distant Durham, North Carolina, have new books out in the Heretical Texts series from Factory School . kathryn l. pringle is a graduate of the MFA program at San Francisco State University. Her book, RIGHT NEW BIOLOGY, is just out from Factory School/Heretical Text Series. She is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can be read in The Denver Quarterly, Fence, 14 hills, 580 Split, and Sidebrow, among others. She is an editor at the literary magazine minor/american, and the co-founder of the minor american reading series in Durham, N.C., now funded by Duke University. Jules Boykoff is the author of Hegemonic Love Potion (Factory School, 2009), The Slow Motion Underneath (with Jim Dine, Steidl Editions, 2008), and Once Upon a Neoliberal Rocket Badge (Edge Books, 2006). His political writing includes Landscapes of Dissent: Guerrilla Poetry & Public Space (co-authored with Kaia Sand) (Palm Press, 2008), Beyond Bullets: The Suppression of Dissent in the United States (AK Press, 2007), and The

Suppression of Dissent: How the State and Mass Media Squelch US American Social Movements (Routledge, 2006). Boykoff lives in Portland, Oregon.

ALSO: Head downtown the same evening to San Francisco's terrific new bookstore/cultural destination The Green Arcade, located right at the nexus where Gough Street, Haight Street, and Market Street conjoin. Walk West on Market from Civic Center BART or Van Ness MUNI station.

Subject: Book Release Party: Pringle and Boykoff at The Green Arcade in SF

Who: kathryn l. pringle and Jules Boykoff

When: Thursday, 5 February at 8 p.m.

Where: The Green Arcade, 1680 Market Street, San Francisco


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

order RIGHT NEW BIOLOGY:

<http://www.spdbooks.org/Search/Default.aspx?AuthorName=pringle>

READINGS:

TWO READINGS ON FEB 5 w/ Jules Boykoff!

4:30 @ The Poetry Center // San Francisco State University

San Francisco, CA

8pm @Green Arcade SF

March 7th David Foster Wallace party

Asheville, NC

April 8th : Tulsa OK

April 10th: Fayetteville, AR

5.2.09 w/ Dianne Timblin in Providence, RI

5.16.09 w/ Chris Vitiello & Jusin Marks So-And-So Reading Series @ 8pm

Raleigh, NC

--- On Mon, 2/2/09, POETICS automatic digest system < > wrote: From: POETICS automatic digest system < > Subject: POETICS Digest - 1 Feb 2009 to 2 Feb 2009 (#2009-27) To:  Date: Monday, February 2, 2009, 9:00 PM

FoggedClarity.com seeks exceptional fiction and poetry

Arts Review *Fogged Clarity* is now accepting submissions for our March and April editions. Submissions should be sent to [REDACTED]. Our February (debut) issue is free and available at www.foggedclarity.com. In it you will find new work from poets Bruce Smith, Amy King, and Peter Ciccariello, experimental photography by Kyle Jones and Ryan Daly, short fiction by Dmitri Gheorgheni, and much more. *Fogged Clarity* aims to transcend the conventions of the typical literary review by incorporating music, the visual arts, interviews, and political exposition. Our ambition is to form a community of artists whose interaction is not constrained by medium, but broadened by a collective love of expression. Our network is extensive, and our passion for ventilation intense. We sincerely hope you will join us, and share the fruits of your own fogged clarity.

I wish you the best,

Benjamin Evans

Executive Editor, *Fogged Clarity*

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58. **Dan Wilcox**

Jay Rogoff to Read at Social Justice Center, 2/19

Tue 3 Feb 2009

Poet Jay Rogoff to read
at the Social Justice Center
Thursday, February 19, 7:30PM

Saratoga Springs poet Jay Rogoff will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, February 19. Jay Rogoff is a lecturer in English at Skidmore College; his most recent poetry collection is *The Long Fault* (Louisiana State University Press, 2008).

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is \$3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this event contact Dan Wilcox, [REDACTED]; e-mail: [REDACTED].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [REDACTED].

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59. **maxpaul**

Offsite Translation Event at AWP

Tue 3 Feb 2009

The Poetry Center of Chicago presents

Poetry in Translation

Thursday, Feb. 12 at 6:30 pm

SAIC Ballroom 112 S. Michigan Avenue

Donald Revell, Cole Swensen, Forrest Gander, Jen Hofer, Laura Solorzano, Johnaanes Goransson, Maxine Chernoff, and Paul Hoover read from their own poems and from translations.

Free and open to the public.

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60. **Catherine Daly**

Re: what's code got to do with it

Tue 3 Feb 2009

I think two very specific uses of the word code sort of got mixed up in this conversation.

Computer codes are written in a computer language. Some by computer codes, but there really was a (human) first mover in some fashion for all these cases. While some new computer languages, people here tell me, are not based on numerals or letters or groovy pictures, most of the ubiquitous ones are. Especially scripting languages are filled with easy-to-read English commands. What are they made of? Text files, mostly, text files compiled and interpreted. What are they stored in? Libraries. Seems pretty readable, and not only by computers. Now, at some level, they are reduced to electrical impulses going through logic gates, or whatever, but so are digitally recorded (I typed "recoded" and like that too) songs and dumb movies.

The example of genetic code is a different use of the word code. For one thing, we understand and interpret what it is some of genetics does by describing it as "code." It is neat and keen, but it is nature at its essence, not a bunch of symbols some humans dreamed.

After I return from the landfill, perhaps I will tackle the universal.

I also ask, what isn't an information architecture to one capable of interpretation or projection?

All best,
Catherine

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61. **Séamas Cain**

New poetry blog for John M. Bennett

Tue 3 Feb 2009

You will find a new blog for the
multilineal and multilingual poetry and
other writings by John M. Bennett at ...

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

For Mr. Bennett's literary web-site, go to ...

<http://www.johnmbennett.net/>

Bennett is the Curator of the
Avant Writing Collection at the
Ohio State University in Columbus.

For descriptive information about
the Avant Writing Collection, go to ...

<http://library.osu.edu/sites/rarebooks/avantwriting/>

Best regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetnetwork.com>

http://www.mnartists.org/Seamas_Cain

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62. **Sarah Mangold**

Announcing Bird Dog Issue 10

Tue 3 Feb 2009

Bird Dog is proud to announce the release of Issue Ten.

Featuring new work from C.S Carrier, Christopher DeWeese, Emily Kendal
Frey, Anna Fulford, Anne Gorrick, Jac Jemc, Grant Jenkins & Cheryl Pallant,

Meghan McNealy, Sara Michas-Martin, Nicole Pollentier, Sarah Rosenthal, Linda Russo, Andrew Sage, Brandon Shimoda, Maureen Thorson, Emily Toder, Laura Madeline Wiseman, and David Wolach. Plus an interview with Juliana Spahr from the forthcoming *_A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area_* edited by Sarah Rosenthal.

Hand-tipped images from three amazing Bay Area visual artists: Nate Cordero, Lauren DiCioccio, Vanessa Woods. And, fabulous cover art from New Mexico based artist Larry Bob Phillips.

Contributor and Subscriber copies are in the mail.

Subscriptions most welcome! Single Issue \$10, Subscriptions \$20/ 2- issues
Paypal or Check:
www.birddogmagazine.com

Bird Dog in NYC
April 28, 2009, 6 PM

ACA Galleries
529 West 20th Street
5th FL
NYC, NY

Featuring Readings from:
Sandy Florian
Kate Greenstreet
Laura Sims

Hosted by Boog City's d.a. levy lives: celebrating the renegade press
Come say hello!

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63. **Séamas Cain**
Transmediale.09 Deep North / in Berlin, Germany
Tue 3 Feb 2009

You will find a critical review by Giles Askham of the Transmediale.09 Deep North Festival in Berlin, Germany. The Festival purports to construct an impression of the polar regions as a place that can be "imagined but never truly captured." In seeking to move beyond prevailing notions of catastrophic environmental change and to examine its broader cultural consequences, the

Festival aims to adapt and explore creative technologies and point the way to political and artistic transformation and creative sustainability.

http://www.furtherfield.org/displayreview.php?review_id=334

This review is published by Furtherfield.org, coordinated by Marc Garrett and Ruth Catlow, and based in London, England.

Furtherfield.org believes that through creative and critical engagement with practices in art, poetry, and technology people are inspired and enabled to become active co-creators of their cultures and societies. Furtherfield.org provides platforms for creating, viewing, discussing and learning about experimental practices at the intersections of the arts, technology, and social change.

For additional information, go to ...

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

Best regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

http://www.mnartists.org/Seamas_Cain

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64. **St. Thomasino**

Correspondance (a sketchbook) New Digital Art Eratio Editions

Tue 3 Feb 2009

e·

E·ratio Editions is happy to announce the publication of Correspondance (a sketchbook) by Joseph F. Keppler.

Correspondance (a sketchbook) by Joseph F. Keppler. Digital art.

“What can I call this work? Neither painting nor critique yet informed by art, the following are sketches to me. Rather than executed on paper, they’re drawings designed using the pervasive computer. These graphics approach oeuvre subjectively, not as meticulous copies or art history illustrations, but as some poetic efforts. My laptop simply opens a new capacity for thinking about art and drawing it. As studies these are (a)musing tributes as well as appropriate(d) attributes.” —Joseph F. Keppler, from the introduction.

What the cognoscenti are saying about Correspondance (a sketchbook):

“Readability and meaning construction, as well as the relation between the visual and the literary, have been concerns of Joe’s for many years. In Correspondance we see Joe, who is also an astute critic on both literary and visual art, take an artist’s approach, a visual poet’s approach, a visual artist’s approach. Joe Keppler is very unusual in his deep engagement both with art history and the literary. He’s a poet, a visual poet, a sound poet, a sculptor of steel, a photographer, a painter, a polyartist. Not only in his practice but in his wide reading and viewing of contemporary and historical work. I don’t know anybody else as voracious as he is not only in his own artistic practice but in learning about art and philosophy. He is an incredibly learned man as well as an important poet and artist. He shows us what it now means to be literate.”

—Jim Andrews Vispo-Langu(im)age

“Correspondance is suffused with correspondence, bright exchanges between artist and subject, playful responses between form, light, color, and art history. Poet and sculptor, Joe Keppler brings both mediums to bear, poetry and sculpture, word and material, hand in hand. Keppler adds a third-dimension to the graceful dance (Joe the humble artist says, ‘bump’) through his lifelong study of painting and sculpture: allusions to significant works, quotations of style, and adaptations that bring old works to new life. In this series of sketches, poet, artist, and art will wheel you across the dance floors of the page.” —Crag Hill Poetry Scorecard

<http://www.eratiopostmodernpoetry.com/eratioeditions.html>

Also available from E-ratio Editions:

#5. Six Comets Are Coming by Gregory Vincent St. Thomasino. Volume I of the collected works including Go and Go Mirrored, with revised introductions, corrected text and restored original font.

#4. The Logoclasody Manifesto. Gregory Vincent St. Thomasino on logoclasody, logoclastics, eidetics and pannarrativity. Addenda include the Crash Course in Logoclastics, Concrete to Eidetic (on visual poetry) and On Mathematical Poetry.

#3. Waves by Márton Koppány. “These works are minimalist by design, but should we paraphrase the thought channeled therein, the effect would be encyclopedic, ranging through philosophy, psychology, politics, and the human emotions.”

#2. Mending My Black Sweater and other poems by Mary Ann Sullivan. Poems of making conscious, of acceptance and of self-remembering, and of personal responsibility.

#1. Gregory Vincent St. Thomasino joins John M. Bennett In the Bennett Tree. Collaborative poems, images, an introduction and a full-length critical essay pay homage to American poet John M. Bennett.

<http://www.eratiopostmodernpoetry.com/eratioeditions.html>

E-ratio Editions, a series of elegantly produced, quick loading e-chaps, is reading for poetry, innovative narrative prose, critical and theoretical essays, and digital art. Please see the Contact page for further guidelines and where to send. Query editor with sample.

taxis de pasa logos

e·

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65. **Troy Camplin**

Re: Globish

Tue 3 Feb 2009

Well, how else am I to take "but then again you don't seem to pay much mind to anyone non-white at all"? I do typically know when I am being accused of something even when the actual words are not used, though I will take it on good faith that you had not in fact intended it that way. You should be aware that it was not much of a leap for me to assume you were accusing me of racism with a comment like that.

Francophone typically means someone outside of France and not of French descent who speaks French. Now, as for Mittelholzer, I do admit to being a little behind on my Caribbean fiction writers, having only read McKay, Earl Lovelace and Jamaica Kincaid. It is hard to get to everything in the fifteen years I've been pursuing literary studies and creative writing. There is indeed a lot of good work in French -- but most of it is going on outside of France. Primarily, I think, because they don't have a bunch of French academics hanging over them telling them their French isn't French enough. Thus, their French is freer and more open to creative use and investigation. The French should call home all their troops from their former colonies and send their creative writers there instead.

Troy Camplin

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, February 3, 2009 9:34:02 AM

Subject: Re: Globish

Except that many of the writers I have mentioned live in France -- so when is a Francophone writer a French writer and vice versa? And aren't we being a little sensitive all of a sudden with the "I know you are but what am I" approach to being called out for making sweeping pronouncements that show (not racism -- I didn't use that word and I don't throw it around) but, shall we say, a certain blindness? (You alluded to Milan Kundera in that posting so you might like to know that he has championed Chamoiseau and Depestre's work.) And yes, I know and love "Banana Bottom" and McKay's work in general, have taught it, and am even planning to write a comparative article on it and "The Life and Death of Sylvia" by Edgar Mittelholzer (ever heard of it? any idea who he is? without looking him up?).

From a classical naturalist to a natural classicist --

Chris

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

From: Troy Camplin <[REDACTED]>

Date: Monday, February 2, 2009 9:47 pm

Subject: Re: Globish

To: [REDACTED]

I do lov

I did say French and not Francophone. The two are different.

I do love how people expose their own racism by accusing others they don't even know of racism. Admittedly, the African writers on my self are mostly Anglophone, though: Makuchi (with whom I took postcolonial literature), Ama Ata Aidoo, Buchi Emecheta, and Chinua Achebe -- Mariama Ba being the exception. I'm a huge fan of Kawabata and Oe, who are Japanese -- and I've read enough Japanese Noh plays to have written a play of my own using Noh macrostructure.. Claude McKay's "Banana Bottom" is one of my favorite novels (ever heard of it? any idea who he is? without looking him up?). I've even managed to introduce my Mexican-American wife to several Hispanic writers she'd never heard of.

I do thank you for the list, though. I always welcome new names. As a natural classicist, there's no culture whose work I'm not interested in.

Troy Camplin, Ph.D.

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED].BUFFALO.EDU

Sent: Monday, February 2, 2009 2:03:03 PM
Subject: Re: Globish

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

Edouard Glissant, Patrick Chamoiseau, Lyonel Trouillot, Tierno Monenembo, Boubacar Boris Diop, Abdourahman Waberi, Patrick William Syad, Monchoachi, Maryse Conde, Gisele Pineau, Veronique Tadjo, Assia Djebar (a member of that awful French Academy), Franketienne, Dany Laferriere, Rachid Boudjedra, Abdellatif Laabi, Rene Depestre.

I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

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

From: Troy Camplin <[REDACTED]>
Date: Monday, February 2, 2009 2:44 pm
Subject: Globish
To: [REDACTED]

> Never heard of
> http://en.wikipedia.org/wiki/Académie_française
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> Never heard of a defunct organization electing 6 new members
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> *The Czech Republic) and Slovenia to have anyone worth mentioning*
who
> *writes in French.*
>
> *Troy Camplin*
>
>
>
>
>
> *From: Alexander Dickow <[REDACTED]>*
> *To: [REDACTED]*
> *Sent: Monday, February 2, 2009 12:18:30 AM*
> *Subject: Globish*
>
> *Troy,*
> *French literature IS thriving.*
> *The language legislation you refer to has been dead for years.*
> *Best not to talk about things you don't know about.*
> *Alex*
>
> =====
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> =====
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66. **Troy Camplin**

Re: Globish

Tue 3 Feb 2009

The English language is evolving the use of the postposition, which is present in many other languages.

And, to paraphrase Pinker, if you understood what I said, it was grammatical.

Troy Camplin

From: George Bowering <[REDACTED]>
To: [REDACTED]

Sent: Monday, February 2, 2009 8:57:28 PM

Subject: Re: Globish

On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:

As a natural classicist, there's no culture whose work I'm not interested in.

Troy Camplin, Ph.D.

That's a dangling modifier, Doc.

gb

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67. **George Bowering**

Re: Globish

Wed 4 Feb 2009

Well, I think that something like what you are saying does obtain,
but I believe that you are speaking of places such as India, Jamaica,
Uganda,

the USA, places where English has been one of the official languages.

Universities

in those places teach in English, for example. But I was speaking, of
course, of places

to which English is spreading, as I said. I mean that the English
spoken in businesses

in Japan, clubs in Peru, cafes in Thailand, during drug deals in
Bolivia and Viet Nam, etc.

Yes, the English language is being spoken by a lot more people in a
lot more places. But I do not think that

the barber who speaks English in the Dominican Republic is likely to
use the past imperfect.

I don't think the cab driver in Beirut will argue with you about Keynes.

The way I heard it, as US pop products spread around the world so
does the language

that reaches its level. But boat rental English in the Maldives is
not as complex

as English even in a place like Indianapolis.

gb

On Feb 2, 2009, at 8:08 PM, Gabrielle Welford wrote:

:-) dangerous words! my experience is that they are englishes that bring in the local culture in all kinds of ways--with addition of local words and expressions, variations in grammar, different accents obviously, and what i would call a different heart. in some cases i think there are more things that can be said--or perhaps some british things could not be said, but some non-british things certainly could. and the things said in the non-e.g.-british english could not be said in british english because the hearts of the cultures/languages are different. there's that story about wittgenstein's "aha" moment watching a venetian gondolier make some gesture and realizing that meaning hangs on the lives lived around, in and with it, not on the word to thing tie he'd been looking for in the tractatus. all best, gabe

On Mon, 26 Jan 2009, George Bowering wrote:

The way this story was told 10 years ago was that while English is spreading all over the world, it is a thin English, with a very small vocabulary and fewer tenses, moods and voices than that used in, say, Britain.

gb

On Jan 26, 2009, at 2:05 PM, Gabrielle Welford wrote:

this is great, miekal! i've been looking at this for quite a while, because the "war" over pidgin in hawai'i has been so prominent (while i lived there, i met a businesswoman who said proudly that her company had not hired some young people because, though their english was good in the interviews, they spoke pidgin at lunch) and because i've been working for a grad student (now doctor) in linguistics from korea who's been looking at this same phenomenon. rather than expecting exact american or english english with the "right" accent, what's developing is a focus on

*being
understood across cultures. it's really fascinating and exciting
to me,
who grew up in many different countries, surrounded by different
languages. lucky me... g*

*Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful
Occupation of
Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:*

www.greenwom.blogspot.com

books:

*_Too Many Deaths: Decolonizing Western Academic Research on
Indigenous*

*Cultures_*

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

*_Dora_*

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

*Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date:
2/27/2007*

On Sun, 25 Jan 2009, mIEKAL aND wrote:

New lingua franca upsets French

Friday, 23 January 2009

*[http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/
7844192.stm](http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/7844192.stm)*

*Monsieur Nerriere is a retired French businessman who one day in
the
course of his work made a fascinating observation.*

*In a meeting with colleagues from around the world, including an
Englishman, a Korean and a Brazilian, he noticed that he and the
other
non-native English speakers were communicating in a form of English
that was completely comprehensible to them, but which left the
Englishman nonplussed.*

*He, Jean-Paul Nerriere, could talk to the Korean and the
Brazilian in
this neo-language, and they could understand each other perfectly.*

*But the Englishman was left out because his language was too subtle,
too full of meaning that could not be grasped by the others.*

*In other words, Monsieur Nerriere concluded, a new form of English is
developing around the world, used by people for whom it is their second language.*

*It may not be the most beautiful of tongues, but in this day and age
he says it is indispensable. He calls the language Globish and urges
everyone - above all the French - to learn it tout de suite.*

In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.

Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.

They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.

*Many in France consider Monsieur Nerriere a traitor for promoting the
dreaded Anglais, but he insists he is not.*

He says the French have to recognise that the language war is lost.

"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.

welcome.html

welcome.html

*George Harry Bowering
Has not read Tolstoy.*

welcome.html

welcome.html

Giorgio Bowering, gent.
Just a visitor here.

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68. **Jim Andrews**

Re: what's code got to do with it

Wed 4 Feb 2009

The example of genetic code is a different use of the word code. For one thing, we understand and interpret what it is some of genetics does by describing it as "code." It is neat and keen, but it is nature at its essence, not a bunch of symbols some humans dreamed.

to back up a few steps. to me, poetry is distinguished by the intensity of its engagement with language, intensest who what where when why why not if then and yet. the issues of code and language in dna and how the brain stores and processes information--the mindless organic codes and languages in our bodies inscribed by the processes of evolution to store and process knowledge, experience, reactivity, and the history and structure of our physiology--are strongly contemporary not only in matters of language but concerning who and what we are. so of course these issues are 'naturals' for poetry and poetics.

and i can't help but think that the knowledge that we have cultivated over the last sixty years about information via computer science will be of great consequence in unravelling the structure of memory in the brain--by providing us a sense of how data can be structured.

in all of this, issues of code and language are prominent. the ability to form representations and store, retrieve, and process them implicitly involves the notion of code/language. regardless of whether the representations are stored in explicit symbols or however they are stored, retrieved, and processed. whatever the nature of the representation, if we form representations and store them, retrieve them, and process them, then they are functioning as explicit symbols do, in many ways, even if they are perhaps unlike them in others.

ja
<http://vispo.com>

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69. **Patrick Dillon**

Re: Globish

Wed 4 Feb 2009

For those who actually are interested in French culture, and not just categorically dismissing an entire national literature à la Horace Engdahl, KCRW's bookworm has done a really good series over the last several months called "An American Bookworm in Paris." I imagine Bookworm is usually a little too middlebrow for this list, but I think you will find many of the interviews of great interest. The interviews include:

Camille de Toledo

Pierre Alféri

Emmanuel Carrère

Grégoire Bouillier

Olivier Cadiot

Marc Cholodenko

Dennis Cooper (sort of the reverse Le Clezio, an American who moved to France)

You can download all of these at the Bookworm website:

<http://www.kcrw.com/etc/programs/bw>

The last two episodes are up on the main page, and if you click on "older shows" you should be able to find the first three epsides on the next couple of pages. If you can't find them, let me know and I can post links.

On Mon, Feb 2, 2009 at 8:57 PM, George Bowering <[REDACTED]> wrote:

On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:

As a natural classicist, there's no culture whose work I'm not interested in.

Troy Camplin, Ph.D.

That's a dangling modifier, Doc.

gb

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70. **Christopher Leland Winks**

Re: Globish

Wed 4 Feb 2009

Even the notion of French academics "hanging over" people "telling them their French isn't French enough" is a vulgar caricature. Leopold Senghor was a member of the French Academy, and Assia Djebar presently is, and neither was/is an "academic" properly speaking, nor inclined to police the language (read their work). And no, my friend, your postings, with their strength-through-joy (or was that holiness-through-health?), free-market idolatry, extolling of the soporific Frederick Turner and the Few Normalism, I mean New Formalism (not he of the manifest destiny, though he might as well be), in fact have shown any indication of any interest at all in non-whites. I understand that this is only an example of the provincialism that besets North American letters as a whole, and as such is more a sin of omission than commission. All the writers you mention are worthy -- I hope you take Lovelace's humanism to heart.

And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

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71. **Evan Munday**

Sina Queyras launches Expressway: Feb. 12, Chicago

Wed 4 Feb 2009

Hello poetry fans,

Evan Munday from Coach House Books here, announcing a big poetry launch during the AWP that you may want to check out:

CHICAGO LAUNCH FOR SINA QUEYRAS'S EXPRESSWAY

During the AWP Conference festivities, Links Hall is hosting several literary events, among them, the launch of Sina Queyras's new poetry collection, *Expressway*. *Expressway*, inspired by the modes of the Romantic poets, explores the subject of modern transportation.

Sina Queyras, winner of a Lambda Award (for her previous book, *Lemon Hound*), former co-curator of the Belladonna series and noted poetry blogger (lemonhound.blogspot.com), launches *Expressway* on Thursday, February 12, with the help of some friends. Reading with Queyras will be Vanessa Place (*Dies: A Sentence*), Adam Sol (*Jeremiah*, Ohio) and Kevin Connolly (*Revolver*).

We hope you'll join us. Please see below for event details and more information about Expressway and all the authors. And check out the trailer for Expressway at http://www.youtube.com/watch?v=Ui9Qw_RtWRk

Chicago Launch of Sina Queyras's Expressway
with readings by Sina Queyras, Vanessa Place, Adam Sol and Kevin Connolly
Thursday, February 12
8:30 - 9:30 p.m.
Links Hall, 3435 N. Sheffield Avenue
Chicago, IL
\$5 admission

<http://www.linkshall.org/a-locate.shtml>
<http://www.chbooks.com>

About Expressway:

Echoing the pastoral and elegiac modes of the Romantic poets, whose reverence for nature never prevented them from addressing it with all ideas and sensibilities their times allowed, Sina Queyras's stunning new collection explores the infrastructures and means of modern mobility. Addressing the human project not so much as something imposed on nature but as an increasingly disturbing activity within it, Expressway exposes the paradox of modern movement and connection: we build more and more roads and highways (concrete and fibre optic), but rather than feeling more connected – to the natural, to each other – the more disenfranchised and anxious we seem to become. 'Cleanse the doors of perception,' Blake urged, and with that in mind, Queyras has written a bravely lyrical critique of our ethical and ecological imprint, a legacy easily blamed on corporations and commerce, but one we've allowed, through our tacit acquiescence, to overwhelm us. Every brush stroke, every bolt, and nut, every form and curve in our networks of oil and rubber, every thought and its material outcome – each decision can make or unmake us.

SINA QUEYRAS is the author of *Lemon Hound*, which won the Pat Lowther Award and a Lambda Award, as well as the poetry collections *Slip* and *Teethmarks*. She edited the anthology *Open Field: 30 Contemporary Canadian Poets*. She has taught creative writing at Rutgers and Haverford. A former curator of New York City's *belladonna** reading series, Queyras currently lives in Montreal.

VANESSA PLACE is the author of *Dies: A Sentence* (Les Figues Press), and a chapbook, *Figure from The Gates of Paradise* (Woodland Editions). Other work has appeared in *Northwest Review*, *Contemporary Literary Criticism*, and *Five Fingers Review*.

ADAM SOL is the author of two collections of poetry, *Jonah's Promise*, which won Mid-List Press's First Series Award for Poetry, and *Crowd of Sounds*, which won the Trillium Award for Poetry. He is also the author of numerous essays and reviews, and teaches English at the Laurentian University at Georgian College Program.

KEVIN CONNOLLY is the author of *Revolver* (Anansi, 2008). Connolly's first collection of poems, *Asphalt Cigar* (Coach House, 1995), was nominated for the 1996 Gerald Lampert Award. His second collection, *Happyland* (ECW), was published to wide acclaim in 2002; and his most recent collection, *drift* (Anansi, 2005), won the Trillium Book Award for Poetry. He lives with his partner, Gil Adamson, in Toronto, and works as poetry editor for Coach House Books.

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[REDACTED]
[REDACTED]

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72. **Jason Quackenbush**

Re: e to a friend about a philosophy of computer art

Wed 4 Feb 2009

On Jan 30, 2009, at 5:18 PM, Jim Andrews wrote:

```
>> Well, maybe let's take a step back. I think it's important to
>> distinguish between something being readable as code and actually
>> being code.
>
> What is 'code', then?
snip
> DNA is like machine language whereas 'blue eyes' are like terms
> from a '4th generation language' where each term is supported by
> thousands of machine language instructions. When we code programs
> in Java or whatever, each instruction we write actually is
> supported by many underlying machine language operations.
>
> Code is consistently readable/writable language. Readable/writable
```


- > by different entities if they employ the same rules of interpreting
- > the code.

The distinction I want to make is between a natural phenomena which we can glean information from and something that is created specifically to be meaningful. Or to put it another way, I want to be very careful about the analogy you're making between a code built from a language, like assembly language or machine code, which describe specific explicit operations of a calculating machine, and the "genetic code" which can be extrapolated from the chemical components of DNA. The things seem to me to be similar, but have important differences. For example, DNA is like the fossil record or the geological column. It's the result of natural processes which can be examined, tests can be run on, and empirical facts can be associated with. A geologist can look at a cliff face and with a few tests and some knowledge of geology can learn something about the age of the cliff, the date that fossils formed, the composition of certain layers and how the cliff came to be where it was. DNA is analagous to this. A geneticist can look at a sequence of chemicals, mark the sequence of them, and can learn things about the creature the DNA comes from with some tests and some knowledge of genetics. That to me seems different from feeding a set of instructions into a computer telling it to make certain operations in order to produce a desired result. So while machine code and DNA "code" are analagous in some ways, they aren't analagous in others that in my view at least are much more important. They are analagous in that information can be got from them, but they are not analagous in either the nature or the purposefulness of that information. Since mathematics in my view, which is what machine code is limited to in it's operations along with some functions for storing and recalling pieces of coded data stored in memory, is merely a constructed language with certain limitations placed on it i think this is an important disinction. It's important because I don't think that it's obvious that mathematical operations plus memory equal all the functions necessary for the baseline operations of consciousness. More importantly, even if it is, I'm not sure that it's clear that that's how human minds work. the physical diffrences between the electromagnetic functions of charge that happen at the base of microcomputing and the chemical functions at the root of the human brain aside, there are all kinds of things that happen in human function that at least do not appear to be quantizable in a way that would be necessary in order for mathematical operations to deal with. And if they are not, then I don't know how you get to using such function (sense perception probably being the most important of them) in a mathematical context. To be completely clear at the risk of seeming pedantic, while such a thing might be modeled mathematically, i think it should always be born in mind that model is not the thing it models and this is a reason to be skeptical of claims that the

model can achieve all of the phenomena of the thing modeled. It may produce simulations of that thing, but the difference in kind is strong enough that I think it's a difficult thing to make arguments from analogy of this sort.

>

>> on the other hand, what we have in brain function are all manner
>> of non explicit symbols. in fact, and I may be jumping off a bit
>> of a cliff saying this, one might argue that universals are in
>> fact non- explicit symbols and therefore given that consciousness
>> and thought as we understand them seems to require that sort of
>> abstraction, and given that so much abstraction needs universals
>> to be done, that this is the fundamental place where the idea of
>> machine intelligence being acquired by something made up of two
>> state transistors falls apart.

>

> What is a "universal"?

wikipedia is surprisingly good on the topic: [http://en.wikipedia.org/wiki/Universal_\(metaphysics\)](http://en.wikipedia.org/wiki/Universal_(metaphysics))

because, claims made by object oriented programmers aside, I don't know that there is a way to get a computer to understand and work with a universal. you can't reduce a universal to an explicit list of characteristics, which is where the whole problem of universals comes from in the first place. Of course, saying this, its probably important that I qualify it by saying I ascribe to Wittgensteins theory of universals which rejects both nominalism and realism and holds that universals are like family resemblances. Which is to say I may be question begging her because I think from the get go that you can't get at human thought or even human grammar for that matter through a set of explicit rules. At least not on it's own.

I don't know what you mean by a "universal".

A couple notes here on why I think this is so:

1.) it is possible for humans to understand the semantic content of expressions that are not well-formed, this is particularly true of native speakers in their first language. something that requires explicit code for decision making or interpretation can't do this and requires error handling algorithms to be able to cope with it.

So? Interpreting meaning in language is always a constructive process. Constructive in the sense of a building process. We build meaning. And natural language is usually ambiguous whether the

utterances/strings are well-formed or not. So building meaning is always model-building that we are prepared to revise. And so it would have to be in computer algorithms that try to construct meaning.

Parsing syntax is usually simpler, but as you say we are more than capable of constructing meaningful, improperly formed grammatical statements. And so computer algorithms that try to construct meaning would have to have a couple of layers of syntax parsing. If the statement is not well-formed grammatically, then pass it to the routines that don't require well-formedness but guess and construct meaning anyway. By no means impossible.

I guess my problem is that i don't see how computers do anything semantic at all. Without fully embracing the Chinese Room problem (i think yr familiar with that thought experiment, right? i seem to remember we've talked about it before), while a suitably complex parser might be able to find a way through a non well formed statement, the real problem for machine intelligence is not coping with such input but being able to produce it as an output in a meaningful way. I find things like Erica for example to be very impressive, but it's clear to me at least that there would be something mistaken about saying that Erica means what it says.

>> It doesn't seem to me that what humans do with statements that
>> are not wellformed is similar to error handling. Instead we muddle
>> through working on conjecture and intuition and as a result
>> language can sometimes be extended in a way that it doesn't seem
>> that machines would be capable of. A specific example might be
>> the emergence of trade languages, creoles and pidgins in
>> populations where there are many different mutually
>> unintelligible languages spoken.

>

> You might enjoy a computer science course normally offered in the
> third undergraduate year usually called something like 'the theory
> of computation' or 'languages and the theory of computation' or
> 'automata theory'. Computer science students normally hate it.
> Because it's very mathematically-oriented and, well,
> philosophically meditative. It is very like a math course, but a
> kind of mixture of number theory, formal logic, and graph theory.
> And it's a course where there's usually a lot of fascinating
> discussion about the limits of computation. Because, that's what
> the course is all about, the nature and limits of computation.
> After all, Turing invented the Turing machine to show that there
> are some tasks no machine will ever perform. Not that we can do any
> of these things either.

>

> This course provides a rigorous way to approach questions about
> what machines can or cannot do.

>

> Why wouldn't machines be able to "muddle through working on
> conjecture and intuition"? I don't think there's anything
> theoretically impossible about that at all.

like Uncle ludwig i have some problems with Turing. Have you ever read the lectures on the foundations of mathematics? Turing attended a number of the lectures and he and Wittgenstein butted heads about the foundations of mathematics in very interesting ways. what's particularly interesting to me about turing is that computers are defined by computability, that is a computer is a thing that can do what computers can do. The word itself used to be used as a job description for certain mathematicians who did hard math sort of automatically for institutions that needed lots of heavy calculations done. Charles Peirce for example once did that sort of work for the united states geological survey department. But humans are different from computers in that we extend beyond the nature of program following. We can choose to ignore our programming if we wish. More to the point, I know for a fact that I, as a potential turing machine, am not vulnerable to the halting problem because I know that I can choose to halt because I am arbitrarily capable of choosing to by breaking the algorithm. So while it's true that people do form habits, we are also capable of breaking them. Just ask Bill W.

>> 2.) Humans have an extremely high tolerance for vagueness. In
>> fact, I think vagueness is probably one of the greatest allies of
>> human intelligence.

>

> Yes, well, perhaps poetry is the art of being profoundly vague.

>

>> I can say and do all manners of utterly vague things and still
>> expect to be understood and reacted to perfectly.

>

> It has its limits, doesn't it.

Not really. In fact, it's precisely the absence of limits that makes it so interesting. There's an area where it works and an area where it doesn't, but the boundary between them, if anything can only be defined as asymptotic.

e

> xtricating ourselves from habits of mind and physical habits. But
> we can do so, not because we are not machines but because we are

> very sophisticated machines.
>
> To return, though, to the issue of explicit symbols.
>
> Computers code things in zeros and ones and in higher-level
> symbols. For instance in bytes of information. A byte being 8 bits
> of information. So we can have 256 explicit symbols of the form
> 00000000
> 00000001
> 00000010
> 00000011
> 00000100
> 00000101
> .
> .
> .
> One of these can mean 'a', another 'b', and so on.
>
> Now how does the brain code information for our memories? Well we
> don't know. But I expect there will be some minimally
> representational code or language so that we can keep things
> straight over time.
>
> Neural nets and similar information devices/architectures may
> provide some means for obviating the need for overly
> representational codings of memory, but I expect there will be some
> underlying substratum of representational, explicit code perhaps
> similar in form to how the body reads/writes DNA.
>
This is where we disagree, and I think possibly fundamentally. I
don't think that it's correct to call something that you can glean
information from a code or a language simply because you can read it
like a code or a language. language is a particular kind of activity
that language users engage in. Moreover, it's worth noting that this
works both ways. through empirical work, I think we have a reasonable
expectation that at some point in the future we will be able to
examine someone's brain and "read" memories from it by the state.
That's not true of all language. Take Linear A for example. Here we
have an example of a written language that we KNOW is a written
language. There was a time i the distant past when the Minoans on
crete read and wrote that language. But without further clues from
archaeology, which may or may not exist, we will probably never be

able to learn how to read it despite the fact taht we know it is readable. Which is to say that it's clear that there's a disconnect between readability and language, and the argument I would like to make is that complex language response on it's own is not enough for rudimentary mind behavior. just because there is information stored in an explicit way, as all things that are physical are in some sense explicitly definable above the level of quantum mechanics, it doesn't mean that the way those things are USED are explicit in the human mind in the way that they are used by computers, that is, always as explicit symbols from top to bottom. The difference, if machine intelligence is possible, is in breaking from explicit symbol manipulation and the endless march of syntax to allow for the beginning of semantics to be emitted by the machine. Until you get to that point though, I don't think the analogy between minds and computers holds up and I'm unaware of any computer scientists who have been successful there.

Jason Quackenbush



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73. **George Bowering**

Re: Globish

Wed 4 Feb 2009

On Feb 3, 2009, at 7:44 PM, Troy Camplin wrote:

>

>

> Francophone typically means someone outside of France and not of
> French descent who speaks French.

That is not true in Canada.

We have quite a few French-speakers in Canada,
and the word "francophone" usually refers to a person of French descent.
It generally refers to a person's first language.

LAC Bowering, George

Afraid of heights. Depths, too.

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74. **George Bowering**

Re: Globish

Wed 4 Feb 2009

On Feb 3, 2009, at 7:47 PM, Troy Camplin wrote:

The English language is evolving the use of the postposition, which is present in many other languages.

And, to paraphrase Pinker, if you understood what I said, it was grammatical.

Troy Camplin

I didn't.

GB

>

>

>

>

> From: George Bowering <[REDACTED]>

> To: [REDACTED]

> Sent: Monday, February 2, 2009 8:57:28 PM

> Subject: Re: Globish

>

> On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:

>

>> As a natural classicist, there's no culture whose work I'm not
>> interested in.

>>

>> Troy Camplin, Ph.D.

>>

>>

>

> That's a dangling modifier, Doc.

>

> gb

>

> welcome.html

>

> welcome.html

>

George Harry Bowering

Younger than W.P. Kinsella

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75. **Hugh Behm-Steinberg**

Eleven Eleven #6

Wed 4 Feb 2009

It's with great pleasure and joy that we announce the release of Eleven Eleven #6 -- our first web issue! Check us out at www.elevenelevenjournal.com.

Featuring poetry by Barry Dempster, Cara Benson, Carl Auerbach, Chris Arigo, Chris Pusateri, Christine Hamm, CM Burroughs, Craig Santos-Perez, Dan Gutstein, Francine J. Harris, James Sanders, Joseph Noble, Laynie Brown, LS Klatt, Oliver Abraham Khan, Paige Taggart, Rauan Klassnik, Richard Silberg, Travis Cebula and Valerie Witte;

Fiction by Alain de Botton, Alison Doernberg, Dale Kushner, Ron Burch, Seana Graham and Ted Morrissey;

Plays by Elaine Romero and Gerald Nicosia;

and Art by Cheyanne Ramos, Diego Molina, Emily Huffman, Jason Hanasik and Gamaliel Rodriguez.

I especially want to thank the hard work of the Eleven Eleven staff: Thomas Rees, Junior Clemons, Lisa Gordon, Kevin Whiteley, and most especially Julie Littman, who spearheaded the building of our site.

We'll be reading for our summer print issue through March 1. Send work to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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76. **Troy Camplin**

Re: Globish

Wed 4 Feb 2009

You shouldn't be throwing around terms like "vulgar caricature" considering your own vulgar caricature of Frederick Turner. You might consider broadening your education to include his writing, especially "Natural Classicism," "The

Culture of Hope" and "Natural Religion." His desire for a world community, including a world community of letters, is also mine. Turner's a natural classicist, meaning he writes the way he writes is based on the historical-cultural nature of poetry. For example, he has done research showing that poems around the world, throughout history, throughout cultures, regardless of language, are broken up into lines, and that those lines are 3-5 seconds long -- the same length as our short term memory slot, and our auditory present. This is a common feature of poetry and songs. Excepting the postmodern poems dominant among educated elites.

As for my posting on health and the holy, it was a work that argued that we should have a truly inclusive world view. We should understand each other through both our differences and our commonalities. The postmodern emphasis on differences is deeply rooted in racism, sexism, etc. that have divided human beings for much too long. It is time we rejected such a divisive world view and learned to love each other for our commonalities as well as celebrate our differences. Both simultaneously. Unity in variety and variety in unity.

My own more recent work draws from Japanese Noh plays, ancient Greek tragedies (a truly foreign culture, if you truly understand it), and Kalidasa -- as well as Shakespeare and Tom Stoppard, among others.

I myself am a literary Francophile, and I criticize out of love for the literature. I don't detect the same motives from you.

Troy Camplin

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 11:50:05 AM

Subject: Re: Globish

Even the notion of French academics "hanging over" people "telling them their French isn't French enough" is a vulgar caricature. Leopold Senghor was a member of the French Academy, and Assia Djébar presently is, and neither was/is an "academic" properly speaking, nor inclined to police the language (read their work). And no, my friend, your postings, with their strength-through-joy (or was that holiness-through-health?), free-market idolatry, extolling of the soporific Frederick Turner and the Few Normalism, I mean New Formalism (not he of the manifest destiny, though he might as well be), in fact have shown any indication of any interest at all in non-whites. I understand that this is only an example of the provincialism that besets North American letters as a whole, and as such is more a sin of omission than commission. All the writers you mention are worthy -- I hope you take Lovelace's humanism to heart.

And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

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77. **Chris Pusateri**

IVY WRITERS PRESENT: CHAPELLE, PIERCE AND PUSATERI IN PARIS, THIS MONDAY 2/09/09

Wed 4 Feb 2009

Marie-Louise Chapelle, Michelle Naka Pierce and Chris Pusateri

Read at

« Le Next »

17 rue Tiquetonne 75002 Paris

M° Etienne Marcel / RER Les Halles

on Monday, February
9, 2009 at 7:30pm

Bios:

Poet Marie-Louise Chapelle was born in 1974 and had her first publications appear in Jean Daive's review FIN. Her book *Mettre* (Theatre Typographique, 2006) offers an "experience in limits – the limits of senses, forms, practices, bodies and text". She is also the author of several artist books along with Emmanuelle Pidoux: *Corps finis quelconques et fractions qui s'en déduisent par la méthode de l'approximation* (1999), *La fille avec laquelle j'allais à l'hôtel* (2000), *Plus-value* (2001).

Michelle Naka Pierce is the author of *Beloved Integer* (2007) and *TRI/VIA* (2003), a collaboration with Veronica Corpuz. Her work has been anthologized in *For the Time Being: The Bootstrap Book of Poetic Journals* and *Saints of Hysteria: A Half-Century of Collaborative American Poetry* and her pedagogical interviews have appeared in *Rain Taxi*, *Teachers and Writers*, and *Transformations*. Excerpts from her new manuscript *She, A Blueprint for InterSurface*, with collage art by Sue Hammond West, have been published or are forthcoming in *Trickhouse*, *Mandorla*, *Foursquare*, *Sous Rature*, *Bombay Gin*, and elsewhere. She teaches avant-garde poetry and hybrid writing at Naropa University in the US and is currently on sabbatical and living in the UK.

Chris Pusateri is the author of two books of poetry, *Anon* (BlazeVOX, 2008) and *Berserker Alphabetics* (xPressed, 2003), and six chapbooks. His work has appeared in many

publications, including American Letters & Commentary, Boston Review, Chicago Review, Jacket, Verse, and many others. Excerpts from his new manuscript, Common Time, are forthcoming in Mandorla, Colorado Review, Eleven-Eleven, Fence, Zoland Poetry, and Action, Yes. A librarian by profession, he lives in London.

Windows

Live™: E-mail. Chat. Share. Get more ways to connect.
[http://windowslive.com/howitworks?](http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t2_allup_howitworks_022009)
[ocid=TXT_TAGLM_WL_t2_allup_howitworks_022009](http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t2_allup_howitworks_022009)

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78. **amy king**

Re: Globish

Wed 4 Feb 2009

Troy,

In your take on things, *you* are always the one who is misunderstood, noble, and well intentioned -- as opposed to everyone you respond to. You, who insist on labeling and characterizing everyone at every turn, "postmodern" being your most common accusation/insult. And the regular citing of your "Mexican American" "minority" wife as if she were the elixir against any possible racist sentiment you may have learned and be unaware of in your own ideas on life and literature... You refuse to even consider that possibility, consistently and adamantly, because everyone else is this label or that label you deem demeaning enough for them and elevating enough for yourself. You "criticize out of love"? Funny that. If yours is not one of the most divisive ways to go about discussion, I'll eat my shorts.

Be well,
Amy

Amy's Alias

<http://amyking.org/>

--- On Wed, 2/4/09, Troy Camplin <[REDACTED]> wrote:
From: Troy Camplin <[REDACTED]>
Subject: Re: Globish
To: [REDACTED]
Date: Wednesday, February 4, 2009, 4:40 PM

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I myself am a literary Francophile, and I criticize out of love for the literature. I don't detect the same motives from you.

Troy Camplin

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 11:50:05 AM

Subject: Re: Globish

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letters as a whole, and as such is more a sin of omission than commission. All the writers you mention are worthy -- I hope you take Lovelace's humanism to heart.

And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

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79. **Troy Camplin**

Re: Globish

Wed 4 Feb 2009

I've never found you particularly pleasant in the way you argue.

But I wasn't even talking to you. You just decided to jump in to throw in your own divisive words. Those of us who were having this discussion have done quite fine without this noncontrabution. For example, I now have quite a reading list. No thanks to you or this post.

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Troy Camplin

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 3:52:19 PM

Subject: Re: Globish

Troy,

In your take on things, *you* are always the one who is misunderstood, noble, and well intentioned -- as opposed to everyone you respond to. You, who insist on labeling and characterizing everyone at every turn, "postmodern" being your most common accusation/insult. And the regular citing of your "Mexican American" "minority" wife as if she were the elixir against any possible racist

sentiment you may have learned and be unaware of in your own ideas on life and literature... You refuse to even consider that possibility, consistently and adamantly, because everyone else is this label or that label you deem demeaning enough for them and elevating enough for yourself. You "criticize out of love"? Funny that. If yours is not one of the most divisive ways to go about discussion, I'll eat my shorts.

Be well,
Amy

Amy's Alias

<http://amyking.org/>

--- On Wed, 2/4/09, Troy Camplin <[REDACTED]> wrote:

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Subject: Re: Globish

To: [REDACTED]

Date: Wednesday, February 4, 2009, 4:40 PM

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80. **amy king**

Re: Globish

Wed 4 Feb 2009

Troy,

Participating in "discussions" with you inevitably ends badly, devolving into you labeling the participants and name calling (where does *that* compulsion to label come from??) without you ever considering the possibility that you might-not-be-right-all-of-the-time -- gasp! Never a concession from you ...where's the "discussion" in that? "Troy's spin" is certainly to be avoided. Esp since your angry argumentative energy is endless.

And Troy, calling me a "racist" and a "homophobe" now: **case in point.**

Amy

Amy's Alias

<http://amyking.org/>

--- On Wed, 2/4/09, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Globish

To: [REDACTED]

Date: Wednesday, February 4, 2009, 5:11 PM

I've never found you particularly pleasant in the way you argue.

But I wasn't even talking to you. You just decided to jump in to throw in your own divisive words. Those of us who were having this discussion have done quite fine without this noncontrabution. For example, I now have quite a reading list. No thanks to you or this post.

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From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 3:52:19 PM

Subject: Re: Globish

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And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

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81. **Kevin Killian**

Re: Eleven Eleven #6

Wed 4 Feb 2009

Congratulations Hugh,

What a wonderful job of work, and I know how hard you have slaved to make it so good!!

It's with great pleasure and joy that we announce the release of Eleven Eleven #6 -- our first web issue! Check us out at www.elevenelevenjournal.com.

Featuring poetry by Barry Dempster, Cara Benson, Carl Auerbach, Chris Arigo, Chris Pusateri, Christine Hamm, CM Burroughs, Craig Santos-Perez, Dan Gutstein, Francine J. Harris, James Sanders, Joseph Noble, Laynie Brown, LS Klatt, Oliver Abraham Khan, Paige Taggart, Rauan Klassnik, Richard Silberg, Travis Cebula and Valerie Witte;

Fiction by Alain de Botton, Alison Doernberg, Dale Kushner, Ron Burch, Seana Graham and Ted Morrissey;

Plays by Elaine Romero and Gerald Nicosia;

and Art by Cheyanne Ramos, Diego Molina, Emily Huffman, Jason Hanasik and Gamaliel Rodriguez.

I especially want to thank the hard work of the Eleven Eleven staff: Thomas Rees, Junior Clemons, Lisa Gordon, Kevin Whiteley, and most especially Julie Littman, who spearheaded the building of our site.

We'll be reading for our summer print issue through March 1. Send work to:

*Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107*

Best,

*Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven*

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82. **Gary Sullivan**

GOLDSMITH + TORRES @ SEGUE | BPC | SAT FEB 7 | 4PM

Wed 4 Feb 2009

SEGUE READING SERIES @ BOWERY POETRY CLUB

presents

KENNETH GOLDSMITH and EDWIN TORRES

Saturday February 7

4:00 p.m. - 6:00 p.m.

308 BOWERY, just north of Houston

\$6 admission goes to support the readers

Kenneth Goldsmith is the author of ten books of poetry and founding editor of UbuWeb (ubu.com). He is the host of a weekly radio show on New York City's

WFMU and teaches writing at The University of Pennsylvania. A book of critical essays, *Uncreative Writing*, is forthcoming from Columbia University Press.

Edwin Torres is a NYC born lingualisualist currently on hiatus from the apple, living upstate. A NYFA recipient and 2006/7 Lower Manhattan Cultural Council Writer-in-Residence, he's been widely published and taught his Brainlingo workshop at numerous venues & universities. His books include, *The PoPedology Of An Ambient Language* (Atelos Books), *The All-Union Day Of The Shock Worker* (Roof Books), *Onomalingua: noise songs and poems* (Rattapallax e-book), and *Please* (Faux Press CD-Rom).

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [REDACTED].

Curators: February-March by Nada Gordon & Gary Sullivan.

Windows

Live™: E-mail. Chat. Share. Get more ways to connect.
[http://windowsslive.com/online/hotmail?](http://windowsslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009)
[ocid=TXT_TAGLM_WL_HM_AE_Faster_022009](http://windowsslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009)

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83. **George Bowering**

Re: Globish

Wed 4 Feb 2009

Why not try to be courteous?
Courtesy doesn't hurt.

gb

On Feb 4, 2009, at 2:11 PM, Troy Camplin wrote:

I've never found you particularly pleasant in the way you argue.

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From: Troy Camplin <[REDACTED]>
Subject: Re: Globish
To: [REDACTED]*

Date: Wednesday, February 4, 2009, 4:40 PM

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guidelines

guidelines

welcome.html

welcome.html

George Z. Bowering
Master of Arghs.

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84. **Amanda Earl**

AngelHousePress Essay by Peter Ciccariello

Wed 4 Feb 2009

Peter Ciccariello provides us with the second in the AngelHousePress Essay Series with On "Prufrock 1919 scattered across landscape Var. II, 2006" previously published in Anthology of visiotextual pieces 2008, edited by Bob Grumman. Peter's visual poetry will appear in the November, 2009 issue of Experiment-O." Please visit www.angelhousepress.com and click on essays.

Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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85. **Jonathan Skinner**

LANGUAGE ARTS LIVE at Bates College: JENNIFER MOXLEY and JAMES KOLLER (2/9)

Thu 5 Feb 2009

The BATES LANGUAGE ARTS LIVE series continues with:

James Koller
and
Jennifer Moxley

who will read from and discuss their work

at 7:30pm (SHARP!)
on Monday, February 9, 2009

in the Skelton Lounge of
Chase Hall
at Bates College
Lewiston, Maine

This event is free and open to the public and has been made possible by generous sponsorship from the Environmental Studies Program, the Humanities Division, the Department of English, and the John Tagliabue Poetry Fund.

For more information, please contact Jonathan Skinner () or Eden Osucha ()

Jennifer Moxley was born in San Diego, California. With an M.F.A. from Brown University, she edited *The Impercipient* from 1992-1995 as well as the *Impercipient Lecture Series*, a monthly poetics pamphlet. Moxley is the author of *Clampdown* (Flood, 2009), *The Middle Room* (Subpress, 2008), *The Line* (Post-Apollo, 2007), *Often Capital* (Flood, 2005), *The Sense Record and Other Poems* (Edge, 2002), and *Imagination Verses* (Tender Buttons, 1996). She has translated two books by the French poet and scholar Jacqueline Risset: a book of essays titled *Sleep's Powers* (Ugly Duckling Presse, 2008), and a book of poems, *The Translation Begins* (Burning Deck, 1996). Her poem ³*Behind the Orbits*² was chosen by Robert Creeley for inclusion in *The Best American Poetry* 2002. She has been the poetry editor for *The Baffler* magazine since 1997 and a contributing editor of *The Poker* magazine since 2003. Of *The Sense Record*, Arielle Greenberg has written, ³At once edgy and archaic, Moxley uses traditional meter and Romantic imagery to inform poems that ask urgent questions about class and community in the contemporary world.² Moxley teaches poetry and poetics at the University of Maine, Orono. Reviews, essays and poetry can be accessed at her home page:

<<http://epc.buffalo.edu/authors/moxley/moxley-pub.html>>

James Koller is the editor of *Coyote's Journal*, and the founder of Coyote Books (one of the early publishers of major ³*New American*² poets such as Paul Blackburn, Ed Dorn, Robert Creeley, Charles Olson, and Gary Snyder. (See Andrew Schelling's essay on ³*Post Coyote Poetry*²: <<http://www.longhousepoetry.com/andrewschelling.html>>.) Originally from Illinois, Koller began editing *Coyote's Journal* in San Francisco and later moved with it to New Mexico, and then to Maine. Koller has authored twenty-seven collections of poetry (including *Snows Gone By: New & Collected Poems* 1964-2002) and four novels (including *Like It Was*, a memoir of 1960s life in northern California) and was a National Endowment for the Arts fellowship recipient in both 1968 and 1973. His press has published more than 43 titles, and *Coyote's Journal* has also included work from Europe and Asia. According to Peter Coyote: ³Koller straddled the world of the beats, and then the world of my family the Diggers. A tireless traveler, he has clocked years and countless miles on the road, keeping his eyes open and his nervous system sandpapered. His poems are spare, magical, dangerous, crackling with totem power. His stories are true. A man to be reckoned with.² Koller lives on Georgetown Island along the Maine coast. *Coyote's Journal* can be found online at: <<http://www.coyotesjournal.com/>>

--

Jonathan Skinner

Assistant Professor of Humanities

Environmental Studies ~ Bates College

*

THE FULL "LANGUAGE ARTS LIVE" CALENDAR

Language Arts Live Winter 2009 Reading Series

Bates College (Lewiston, Maine)

All readings are held in the Skelton Lounge at Chase Hall

Thursday, 29 January

7:00 pm

CA Conrad, Magdalena Zurawski

Zurawski's 2008 novel *The Bruise* is the winner of the Ronald Sukenick Prize for Innovative Fiction and her short fiction and poetry has appeared in *EOAGH*, *American Poet*, *Talisman*, *The Poetry Project Newsletter* and other magazines. Philadelphia-based poet CA Conrad is the author *Deviant Propulsion* (2006), *(Soma)tic Midge* (2008) and *The Book of Frank* (2009).

Monday, 9 February

7:30 pm

James Koller, Jennifer Moxley

Moxley's poetry collections include *Clampdown* (2009), *The Line* (2007), *Often Capital* (2005) and *The Sense Record* (2002). She teaches poetry and poetics at the University of Maine, Orono. Poet, novelist, editor and publisher Koller has authored twenty-seven collections of poetry (including *Snows Gone By: New & Collected Poems 1964-2002*) and four novels, and has received two National Endowment for the Arts fellowships. He founded *Coyote's Journal* and *Coyote Books* in 1964, and lives on Georgetown Island along the Maine coast.

Thursday, 26 February

7:30 pm

Simon Pettet

English-born poet Simon Pettet has published *Hearth* (2008), *More Winnowed Fragments* (2007) and *Selected Poems* (1995). He is the author of two collaborations with photographer-filmmaker Rudy Burckhardt, *Conversations About Everything* and *Talking Pictures*, and the editor of the *Selected Art Writings* of the Pulitzer-prize-winning ³New York School² poet James Schuyler.

Thursday, 5 March

7:30 pm

Jeffrey Thomson

Thomson's poetry collections include *Birdwatching in Wartime* (2009), *Renovation* (2005) and *Country of Lost Sons* (2004). He is the recipient of a 2005 Literature Fellowship in Poetry from the National Endowment for the Arts and a 2008 Fellowship in the Literary Arts from the Maine Arts Commission. Thomson is Associate Professor of Creative Writing at the University of Maine at Farmington.

Monday, 9 March

4:15 pm

Ravi Shankar

Shankar is the poet-in-residence at Central Connecticut State University and the founding editor of the online journal of the arts, *Drunken Boat*. His books include *Wanton Textiles* (with Reb Livingston, 2006) and *Instrumentality* (2004). With poets Tina Chang and Nathalie Handal, Shankar co-edited the Norton anthology of contemporary Arab and Asian poetry, *Language for A New Century*.

Monday, 16 March

7:30 pm

Samantha Hunt

Samantha Hunt spent four years researching Nikola Tesla for her novel *The Invention of Everything Else* (2008). She is the author of the acclaimed first novel *The Seas*, and her short fiction has appeared in *The New Yorker*, in *McSweeney's* and on *This American Life*. Hunt recently received the first-ever "5 under 35" award from the National Book Foundation.

Thursday, 19 March

7:30 pm

Sarah Manguso

Manguso has authored a memoir, *The Two Kinds of Decay* (2008), a short story collection, *Hard to Admit and Harder to Escape* (2007), and two poetry collections, *Siste Viator* (2006) and *The Captain Lands in Paradise* (2002). Her writing and criticism have appeared in *The Paris Review*, *The London Review of Books*, *McSweeney's*, *The New Republic*, *The Boston Review*, and elsewhere. Her awards include a Pushcart Prize and the Rome Prize in Literature for 2007-2008. Manguso lives in Brooklyn where she teaches writing at the Pratt Institute.

All Events Free and Open to the Public. Sponsored by the Bates English Department, the Bates Environmental Studies Program, the Bates Asian Studies

Program, the Bates Humanities Fund, Bates Outfront, and the John Tagliabue Poetry Fund.

For more information, contact Jonathan Skinner (██████) or Eden Osucha (██████) at Bates College

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86. **Jennifer Karmin**

Feb 12-14: AWP events at Links Hall

Thu 5 Feb 2009

FEBRUARY 12, 13, 14

readings & presentations

curated by Amina Cain, Laura Goldstein, Lisa Janssen & Jennifer Karmin

at LINKS HALL

3435 N. Sheffield Avenue

Chicago, IL

6:30-11:30PM

\$5 each night

ongoing events / drop in anytime / last entry 10:30pm

PUBLIC TRANSPORT

CTA Red & Brown lines

7 minute walk from Belmont station

(left out of station, right at light, walk 2.5 blocks, enter at Newport)

<http://www.linkshall.org/a-locate.shtml>

FEBRUARY 12: Make It New - Infrawriting/Infrastructure

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6:30-7:30pm

Eleven Eleven's Art School Confidential with Hugh Behm-Steinberg, Mairead Byrne, Allison DeLauer, Monica Drake, Joseph Lease.

7:30-8:30pm

TinFish Press & friends with Tom Orange, Craig Santos Perez, Ric Royer, Tyrone Williams, Meg Withers.

8:30-9:30pm

Coach House Books with Sina Queyras, Vanessa Place, Adam Sol, Kevin Connolly.

9:30-10:30pm

Flim Forum Press with Brandon Shimoda, Barrett Gordon, Laura Sims, Deborah

Poe, Harold Abramowitz, Amanda Ackerman, Mathew Timmons, Matthew Klane.

10:30-11:30pm

Tag Team Reading with Teresa Carmody, Mairead Case, Annie Finch, Daniel Godston, Steve Halle, Lisa Janssen, Mario, Michael Marcinkowski, Timothy Rey, Chuck Stebelton. Audience participation! Open to all!

FEBRUARY 13: Friday Night in Chicago

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6:30-7:30pm

Bottom Dog Press with "Come Together: Imagine Peace" editor Philip Metres, anthology contributors (Hayan Charara, Alice Cone, Barbara Crooker, Angie Estes, Hedy Habra, David Hassler, Jennifer Karmin, Dave Lucas, Katharyn Machan, Robert Miltner, Lauren Rusk), and local anti-war organizations.

8-11:30pm

Red Rover Series "Experiment #26: A Small Press Showcase" with Action Books, Effing Press, Flood Editions, Futurepoem books, Les Figs Press, Slack Buddha Press, Switchback Books, Ugly Duckling Presse. Readings by: Jessica Bozek, Amina Cain, Marcella Durand, Bill Fuller, Gloria Frym, Kim Hyesoon, Alta Ifland, Nancy Kuhl, Dan Machlin, Don Mee, Mel Nichols, Hoa Nguyen, Kathleen Rooney, Susan Schultz, John Tipton, Ronaldo V. Wilson.

FEBRUARY 14: Performance Ventures - Sound, Video, Hypertext, & Poets Theater

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6:30-9:30pm

Multidisciplinary work by Chicago writers and artists Gwyneth Anderson, Justin Cabrillos, Laura Goldstein, Amira Hanafi, Kristin Hayter, Judd Morrissey, Edward Salem, Jen Sporcich with Aurora Tabar, Ni'Ja Whitson. This event is sponsored by the Writing Program at The School of the Art Institute of Chicago.

9:30-10:30pm

Instant Reading with Adam Hart, Jennifer Karmin, Kevin Kilroy, Aaron Lowinger, Erika Mikkalo, Ira S. Murfin, Timothy Yu. Audience participation! Open to all!

10:30-11:30pm

Tag Team Reading with William Allegrezza, Kristy Bowen, Chris Cook, Nina Corwin, Kurt Heintz, Daniela Olszewska, Sheryl Ridenour, Evan Willner. Audience participation! Open to all!

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87. **Hugh Behm-Steinberg**

Re: Eleven Eleven #6

Thu 5 Feb 2009

Oh, and we have one more poet in the issue: Carolyn Smart. Read up!

Hugh Behm-Steinberg

From: Hugh Behm-Steinberg <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 1:39:09 PM

Subject: Eleven Eleven #6

It's with great pleasure and joy that we announce the release of Eleven Eleven #6 -- our first web issue! Check us out at www.elevenelevenjournal.com.

Featuring poetry by Barry Dempster, Cara Benson, Carl Auerbach, Chris Arigo, Chris Pusateri, Christine Hamm, CM Burroughs, Craig Santos-Perez, Dan Gutstein, Francine J. Harris, James Sanders, Joseph Noble, Laynie Brown, LS Klatt, Oliver Abraham Khan, Paige Taggart, Rauan Klassnik, Richard Silberg, Travis Cebula and Valerie Witte;

Fiction by Alain de Botton, Alison Doernberg, Dale Kushner, Ron Burch, Seana Graham and Ted Morrissey;

Plays by Elaine Romero and Gerald Nicosia;

and Art by Cheyanne Ramos, Diego Molina, Emily Huffman, Jason Hanasik and Gamaliel Rodriguez.

I especially want to thank the hard work of the Eleven Eleven staff: Thomas Rees, Junior Clemons, Lisa Gordon, Kevin Whiteley, and most especially Julie Littman, who spearheaded the building of our site.

We'll be reading for our summer print issue through March 1. Send work to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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88. **Poetry Project**

Events at The Poetry Project February

Thu 5 Feb 2009

We have quite a few events coming up, including a special reading at The Noguchi Museum on Sunday. Also, there's still time to sign up for our Spring workshops!

Workshop information is here: <http://www.poetryproject.com/workshops.php>

Friday, February 6, 9:30 PM

Fall Workshop Reading

Come and hear what the writers who took workshops with Martine Bellen, Tisa Bryant, and CAConrad are up to! Workshop leaders will be present to introduce their students.

Sunday, February 8, 3 PM

Poetry in the Presence of Sculpture

The Noguchi Museum

The Poetry Project and The Noguchi Museum have teamed up to present ³Poetry in the Presence of Sculpture² in the main gallery of the Noguchi on Sunday, February 8th at 3PM. Poets Paul Foster Johnson, Christopher Stackhouse, and Cathy Park Hong will read original work written both directly in response to Noguchi and thematically in keeping with ideas of community and identity. Free with museum admission (ten dollars for adults, five for students and seniors).

The Noguchi Museum | Temporary Entrance: Vernon Boulevard btwn. 9th Street

and 33rd Road | Long Island City | NY | 11106

For directions please visit: <http://www.noguchi.org/directions.html>.²

ABOUT THE POETS: Cathy Park Hong's first book, *Translating Mo'um*, was published in 2002 by Hanging Loose Press. Her second collection, *Dance Dance Revolution*, was chosen for the Barnard Women Poets Prize and was published in 2007 by W.W. Norton. She is the recipient of a Fulbright Fellowship and a National Endowment for the Arts Fellowship. Christopher Stackhouse is the author of poetry collected in the chapbook *Slip* (Corollary Press, 2005), and co-author of *Seismosis* (1913 Press, 2006), a dialogic collaboration featuring Stackhouse's drawings and text by writer/professor John Keene. He holds an MFA in Writing/Interdisciplinary Studies from Bard College; is a Cave Canem Writers Fellow; and is a 2005 Fellow in Poetry, New York Foundation for the Arts. Paul Foster Johnson's first collection of poetry, *Refrains/Unworkings*, was recently published by Apostrophe Books. His work has appeared in *GAM*, *PomPom*, *Fence*, *The Portable Boog Reader 2*, *Antennae*, *Bird Dog*, and

Octopus. With E. Tracy Grinnell, Johnson is the author of the chapbook *Quadrigea*, published by g-o-n-g press in 2006. Johnson is also at editor at Litmus Press.

Monday, February 9, 8 PM

Richard Owens & Yedda Morrison

Born and raised in the San Francisco Bay Area, Montreal-based writer and visual artist Yedda Morrison joins us to celebrate the publication of *Girl Scout Nation* (Displaced Press, 2008). Her other books include; *My Pocket Park* (Dusie Press, 2007), and *Crop* (Kelsey Street Press, 2003). Morrison has exhibited her visual work in the United States and Canada, and is represented by Republic Gallery in Vancouver, BC. She is currently working on a mixed-media project entitled *How Flora Became an Ornament*. Richard Owens: Born Perth Amboy General Hospital, New Jersey in 1973. Dislocated at Sussex County Vocational Technical School and William Paterson College. US Army 1997-2001 (medic). Assigned three and a half years to post in Waegwan, south Korea, with intervening trips to Hong Kong, Thailand, Laos, Cambodia and brief jump to visit Cid Corman in Kyoto. Unemployment and odd industrial jobs. Further dislocated at Carmela Soprano's alma mater Montclair State University. Farmworker advocate in black dirt region of Orange County, New York. Presently relocating through the University at Buffalo. Poetry, essays and reviews variously published online and in little magazines. Editor: *Punch Press* and *Damn the Caesars*.

Wednesday, February 11, 8 PM

The Art of Collaboration: Francesco Clemente & Vincent Katz with Raymond Foye

In his varied and prolific career, painter Francesco Clemente has had strong ties to poets, collaborating with Gregory Corso, Robert Creeley, Allen Ginsberg, Rene Ricard and John Wieners. A new publication, *Alcuni Telefonini*, with watercolors by Clemente and poems by Vincent Katz (Granary Books, 2008) provides the occasion to look at Clemente's work with poets. A reading from the book by Katz will be followed by a discussion of collaboration, moderated by Raymond Foye. Francesco Clemente's works are found in many museum collections in Europe and the United States. He was the subject of a retrospective at the Guggenheim Museum in 1999-2000. Vincent Katz is a poet, critic, and translator. He has translated Sextus Propertius and organized an exhibition on Black Mountain College. He is the publisher of *Vanitas* magazine and *Libellum* books. Raymond Foye is an independent curator, writer and publisher. His editorial works include *The Unknown Poe* (City Lights, 1980), *The Ancient Rain: Bob Kaufman Selected Poems 1956-1978* (New Directions, 1981) and two volumes of the works of John Wieners for Black Sparrow Press

(1986 & 1988). He has written on the work of Francesco Clemente for retrospective catalogues published by the Philadelphia Museum of Art (1990) and the Guggenheim Museum (1999).

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 \$95 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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89. **Peter Ciccariello**

this is not poetry II

Thu 5 Feb 2009

this is not poetry II <<http://ciccariello.viewbook.com/not#/1/>>

- Peter Ciccariello

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

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90. **Andy Gricevich**

Text-music and political theater in the West Village

Fri 6 Feb 2009

Those among you who are New Yorkers and are interested in innovative text performance and/or formally odd political theater might be interested in seeing the performances my trio, the Nonsense Company, are doing in town over the next two weeks. We've been taking these pieces around for a couple of years now, and I think they're in really good shape.

"Great Hymn of Thanksgiving" (by Rick Burkhardt) is a meticulously scored piece for three speaking percussionists around a dinner table setup, centering on elaborate group speech techniques (switching speakers in mid-syllable, imitating channel-switching TVs at various distances, performing dinner table chitchat in the mode of hymns and news reports from Iraq in the mode of children's storytelling, rapid and long unisons) and precise percussion playing (on dishes, tuned glasses, the table itself, and supplementary autoharp, toy piano and steel drum). The piece interrogates language as our main environment, pulling it apart to show the functions that often operate in spite of its meanings. It's also, I think, very interesting music that focuses attention on tiny details and fragile noises (at least audience response has made it seem that way).

"Conversation Storm" (also by Burkhardt, and just published in the anthology "Plays and Playwrights 2009") is about arguing about torture: how do you engage in an argument on a topic whose status as subject to debate is already a betrayal? Is refusing to talk about it as much a brutalization of one's own position as it would be to enter into the argument on its distorted terms? It's also about role-playing and narration. Time is distorted, mixed up, truncated or stretched; the actors switch scenes in mid-word; characters lose track of their performers and float to reattach themselves to unsuspecting victims.

The performances take place at the IRT (Interborough Repertory Theater), 154 Christopher St., 3B, February 5-15. 8 p.m. W-Sat, 3 p.m. Sun. (no performances on Monday and Tuesday). Tickets are \$15. For more info, visit <http://www.nonsensecompany.com>.

Hope some of you can make it!

all the best to you,

Andy Gricevich

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91. **Maria Damon**

Re: GOLDSMITH + TORRES @ SEGUE | BPC | SAT FEB 7 | 4PM

Fri 6 Feb 2009

now this is gonna be one heckety-heck of a reading! wish i cd be there.

Gary Sullivan wrote:

> SEGUE READING SERIES @ BOWERY POETRY CLUB

>

> presents

>

> KENNETH GOLDSMITH and EDWIN TORRES

- >
- > Saturday February 7
- > 4:00 p.m. - 6:00 p.m.
- > 308 BOWERY, just north of Houston
- > \$6 admission goes to support the readers
- >
- > Kenneth Goldsmith is the author of ten books of poetry and founding editor of UbuWeb (ubu.com). He is the host of a weekly radio show on New York City's WFMU and teaches writing at The University of Pennsylvania. A book of critical essays, *Uncreative Writing*, is forthcoming from Columbia University Press.
- >
- > Edwin Torres is a NYC born lingualisualist currently on hiatus from the apple, living upstate. A NYFA recipient and 2006/7 Lower Manhattan Cultural Council Writer-in-Residence, he's been widely published and taught his Brainlingo workshop at numerous venues & universities. His books include, *The PoPedology Of An Ambient Language* (Atelos Books), *The All-Union Day Of The Shock Worker* (Roof Books), *Onomalingua: noise songs and poems* (Rattapallax e-book), and *Please* (Faux Press CD-Rom).
- >
- > The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [REDACTED].
- >
- > Curators: February-March by Nada Gordon & Gary Sullivan.
- >
- >
- >
- >

- > Windows Live™: E-mail. Chat. Share. Get more ways to connect.
- > [http://windowslive.com/online/hotmail?](http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009)
- >

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92. **David Kirschenbaum**

Thurs: Boog Reader 3 Launch/Urban Folk Relaunch

Fri 6 Feb 2009

Please forward

Boog City presents

Portable Boog Reader 3 Launch

&

Urban Folk Relaunch

this Thurs., Feb. 12, 7:30 p.m.

\$5 suggested donation with a two-drink minimum

Sidewalk Café

94 Ave. A (at E. 6th St.)

East Village

WITH READINGS FROM PBR3 CONTRIBUTORS

Shafer Hall * Adeena Karasick

Jeff Laughlin * Amy Lawless

Geoffrey Olsen * Jeremy James Thompson

AND MUSICAL PERFORMANCES BY URBAN FOLK ACTS

Justin Remer * Joe Crow Ryan * Brian Speaker

Hosted and curated by Urban Folk editor Jonathan Berger and Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.

For further information:

212-842-BOOG (2664), 

PBR3 (BC53) features the work of 72 New York City poets. The online pdf is available at:

<http://welcometoboogcity.com/boogpdfs/bc53.pbr3.pdf>

Bios:

****Boog City****

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

Boog City is a New York City-based small press now in its 18th 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.

****Urban Folk****

<http://www.myspace.com/urbanfolkzine>

Urban Folk, the premier fanzine about the AntiFolk scene, has published sporadically since early 2005. Founded by Dave Cuomo, the print magazine has focused on covering acoustic music in urban climes, occasionally hosting evenings of music, and sometimes printing programs for acoustic festivals. It's a pretty good paper. This February, under the helm of its editor, longtime Boog City Music Editor Jonathan Berger, it becomes a pullout in each issue of Boog City.

****Shafer Hall****

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

Shafer Hall wishes you a mighty fine 2009.

****Adeena Karasick****

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

Adeena Karasick is the winner of the MPS Mobile Award. Her sixth book, *Amuse Bouche: Tasty Treats for the Mouth*, is coming out this April from Talonbooks.

****Jeff Laughlin****

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

Jeff Laughlin has covered his tractor in coriander and refused to farm. He invites you to embody absurdism, but will not encourage such behavior.

****Amy Lawless****

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

Amy Lawless is originally from Boston and lives in Brooklyn. Black Maze Books published her first book, *Noctis Licentia*, last year.

****Geoffrey Olsen****

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

Geoffrey Olsen lives in Greenpoint. His first chapbook is *End Notebook* (Petrichord Press). He has work forthcoming in *EOAGH*, *Try Magazine*, and *Asterisk*.

****Justin Remer****

<http://www.myspace.com/weemaykmovies>

<http://elasticnonoband.com/>

Justin Remer is a filmmaker (He directed *Making Lovers & Dollars*) and musician (As leader of the Elastic No-No Band, he made *My 3 Addictions*).

****Joe Crow Ryan****

<http://www.myspace.com/joecrowryan>

Joe Crow Ryan can be seen most hours of most days playing a variety of instruments at a variety of open mics or busking on the Metropolitan G- Train Platform. The two-dollar cover includes a free train ride.

****Brian Speaker****

<http://brianspeaker.com/>

Brian Speaker is in the midst of his self-imposed Song-a-Day writing/recording/posting schedule. Some of them are real good. He plays weekly at the Sidewalk in the improvisation band Crabs on Banjo, records frequently at Speakersonic Studios, and is hard at work on his space rock opera The Mars Chronicles.

****Jeremy James Thompson****

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

Jeremy James Thompson lives in Astoria, Queens. He blogs about movietelling, typography, and poetics.

--

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)

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93. **Troy Camplin**

Re: Globish

Fri 6 Feb 2009

I agree. But courtesy works both ways.

Troy

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 8:06:26 PM

Subject: Re: Globish

Why not try to be courteous?

Courtesy doesn't hurt.

gb

On Feb 4, 2009, at 2:11 PM, Troy Camplin wrote:

I've never found you particularly pleasant in the way you argue.

But I wasn't even talking to you. You just decided to jump in to throw in your own divisive words. Those of us who were having this discussion have done quite fine without this noncontrabution. For example, I now have quite a reading list. No thanks to you or this post.

I have noticed that despite the fact that you cannot give a single specific instance of my saying anything racist, you keep accusing me of it. All such accusations are shortcuts to thinking and are designed to sidetrack arguments away from the issues. QUite frankly, your accusations remind me of those homophobes who think everyone else is gay and who openly, vociferously condemn homosexuals and perceived homosexuals every chance they get. Methinks you doth protest too much. Those who go around accusing everyone under the sun of racism are themselves the biggest racists, feel guilty about it, and, not wanting to feel guilty, project their feelings onto others, accusing those others of what they themselves are. SO please keep your racism and accusations of racism to yourself.

Troy Camplin

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 3:52:19 PM

Subject: Re: Globish

Troy,

*In your take on things, *you* are always the one who is misunderstood, noble, and well intentioned -- as opposed to everyone you respond to. You, who insist on labeling and characterizing everyone at every turn, "postmodern" being your most common accusation/insult. And the regular citing of your "Mexican American" "minority" wife as if she were the elixir against any possible racist sentiment you may have learned and be unaware of in your own ideas on life and literature... You refuse to even consider that possibility, consistently and adamantly, because everyone else is this label or that label you deem demeaning enough for them and elevating enough for yourself. You "criticize out of love"? Funny that. If yours is not one of the most divisive ways to go about discussion, I'll eat my shorts.*

Be well,

Amy

Amy's Alias

<http://amyking.org/>

--- On Wed, 2/4/09, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Globish

To: [REDACTED]

Date: Wednesday, February 4, 2009, 4:40 PM

You shouldn't be throwing around terms like "vulgar caricature" considering your own vulgar caricature of Frederick Turner. You might consider broadening your education to include his writing, especially "Natural Classicism," "The Culture of Hope" and "Natural Religion." His desire for a world community, including a world community of letters, is also mine. Turner's a natural classicist, meaning he writes the way he writes is based on the historical-cultural nature of poetry. For example, he has done research showing that poems around the world, throughout history, throughout cultures, regardless of language, are broken up into lines, and that those lines are 3-5 seconds long -- the same length as our short term memory slot, and our auditory present. This is a common feature of poetry and songs. Excepting the postmodern poems dominant among educated elites.

As for my posting on health and the holy, it was a work that argued that we should have a truly inclusive world view. We should understand each other through both our differences and our commonalities. The postmodern emphasis on differences is deeply rooted in racism, sexism, etc. that have divided human beings for much too long. It is time we rejected such a divisive world view and learned to love each other for our commonalities as well as celebrate our differences. Both simultaneously. Unity in variety and variety in unity.

My own more recent work draws from Japanese Noh plays, ancient Greek tragedies (a truly foreign culture, if you truly understand it), and Kalidasa -- as well as Shakespeare and Tom Stoppard, among others.

I myself am a literary Francophile, and I criticize out of love for the literature. I don't detect the same motives from you.

Troy Camplin

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 11:50:05 AM

Subject: Re: Globish

Even the notion of French academics "hanging over" people "telling them their French isn't French enough" is a vulgar caricature. Leopold Senghor was a member of the French Academy, and Assia Djébar presently is, and neither was/is an "academic" properly speaking, nor inclined to police the language (read their work). And no, my friend, your postings, with their strength-through-joy (or was that holiness-through-health?), free-market idolatry, extolling of the soporific Frederick Turner and the Few Normalism, I mean New Formalism (not he of the manifest destiny, though he might as well be), in fact have shown any indication of any interest at all in non-whites. I understand that this is only an example of the provincialism that besets North American letters as a whole, and as such is more a sin of omission than commission. All the writers you mention are worthy -- I hope you take Lovelace's humanism to heart.

And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

George Z. Bowering
Master of Arghs.

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94. **Alan Sondheim**

Performance at Beam Me Up, Wednesday, February 11

Fri 6 Feb 2009

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

--0-1838410342-1233923993=:15535

PROJECT LAUNCH / a work in progress 2009/10

b e a m - m e - up ONLINE ART MAGAZIN
with art, field studies and essays about space.

<http://www.beam-me.net>

We invite you to THE NOWHERE DANCE

A performance at Alan Sondheim's Second Life exhibition "The Accidental Artist"

Alan Sondheim: "We'll teleport people into an installation which has been constructed over a period of eight months. It represents nothing of architecture, fantasy, or surrealism; it's a space unlike anything in the real world. It's difficult to move through, a field of alien processes which has a life of its own. Sandy Baldwin and I will dance through and around it - on the ground, in the air, and on the ocean floor. Part of the dance will be based on learning to move around; part will be based on adding to the clutter."

To access the performance site read more on:

<http://www.beam-me.net/news>

Date of the performance: Wednesday, Feb 11

USA West Coast Time: 8 AM / US East Coast Time: 11 AM

Europe MEZ/CET: 5 PM / GB: 4 PM

Asia: Mumbai, Bangalore: 9.30 PM / Shanghai, Beijing: 12 PM / Tokio: 1 AM

on the project b e a m - m e - up:

Our understanding of space is changing for generations. In the digital age we use terms like Cyberspace, Globalization and World Wide Web, even though we have hardly understood the old electro-spaces like power supply systems, telephone and broadcasting. By means of audio-visual transportation we conquer new spaces, which present themselves as both picture space and space of action, place of signs and of real presences.

With the online project beam me up we invite artists and authors from different countries to concern themselves with space concepts in the form of art contributions and essays.

Artists (realised and promised contributions)

Angela Bulloch, London / Abhishek Hazra, Bangalore / Samuel Herzog, Zürich / Hu Jie Ming, Shanghai / Esther Hunziker, Basel / jodi.org, Dordrecht / Knowbotic Research, Zürich / Agnes Meyer-Brandis, Köln / Alan Sondheim, New York / Monica Studer & Christoph van den Berg, Basel / Carlo Zanni, Milano / Li Zhen Hua, Beijing / More artist's contributions will be uploaded during the coming months.

Curators / Authors

Sarah Cook, Newcastle / Estee Oarsed, Bangalore / Stefan Riekeles, Les Jardins des Pilotes, Berlin / Annette Schindler, Basel / Zhang Lansheng, Shanghai / NN. USA / Reinhard Storz, xcult.org (project director) / The guest curators are designated to each invite two to three artists and authors.)

Other scientific authors: Martin Brauen, NY / Christina Vagt, Berlin

--0-1838410342-1233923993=:15535--

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95. **Steve Halle**

Kathleen Rooney and Elisa Gabbert @ Seven Corners

Fri 6 Feb 2009

Read three new collaborative poems by *Kathleen Rooney* and *Elisa Gabbert* at *Seven Corners* <<http://sevendcornerspoetry.blogspot.com/>> (<http://sevendcornerspoetry.blogspot.com/>).

Also, please scroll down for two recent collaborations by *Simone Muench* and *William Allegrezza*.

Best,
Steve Halle
editor

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96. **Chad Sweeney**

Dear Friends: WritersCorps AWP Panel and Book Launch in Chicago, Sat. 12:00

Fri 6 Feb 2009

Dear Friends,

I'd like to invite you to our panel/book launch at AWP in Chicago. I am moderating a reading and book release at AWP Saturday, Feb 14, at 12:00 noon at the Hilton Chicago, in the Boulevard Room, 2nd Floor. City Lights has just printed a new book, which I compiled and edited over the past four years, "Days I Moved Through Ordinary Sounds," w/ foreword by Martin Espada. The book celebrates 15 years of WritersCorps, a Peace Corps for writers who lead poetry workshops in detention facilities, homeless shelters, inner-city schools and centers for newly arrived immigrants. The anthology features the poetry, fiction, plays and memoirs of 50 writers in WritersCorps. Panel performers are renowned writers and former WritersCorps teachers Jeffrey McDaniel, Hoa Nguyen, Thomas Centolella, Maiana Minahal and Elissa Perry (all bios below). And me, moderator and editor Chad Sweeney.

Book and WritersCorps at these links . . . bios below.

<http://www.citylights.com/book/?GCOI=87286100369180>

<http://www.sfartscommission.org/WC/>

What: AWP Panel: A Book Release for "Days I Moved Through Ordinary Sounds," Celebrating 15 Years of WritersCorps

When: Saturday, February 14, 2009, 12:00 to 1:15 pm

Where: Hilton Chicago, Boulevard Room, 2nd Floor
720 South Michigan Avenue, Chicago, IL 60605

As President Obama calls for the creation of an Artists Corps, the experiences and stories of the writer-teachers in this anthology are more relevant now than ever. "Days I Moved Through Ordinary Sounds" documents 15 years of an amazingly successful experiment: asking accomplished writers to teach creative writing workshops in juvenile detention facilities, homeless shelters, inner-city schools and centers for newly arrived immigrants. Follow these teaching artists on their journey into the halls and streets of America's diverse neighborhoods, as they enrich the lives and creativity of their students' and find their own voices changed in the process. With a foreword by Martin Espada, and edited by Chad Sweeney, a former WritersCorps teacher, "Days" is a collection of memoir, poetry and prose from many of the talented people who formed the ranks of WritersCorps. Join us for a reading from "Days" and a discussion on writers in service in America's cities. Readers for the event include Jeffrey McDaniel, Thomas Centolella, Maiana Minahal, Hoa Nguyen and Elissa Perry.

I hope to see you there,
Chad

Jeffrey McDaniel is the author of four poetry books: *The Endarkenment* (U. of Pittsburgh Press), and from Manic D Press, *The Splinter Factory*, *The Forgiveness Parade*, and *Alibi School*. His work has appeared widely, including in *The Best American Poetry* 1994 and *Ploughshares*. He teaches creative writing at Sarah Lawrence College.

Maiana Minahal is the author of *Legend of Sondaya* (Civil Defense Press, 2009) and several chapbooks, and was a lecturer and director of Poetry for the People at U.C. Berkeley. She was born in Manila, raised in Los Angeles, and now lives in the San Francisco Bay Area.

Thomas Centolella is the author of three books of poetry, all from Copper Canyon Press: *Terra Firma*, *Lights & Mysteries*, and *Views from Along the Middle Way*. His awards include the American Book Award, the National Poetry Series (selected by Denise Levertov), the California Book Award and the Bay Area Book Reviewers Award.

Hoa Nguyen was born in Saigon in the Year of the Fire Horse and raised in Washington D.C. She is the author of several collections of poetry, including *Kiss a Bomb Tattoo* and *Red Juice*, both from Effing Press, and *Hecate Lochia* (Hot Whiskey Press). She co-edits *Skanky Possum* and has been anthologized in

New American Poets (Talisman), Not for Mothers Only (Fence Books) and Black Dog, Black Night: Contemporary Vietnamese Poetry (Milkweed).

Elissa G. Perry is a writer, performer and activist of African and Choctaw descent. She has published several stories, interviews and other writing in places such as Black Silk, I Do I Donâ€™t, Beyond Definition, Clamour, Girlfriend Number One and Sinister Wisdom.

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97. **mIEKAL aND**

Where are today's farmer poets?

Fri 6 Feb 2009

(Apparently the author of this article is looking for some answers...)

Where are today's farmer poets?

Farming has changed beyond all recognition since the days of 'poets of the land' Robert Burns and John Clare

<http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-robert-burns>

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98. **Kyle Schlesinger**

Yedda Morrison & Richard Owens | Poetry Project | 02.09.09

Fri 6 Feb 2009

Yedda Morrison & Richard Owens

Poetry Project

Monday, February 9, 2009 @ 8 PM

Born and raised in the San Francisco Bay Area, Montreal-based writer and visual artist Yedda Morrison joins us to celebrate the publication of *Girl Scout Nation* (Displaced Press, 2008). Her other books include *My Pocket Park* (Dusie Press, 2007) and *Crop* (Kelsey Street Press, 2003). Morrison has exhibited her visual work in the United States and Canada, and is represented by Republic Gallery in Vancouver, BC. She is currently working on a mixed-media project entitled *How Flora Became an Ornament*.

Richard Owens: Born Perth Amboy General Hospital, New Jersey in 1973. Dislocated at Sussex County Vocational Technical School and William Paterson College. US Army 1997–2001 (medic). Assigned three and a half years to post

in Waegwan, south Korea, with intervening trips to Hong Kong, Thailand, Laos, Cambodia and brief jump to visit Cid Corman in Kyoto. Unemployment and odd industrial jobs. Further dislocated at Carmela Soprano's alma mater Montclair State University. Farmworker advocate in black dirt region of Orange County, New York. Presently relocating through the University at Buffalo. Poetry, essays and reviews variously published online and in little magazines. Editor: Punch Press and Damn the Caesars.

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 \$95 or higher will get in FREE to all regular readings).

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

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99. **steve russell**

Re: Where are today's farmer poets?

Fri 6 Feb 2009

Ted Hughes was close to nature's natural brutality. He knew coal mining as well as D H Lawrence. Maybe not a farmer poet in the manner of Wendell Berry, but a hands dirty sort of poet, sophisticated without being dry and academic.

--- On Fri, 2/6/09, mIEKAL aND <> wrote:

From: mIEKAL aND <>

Subject: Where are today's farmer poets?

To:

Date: Friday, February 6, 2009, 12:14 PM

(Apparently the author of this article is looking for some answers...)

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movements? Does the new poetry reflect our changing understanding of farming and the land around us? I'd welcome any recommendations.

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100. **Angeline, Mary**
Re: this is not poetry II
Fri 6 Feb 2009

Amazing work. Fluid. Lyric. Enchantingly Bewitching. Bravo & Thank you

From: Poetics List (UPenn, UB) on behalf of Peter Ciccariello
Sent: Thu 2/5/2009 9:36 PM
To: [REDACTED]
Subject: this is not poetry II

this is not poetry II <<http://ciccariello.viewbook.com/not#/1/>>

- Peter Cicariello
<http://invisiblenotes.blogspot.com/>

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101. **George Bowering**
Re: Globish
Sat 7 Feb 2009

But it starts from one direction.

gb

On Feb 6, 2009, at 4:32 AM, Troy Camplin wrote:

I agree. But courtesy works both ways.

Troy

*From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 4, 2009 8:06:26 PM
Subject: Re: Globish*

*Why not try to be courteous?
Courtesy doesn't hurt.*

gb

On Feb 4, 2009, at 2:11 PM, Troy Camplin wrote:

I've never found you particularly pleasant in the way you argue.

But I wasn't even talking to you. You just decided to jump in to throw in your own divisive words. Those of us who were having this discussion have done quite fine without this noncontrabution. For example, I now have quite a reading list. No thanks to you or this post.

I have noticed that despite the fact that you cannot give a single specific instance of my saying anything racist, you keep accusing me of it. All such accusations are are shortcuts to thinking and are designed to sidetrack arguments away from the issues. QUite frankly, your accusations remind me of those homophobes who think everyone else is gay and who openly, vociferously condemn homosexuals and perceived homosexuals every chance they get. Methinks you doth protest too much. Those who go around accusing everyone under the sun of racism are themselves the biggest racists, feel guilty about it, and, not wanting to feel guilty, project their feelings onto others, accusing those others of what they themselves are. SO please keep your racism and accusations of racism to yourself.

Troy Camplin

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 4, 2009 3:52:19 PM

Subject: Re: Globish

Troy,

*In your take on things, *you* are always the one who is misunderstood, noble, and well intentioned -- as opposed to everyone you respond to. You, who insist on labeling and characterizing everyone at every turn, "postmodern" being your most common accusation/insult. And the regular citing of your "Mexican American" "minority" wife as if she were the elixir against any possible racist sentiment you may have learned and be unaware of in your own ideas on life and literature... You refuse to even consider that possibility, consistently and adamantly, because everyone else is this label or that label you deem demeaning enough for them and elevating enough for yourself. You*

"criticize out of love"? Funny that. If yours is not one of the most divisive ways to go about discussion, I'll eat my shorts.

*Be well,
Amy*

Amy's Alias

<http://amyking.org/>

*--- On Wed, 2/4/09, Troy Camplin <[REDACTED]> wrote:
From: Troy Camplin <[REDACTED]>
Subject: Re: Globish
To: [REDACTED]
Date: Wednesday, February 4, 2009, 4:40 PM*

You shouldn't be throwing around terms like "vulgar caricature" considering your own vulgar caricature of Frederick Turner. You might consider broadening your education to include his writing, especially "Natural Classicism," "The Culture of Hope" and "Natural Religion." His desire for a world community, including a world community of letters, is also mine. Turner's a natural classicist, meaning he writes the way he writes is based on the historical-cultural nature of poetry. For example, he has done research showing that poems around the world, throughout history, throughout cultures, regardless of language, are broken up into lines, and that those lines are 3-5 seconds long -- the same length as our short term memory slot, and our auditory present. This is a common feature of poetry and songs. Excepting the postmodern poems dominant among educated elites.

As for my posting on health and the holy, it was a work that argued that we should have a truly inclusive world view. We should understand each other through both our differences and our commonalities. The postmodern emphasis on differences is deeply rooted in racism, sexism, etc. that have

*divided human
beings for much too long. It is time we rejected such a divisive
world view and
learned to love each other for our commonalities as well as
celebrate our
differences. Both simultaneously. Unity in variety and variety in
unity.*

*My own more recent work draws from Japanese Noh plays, ancient
Greek tragedies
(a truly foreign culture, if you truly understand it), and
Kalidasa -- as well
as Shakespeare and Tom Stoppard, among others.*

*I myself am a literary Francophile, and I criticize out of love
for the
literature. I don't detect the same motives from you.*

Troy Camplin

*From: Christopher Leland Winks <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 4, 2009 11:50:05 AM
Subject: Re: Globish*

*Even the notion of French academics "hanging over" people
"telling them their French isn't French enough" is a vulgar
caricature. Leopold Senghor was a member of the French Academy,
and Assia
Djebar presently is, and neither was/is an "academic" properly
speaking, nor inclined to police the language (read their work).
And no, my
friend, your postings, with their strength-through-joy (or was that
holiness-through-health?), free-market idolatry, extolling of the
soporific
Frederick Turner and the Few Normalism, I mean New Formalism (not
he of the
manifest destiny, though he might as well be), in fact have shown
any indication
of any interest at all in non-whites. I understand that this is
only an example
of the provincialism that besets North American letters as a
whole, and as such
is more a sin of omission than commission. All the writers you
mention are*

worthy -- I hope you take Lovelace's humanism to heart.

And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

guidelines

guidelines

welcome.html

welcome.html

George Z. Bowering
Master of Arghs.

welcome.html

welcome.html

G. Harry Bowering, OC
Never appreciated Jo Stafford.

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102. **David Giannini**

Re: Where are today's farmer poets?

Sat 7 Feb 2009

Many of them are within the Origin anthology from Bob Arnold at his website for Longhouse Books, www.longhousepoetry.com, and in fact one can point to a neglected subculture of many poets who work or have worked the land and live with it, often laboring, etc. Not least of these poets is Arnold himself, carpenter and stone mason who is also Cid Corman's and Lorine Niedecker's literary executor, etc. Anti-academic, for sure, in fact the antidote in a time when quiet and so-called Quietude are merely mocked and disrespected by people who often live too high up in their noggins and praise the cerebral cortex as poetry--talk about "Nature Deficit Disorder"! And by the way, ever buy a book from

Arnold's astonishing catalog of poetry, etc.? His prices are among the best anywhere. So is his service.

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

From: "steve russell" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 06, 2009 10:11 PM

Subject: Re: Where are today's farmer poets?

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To: [REDACTED]

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103. **Troy Camplin** ***Emerson Institute***

Sat 7 Feb 2009

The Emerson Institute for Freedom and Culture is featuring new essays, poems, a play, and a review at www.emersoninstitute.org

We are always welcoming new work in/on:

fiction

poetry

visual art

interdisciplinary scholarship

culture and society

plays & scripts
songs & music
philosophy & religion
economics
science
book reviews

Remember that we are primarily focused on the arts and humanities, but promotion of liberty is the underlying goal. Good work of any kind will be accepted. Art and literary works should also fall under the rubric of natural classicism as described by Frederick Turner. In short, we prefer stories, rhythmic poetry, and artwork in general that speak to our deep universal humanity.

Troy Camplin, Ph.D.
President, The Emerson Institute for Freedom and Culture

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104. **Matt Henriksen**

Cannibal: Issue Four

Sat 7 Feb 2009

Cannibal: Issue Four

Featuring
poetry from St
Now available

Cannibal: Issue Four

Featuring poetry from Stephanie Balzer, Zach Barocas, Laura Carter, Dot Devota, Christopher DeWeese, Claire Donato, Buck Downs, Christopher Eaton, Bonnie Emerick, Jeff Encke, Clayton Eshleman, Lucas Farrell, Drew Gardner, Garth Graeper, Meg Hurtado, Ethan Hon, Kevin Holden, Bethany Ides, Shannon Jonas, Pierre Joris, Friederich Kerksieck, Michael Koshkin, Mark Lamoureux, Hank Lazer, François Luong, Amanda Nadelberg, Linnea Ogden, Akilah Oliver, Cate Peebles, Lanny Quarles, Elizabeth Robinson, Morgan Lucas Schuldt, Brandon Shimoda, Stephen Sturgeon, Janaka Stucky, Amish Trivedi, & Alyssa Wolf 140 pages, hand-sewn in signatures, screen printed cover \$15

<http://flesheatingpoems.blogspot.com>

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105. **Chris Pusateri**

AWP Panel Discussion on Hybridity (Fleisher, Prevallet, Taylor, Mattawa, and Oliver)

Sat 7 Feb 2009

(forwarded on behalf of Kass Fleisher)

This AWP panel may be of interest to folks working in hybridity, especially in cross-currents of poetry and nonfiction; it's at 3:00 on Thursday, #R182, Joliet 3rd floor (Hilton).

Elegiac Memoirs of Protest. (Kass Fleisher, Kristin Prevallet, Catherine Taylor, Khaled Mattawa, Akilah Oliver) Memoir is often about loss, but some memoirs take as their primary topic the loss of vital others, countries, or circumstance. Some narrators hope to incite in the reader an impulse to change the societal situations that caused the loss. These artifacts mourn as well as remonstrate, making the reader not just an ally of the victim, but an accomplice to the crime. Some works protest the loss as well as the lack of language adequate to articulate it. Here, form meets function to oppose social ill.

Kass Fleisher is also signing copies of Talking out of School: Memoir of an Educated Woman, Fri. at 1:00 at the Dalkey Archive table.

Windows

Live™: E-mail. Chat. Share. Get more ways to connect.

<http://windowslive.com/explore?>

[ocid=TXT_TAGLM_WL_t2_allup_explore_022009](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_allup_explore_022009)

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106. **Obododimma Oha**

Re: Where are today's farmer poets?

Sat 7 Feb 2009

One of them is online: me!

-- Obododimma.

One of them is online: me!

-- Obododimma.

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 6, 2009 9:14:20 AM

Subject: Where are today's farmer poets?

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107. **Alan Sondheim**

need publisher, help, please reply backchannel

Sat 7 Feb 2009

Hi - I'm writing a generic letter, apologies; I want to find a publisher for my theoretical work, and everything continues to fall through. At one point Minnesota was going to work with us - us being Sandy Baldwin, who created a framework for my texts - and Sandy wasn't able to continue on the project (he's fully supportive; it was a question of time) - Minnesota withdrew. If you have any idea or better yet, the possibility of publication, please let me know. I have a text out with Fort-Da but there's been no money for an ISBN number, so that's unadvertised; WVU might do something in the future with my texts on writing, if a series gets going, but that's speculative. The texts I've been writing have been on two main themes, and have been collected as such - one on the phenomenology of the analog and digital and their intertwining; and one on the phenomenology of the real/virtual and their intertwining. The latter uses Second Life as a model; the former is more purely theoretical. Neither need illustration.

I feel ridiculous sending out a public letter like this, but I'm at wit's end - my writing might not be worth collecting for that matter, and I have no academic affiliation, so it's difficult to get anyone interested. Any help would be greatly appreciated. Please write me backchannel or ignore this, and thanks for reading. (I know I write overmuch, but the mss have always been edited. Salt brought out a book of literary writing in 2004, and that was the last of it.)

Alan

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

| To access the Odyssey exhibition The Accidental Artist:

| <http://slurl.com/secondlife/Odyssey/48/12/22>

| Webpage (directory) at <http://www.alansondheim.org>

| [REDACTED], [REDACTED], tel US [REDACTED]

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108. **Andrew Lundwall**

scantly clad update

Sun 8 Feb 2009

new titles:

- GROVER FUEL by Stan Apps
- ONE SIZE FITS ALL by Daniel Borzutzky
- DOG THE MAN A STAR by Tyler Flynn Dorholt
- POEMS FROM A NEWS TICKER by Ryan Downey
- BLOODY FLORAL SANDALS by Molly Gaudry
- RURAL RADIO by Andrew Hughes & Whit Griffin
- I SOMETHING SCOTT INGUITO YOU by Jared Stanley
- THE INK SESSIONS by Amish Trivedi

visit:

<http://scantlycladpress.blogspot.com>

Read this & other SCP e-chaps at <http://scantlycladpress.blogspot.com>

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109. **David Giannini**

Re: Where are today's farmer poets?

Sun 8 Feb 2009

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

From: "David Giannini" <[REDACTED]>

To: <[REDACTED]>; <[REDACTED]>

Sent: Saturday, February 07, 2009 7:31 AM

Subject: Re: Where are today's farmer poets?

Many of them are within the Origin anthology from Bob Arnold at his website for Longhouse Books, www.longhousepoetry.com, and in fact one can point to a neglected subculture of many poets who work or have worked the land and live with it, often laboring, etc. Not least of these poets is Arnold himself, carpenter and stone mason who is also Cid Corman's and Lorine Niedecker's literary executor, etc. Anti-academic, for sure, in fact the antidote in a time when quiet and so-called Quietude are merely mocked and disrespected by people who often live too high up in their noggins and praise the cerebral cortex as poetry--talk about "Nature Deficit Disorder"! And by the way, ever buy a book from Arnold's

astonishing catalog of poetry, etc.? His prices are among the best anywhere. So is his service.

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

From: "steve russell" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 06, 2009 10:11 PM

Subject: Re: Where are today's farmer poets?

Ted Hughes was close to nature's natural brutality. He knew coal mining as well as D H Lawrence. Maybe not a farmer poet in the manner of Wendell Berry, but a hands dirty sort of poet, sophisticated without being dry and academic.

--- On Fri, 2/6/09, mIEKAL aND <[REDACTED]> wrote:

From: mIEKAL aND <[REDACTED]>

Subject: Where are today's farmer poets?

To: [REDACTED]

Date: Friday, February 6, 2009, 12:14 PM

(Apparently the author of this article is looking for some answers...)

Where are today's farmer poets?

Farming has changed beyond all recognition since the days of 'poets of the land' Robert Burns and John Clare

<http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-robert-burns>

The recent Burns night celebrations reminded me that Scotland's most famous son was actually a farmer who wrote his best work at night in his but'n'ben after a day's hard toil in the soil.

*Burns wasn't the first agriculturist to put pen to paper, but he did set a standard in poetry for self-taught writers describing the landscape from an embedded perspective. There's a great distinction between these poets, who, because their survival depends on it, have a far more intimate relationship with the land, and those who describe it while looking at it from their firesides on the other side of the window. Chief among the latter are the (largely classically educated) Romantics, who, though drawing inspiration from the landscape, romanticised it in a way a farmer never would. (Wordsworth at least had the gumption to recognise this gulf between romance and reality in *The Leech-Gatherer*).*

Of the former, perhaps the best-known example after Burns is John Clare, a farm-labourer by profession who, though patronised at various

points in his life, had no choice but to keep returning to work the land. Clare's work, though celebrated for displaying an understanding of the metaphysical on a par with his more acclaimed academic contemporaries, captured the small details of farming life with a lack of sentimentality that would have been impossible had he spent his formative years at, say, Eton, rather than in the Northamptonshire fields. (Ironically, Clare found it hard to commune with many of his farming neighbours, who viewed him with suspicion, writing "they hardly dare talk in my company for fear I should mention them in my writings and I find more pleasure in wandering the fields than in musing among my silent neighbours who are insensible to everything but toiling and talking of it".)

*Another fine example of a body of nature poetry that could only have been written by a man of the land is that of Patrick Kavanagh, who spent 20 years living the farming life – a life which informed his 1936 debut *The Ploughman and Other Poems* and indeed his more famous later works, *The Great Hunger* and his novel *Tarry Flynn* (and which later, incidentally, led Brendan Behan to dismiss him as a backwoods yokel).*

Such writers were a far cry from the world of academia and the literary high society – closed-off worlds to most cow-milking, kale-growing, dung-shovelling poets of yesteryear (though more recently Seamus Heaney, whose father was a farmer and cattle-dealer, has made the leap).

All of which begs the question: who are the true British poets of the land today? Well, I don't actually know, but was hoping you might be able to tell me. With farming changed beyond all recognition since the crofting days of Robert Burns, is the best emerging agricultural-inspired poetry more likely to come from small-holdings and organic farms and the emerging conservation and ecology movements? Does the new poetry reflect our changing understanding of farming and the land around us? I'd welcome any recommendations.

guidelines

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110. **Rob McLennan**

above/ground press ALBERTA SERIES, now on-line

Sun 8 Feb 2009

Edited and produced by rob mclennan
in Edmonton, at the University of Alberta
designed by mdesnoyers

<http://www.ottawater.com/albertaseries/albertaseries.html>

One > rob mclennan
Two > George Bowering
Three > Christine Stewart
Four > Natalie Simpson
Five > Catherine Owen
Six > Jenna Butler
Seven > Douglas Barbour
Eight > derek beaulieu

These poetry chapbooks were originally produced in numbered runs of two hundred copies, once a month, from September 2007 to April 2008, to correspond with my time in Edmonton as writer-in-residence at the University of Alberta. All but two, myself and George Bowering, are Alberta authors, and George's came around the time he did a reading in Edmonton at the Olive Reading Series.

In the fifteen years I've been running above/ground press, producing chapbooks, magazines and 'poem' leaflets, I was amazed at what I could potentially accomplish, given that, thanks to the University and my new income, with actual resources. How could I not be producing material out of my English and Film Studies office?

rob mclennan
Ottawa, October 2008

-- writer/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 ...novel - white
www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

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111. **David-Baptiste Chirot**

RIP Lux Interior--videos, tributes, news links--"Goo Goo Muck"!!--

Sun 8 Feb 2009

Lux Interior of the band the Cramps has gone off to the great Pyschosurfabilly Garage Band Garage in the Sky leaving a legacy of great unearthed masterpieces covered by the Cramps and the tens of thousands of fans and performers record collectors and "real wild childs" everywhere celebrating his inspriational presence every day--"gone but not fogoteen"--as the old saying goes--not to mention the Immortal Words--Goo Goo Muck! News results for LUX INTERIORLux Interior: The wildest rock frontman this side of Iggy Pop and ... - 7 hours ago By Greg Kot | Tribune critic Lux Interior is dead. It can't be. He had defied serious injury so many times before in performances that at times he seemed ...Chicago Tribune - 418 related articles »Lux Interior - Wikipedia, the free encyclopediaFeb 8, 2009 ... Erick Purkhiser (October 21, 1946 - February 4, 2009) better known as Lux Interior, was an American singer and a founding member of the ... en.wikipedia.org/wiki/Lux_Interior - 31k - 8 hours ago - Cached - Similar pagesThe Cramps - Wikipedia, the free encyclopediaThe Cramps performing in Belgium in 2006; original members Lux Interior and ... On February 4, 2009 at 4:40 AM PST, Lux Interior died at the Glendale ... en.wikipedia.org/wiki/The_Cramps - 62k - Cached - Similar pagesCramps Singer Lux Interior Dead At 62 - News Story | Music ...Feb 4, 2009 ... Lux Interior, lead singer of influential garage-punk act the Cramps, died Wednesday due to an existing heart condition. He was 62.

www.mtv.com/news/articles/1604336/20090204/story.jhtml - 32k - Cached - Similar pagesLux Interior InterviewInterview with Lux Interior of the legendary Cramps. www.gravyzine.com/LuxInteriorInterview.html - 34k - Cached - Similar pagesCramps Frontman Lux Interior DiesFeb 4, 2009 ... Billboard News - Billboard Online brings you the latest breaking music news and headlines from the music industry. Keep up to date with your ... www.billboard.com/bbcom/news/cramps-frontman-lux-interior-dies-1003938315.story - Similar pages

Windows

Live™: E-mail. Chat. Share. Get more ways to connect.

<http://windowslive.com/online/hotmail?>

[ocid=TXT_TAGLM_WL_HM_AE_Faster_022009](#)

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112. **Geoffrey Gatz**

200 faits divers by the feneon collective [Unified Body]

Sun 8 Feb 2009

The feneon collective [Unified Body] has now reached 200 entries. And with many images...

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

Thank you for reading. More to come.

--the feneon collective [Unified Body]

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113. **David Chiot**

"Them Changes" (Buddy Miles)-- Creator of iconic Obama 'Hope' poster arrested for graffiti: report

Sun 8 Feb 2009

Actually, the image used is 'owned' by AP--so the artist is suddenly being arrested on ancient warrants--Of course, before there was the Obama "Hope"--there was "The Man from Hope"--

Big Bill Clinton--

wonder if Mr Big Mouth will step in and become a "mediator"--!

but then who knew that maybe Hope itself is belonging to one of the Wall street Crooks now installed in charge of the Treasury and next to the President himself--

perhaps with these greedheads around, it has suddenly become necessary to "collect" on the debts Mr Graffiti owes?--

i am sure some of Bubba's Big boys along with him and Rahm baby can go make sure "the matter is settled"--

AP and the US Govt vs. mr Artist!

let the "Change" begin!!

Creator of iconic Obama 'Hope' poster arrested for graffiti: report

-
-

Sun Feb 8, 1:33 am ET

<http://news.yahoo.com/nphotos/Barack-Obama-White-House-Los-Angeles/photo//090208/photos_ts_afp/1c4605ff6f81e12152bb044d790b5ced//s:/afp/20090208/ts_alt_afp/usobamaartcrime>AFP/File

- A

campaign poster of Barack Obama in Los Angeles. The artist who created the iconic pop-art portrait which ...

- Play Video

<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=AgXOoDevMHek4I77E8A9xITZa7gF;_ylu=X3oDMTFjb3B0NG0zBHBvcwMxNgRzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LXRodW1i?ch=4226713&cl=4328893&lang=en>

*Barack Obama Video: *AP Top

Stories<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=AtGmAt9uW4gFnbxkQqUK4djZa7gF;_ylu=X3oDMTFiNmh1N21xBHBvcwMxNwRzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LWxpbms-?ch=4226713&cl=4328893&lang=en>

AP<http://news.yahoo.com/i/2521;_ylt=AhpSmY61Nbxqx6KDjvdTZXHZa7gF;_ylu=X3oDMTFjaDZpcjRsBHBvcwMxOARzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LXByb3Zp>

- Play Video

<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=Asbekgbdm2M7AvWVDg3rFyrZa7gF;_ylu=X3oDMTFjaWRwMHNwBHBvcwMxOQRzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LXRodW1i?ch=4226716&cl=11932277&lang=en>

*Barack Obama Video: *Obama Hits

Turbulence<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=AuVlniB5psAFqt_67rHXk9TZa7gF;_ylu=X3oDMTFiMDI5NjYyBHBvcwMyMARzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LWxpbms-?ch=4226716&cl=11932277&lang=en>

FOX

News<http://news.yahoo.com/i/3057;_ylt=Ait2Yf07Tf4rPjByd3v5Fv_Za7gF;_ylu=X3oDMTFja3IyZGFrBHBvcwMyMQRzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LXByb3Zp>

- Play Video

<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=Aoa39pET0OadjDaVv3wApvXjZa7gF;_ylu=X3oDMTFjcjNodjh0BHBvcwMyMgRzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LXRodW1i?ch=4226716&cl=11932268&lang=en>

*Barack Obama Video: *Crossing

Over<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=Ar72vTw8fGeTJVfovNIikz3Za7gF;_ylu=X3oDMTFiZzk4Z2d1BHBvcwMyMwRzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LWxpbms-?ch=4226716&cl=11932268&lang=en>

FOX

News<http://news.yahoo.com/i/3057;_ylt=AnXV1SneZKpasbzKEjjHs2zZa7gF;_ylu=X3oDMTFjMzQ4MjUwBHBvcwMyNARzZWMDDeW5fcl8zc2xvdf92aWRLbwRzbGsDdmlkLWV2LXByb3Zp>

WASHINGTON (AFP) – The artist who created the iconic pop-art portrait which became the unofficial logo for Barack Obama's insurgent White Housebid, has been arrested in Boston for defacing property with graffiti, US media reported.

Artist Shepard Fairey was arrested in Boston late Friday on warrants for defacing property with graffiti, the Boston Herald and other media outlets reported.

He is the creator of a popular red, white and blue poster, emblazoned with the legend "hope" "progress" or "change," showing the then-presidential candidate gazing off into the distance.

Fairey, 38, was taken into custody on his way to Boston's Institute of Contemporary Art where he was being honored with a solo exhibition of his work, called "Supply and Demand."

The street artist and political activist first became well known for his "Obey Giant" campaign of stickers, stencils, and posters of the early 1990s.

The Herald reported that two warrants were issued for Fairey last month after police said he tagged property in two locations with graffiti.

He is to be arraigned Monday on the misdemeanor charges, authorities told the newspaper.

"*Fairey's arresting image*" of Obama has been *sold on hundreds of thousands of stickers and posters, and now hangs in Washington at the National Portrait Gallery.*

The artist is also embroiled in a copyright dispute with The Associated Press over his use without credit or remuneration of the photo upon which the now-famous graphic-design image of Obama was based. Related Searches:

- artist shepard

fairey<http://us.lrd.yahoo.com/SIG=12br9u0cq/**http%3A//news.search.yahoo.com/news/search%3Fp=artist%2Bshepard%2Bfairey>

- street

artist<http://us.lrd.yahoo.com/SIG=121gsbt4t/**http%3A//news.search.yahoo.com/news/search%3Fp=street%2Bartist>

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114. **Deborah Poe**

query reading series in new mexico (taos & santa fe)

Sun 8 Feb 2009

If you know of reading series that are still being scheduled (between April and next October 2009) in Taos or Santa Fe, can you please email me the contact information?

Thank you for your time.

Best, Deborah Poe

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115. **Jennifer Karmin**

Feb 13 - Come Together: Imagine Peace

Sun 8 Feb 2009

COME TOGETHER: IMAGINE PEACE

a reading for peace

in celebration of a new poetry anthology

FRIDAY, FEBRUARY 13

6:30-7:30pm

at LINKS HALL

3435 N. Sheffield Ave -- Chicago, IL

<http://www.linkshall.org/a-locate.shtml>

\$5 admission

free for volunteer readers

choose one poem from the anthology to read aloud

copies will be available

Bottom Dog Press presents editor Philip Metres, anthology contributors (Hayan Charara, Alice Cone, Barbara Crooker, Angie Estes, Hedy Habra, David Hassler, Jennifer Karmin, Dave Lucas, Katharyn Machan, Robert Miltner, Lauren Rusk), and local anti-war organizations.

<http://spdbooks.org/details.asp?BookID—81933964225>

Part of three nights of readings and presentations by local, national, and international writers curated by Amina Cain, Laura Goldstein, Lisa Janssen, and Jennifer Karmin. February 12, 13, 14 from 6:30-11:30pm. Ongoing events.

Drop in anytime. Last entry 10:30pm

Public transport:

CTA Red & Brown lines

7 minute walk from Belmont station
(left out of station, right at light, walk 2.5 blocks, enter at Newport)

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116. **Caleb Cluff**

Re: Where are today's farmer poets?

Sun 8 Feb 2009

And one here. Sadly, this one is watching the state around him erupt in deadly fires.

Caleb

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of Obododimma Oha

Sent: Sunday, 8 February 2009 8:54 AM

To: ██████████

Subject: Re: Where are today's farmer poets?

One of them is online: me!

-- Obododimma.

One of them is online: me!

-- Obododimma.

From: mIEKAL aND <████████>

To: ██████████

Sent: Friday, February 6, 2009 9:14:20 AM

Subject: Where are today's farmer poets?

(Apparently the author of this article is looking for some answers...)

Where are today's farmer poets?

Farming has changed beyond all recognition since the days of 'poets of the land'
Robert Burns and John Clare

<http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-robert-burns>

The recent Burns night celebrations reminded me that Scotland's most famous son was actually a farmer who wrote his best work at night in his but'n'ben after a day's hard toil in the soil.

Burns wasn't the first agriculturist to put pen to paper, but he did set a standard in poetry for self-taught writers describing the landscape from an embedded perspective. There's a great distinction between these poets, who, because their survival depends on it, have a far more intimate relationship with the land, and those who describe it while looking at it from their firesides on the other side of the window. Chief among the latter are the (largely classically educated) Romantics, who, though drawing inspiration from the landscape, romanticised it in a way a farmer never would. (Wordsworth at least had the gumption to recognise this gulf between romance and reality in *The Leech-Gatherer*).

Of the former, perhaps the best-known example after Burns is John Clare, a farm-labourer by profession who, though patronised at various points in his life, had no choice but to keep returning to work the land. Clare's work, though celebrated for displaying an understanding of the metaphysical on a par with his more acclaimed academic contemporaries, captured the small details of farming life with a lack of sentimentality that would have been impossible had he spent his formative years at, say, Eton, rather than in the Northamptonshire fields. (Ironically, Clare found it hard to commune with many of his farming neighbours, who viewed him with suspicion, writing "they hardly dare talk in my company for fear I should mention them in my writings and I find more pleasure in wandering the fields than in musing among my silent neighbours who are insensible to everything but toiling and talking of it".)

Another fine example of a body of nature poetry that could only have been written by a man of the land is that of Patrick Kavanagh, who spent 20 years living the farming life - a life which informed his 1936 debut *The Ploughman and Other Poems* and indeed his more famous later works, *The Great Hunger* and his novel *Tarry Flynn* (and which later, incidentally, led Brendan Behan to dismiss him as a backwoods yokel).

Such writers were a far cry from the world of academia and the literary high society - closed-off worlds to most cow-milking, kale-growing, dung-shovelling poets of yesteryear (though more recently Seamus Heaney, whose father was a farmer and cattle-dealer, has made the leap).

All of which begs the question: who are the true British poets of the land today? Well, I don't actually know, but was hoping you might be able to tell me. With farming changed beyond all recognition since the crofting days of Robert Burns, is the best emerging agricultural-inspired poetry more likely to come from small-holdings and organic farms and the emerging conservation and ecology movements? Does the new poetry reflect our changing understanding of farming and the land around us? I'd welcome any recommendations.

Please consider the environment before printing this e-mail.

The information contained in this email and any attachment is confidential and may contain legally privileged or copyright material. It is intended only for the use of the addressee(s). If you are not the intended recipient of this email, you are not permitted to disseminate, distribute or copy this email or any attachments. If you have received this message in error, please notify the sender immediately and delete this email from your system. The ABC does not represent or warrant that this transmission is secure or virus free. Before opening any attachment you should check for viruses. The ABC's liability is limited to resupplying any email and attachments.

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117. **Freind, William Joseph**
Call for submission: 322 Review

Sun 8 Feb 2009

Forwarding this:

322 Review seeks poetry, fiction, and other prose from around the globe. We're hoping to become a biannual journal with an internet presence.

Inaugural issue: Fall 2009

General inquiries: [REDACTED]

Submissions: [REDACTED]

URL: <http://www.322review.org/>

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118. **Thom Donovan**
PEACE EVENTS presents: Dorothea Lasky and Filip Marinovich,
Friday, February 13th, at 8PM

Sun 8 Feb 2009

PEACE EVENTS

presents

Dorothea Lasky & Filip Marinovich

Friday, February 13th, 2009 8PM

BYOB & donation: \$5

hosted by Thom Donovan & Robert Kocik at:

â€œThe Loftâ€

1227 Bedford Avenue

(between Fulton and Halsey)

Brooklyn, NY

Directions: A train to Nostrand (walk on Fulton toward downtown Brooklyn, right on Bedford) C train to Franklin (walk on Fulton away from downtown, left on Bedford) G train to Nostrand-Lafayette (walk on Bedford toward Fulton, about 8 min)

[please call [REDACTED] or [REDACTED] in case you should have problems gaining entrance to the venue]

about the readers:

Dorothea Lasky is the author of AWE (Wave Books, 2007) and Black Life (Wave Books, 2010). Her chapbooks include Tourmaline (Transmission Press, 2008), The Hatmaker's Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2006), and Alphabets and Portraits (Anchorite Press, 2005). She has been educated at Washington University, University of Massachusetts-Amherst, and Harvard University. Currently, she studies creativity and education at the University of Pennsylvania. Peace Events & The Prosodic Body

Poets, you are eager

Young poets, you are so eager

To call the language

That comes after language

That of false children.

Maybe we are not so much false children

As we are conduits of the truth.

The death of the author never meant

The landscaped moon-earth you inhabit

Alongside the strange animals you let in there.

The real life is wild and the animals will bite you.

It is not so much moonless as the moon is seen nowhere

And always felt.

It is no matter, however

As you are just about to eat the fire you speak.

Even now, I can feel the heat upon you

And smell it singe your human flesh

Filip Marinovich's book ZERO READERSHIP is out now from Ugly Duckling Presse. He has published online in EOAGH and Critiphoria. He is a poet, painter and performer living on Manhattan Island Upper West Side. Autumn grain available upon request.

WISH

I wish that someone

would come to me

in the middle of the night

and fuck me very hard
against the bedstand
so that the shriek would glow
like a magnet in my hand
and by my side would appear
friends now gone.

*

PEACE EVENTS is committed to presenting emergent work across disciplinary boundaries and against categorization. For past listings and documentation check the right-hand column of Wild Horses Of Fire weblog: whof.blogspot.com.

"In mystical states of mind we are conscious of an expansion of our personality thought union with something not ourselves, but this union is felt and not seen" --Laurence Buermeyer

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119. **stephanie anderson**

Announcing Another Limit by Linnea Ogden/AWP Reading Reminder

Sun 8 Feb 2009

NEW PROJECTIVE INDUSTRIES CHAPBOOK

Another Limit by Linnea Ogden

In "Another Limit," Linnea Ogden maps a skeptic's fugitive geography of the imagination. In poems with titles like "Submerged Lands Act," this poet continuously draws and redraws the jurisdiction of her literary consciousness, always seeking "the answer to this particular border / dispute" in poems of considerable formal grace and emotional honesty.

-Srikanth Reddy

Linnea Ogden explores boundaries both thematically and in her syntax. But most amazing: she makes legal language sing.

-Rosmarie Waldrop

Available at AWP Chicago and on the brand new www.projectiveindustries.com which comes courtesy of the immeasurable generosity and talent of Billy Merrell (check it out!)

- Hide quoted text -

Also, a reminder:

Narwhal & Projective Industries AWP Off-Site Reading Wednesday Night
Poets reading poems!

Musicians playing music!

Poets playing music!

Start AWP with a whole lot of better than the hotel bar
at an off-site reading
presented by Narwhal & Projective Industries

Wednesday, February 11, 6-9 pm

@ Sonotheque

1444 W. Chicago Ave.

Chicago, IL

sonotheque.net

\$5

featuring poets

Kazim Ali

Maureen Alsop

Sommer Browning

Thomas Hummel

Thibault Raoult

Jared White

& music from

DA SO DO DA

The Goddamn Shame

Hop Stop Directions from AWP Hilton to Sonotheque:

Start out going North on S Michigan Ave towards E Balbo Dr

Turn left onto E Van Buren St

Entrance near intersection of S State St and E Van Buren St

Take the Blue 'El' Train from Jackson station heading to O'Hare
Airport

Pass Monroe

Pass Washington

Pass Clark & Lake

Pass Grand Avenue

Get off at Chicago Avenue

Exit near intersection of W Chicago Ave and N Milwaukee Ave

Start out going West on W Chicago Ave towards N May St

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120. **Pam Brown**

Review Mary Kasimor for Jacket Magazine ?

Sun 8 Feb 2009

Dear Poeticists,

If you would you like to write a review of Mary Kasimor's 'silk string arias' (BlazeVOX books) for Jacket magazine, please email me on the backchannel



Further info about the book -
<http://www.blazevox.org/bk-mkas2.htm>

Thanks,
Pam Brown

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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121. **mIEKAL aND**

Re: Where are today's farmer poets?

Sun 8 Feb 2009

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow food for themselves, put it up, learn to cook local & be resourceful in ways that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

One of them is online: me!
-- Obododimma.

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122. **Jesse Glass**

Ahadada/Blazevox Jet-Lag/Red-Eye Bruhaha at AWP

Mon 9 Feb 2009

Currently combining, but perfectly under control, we're building the concept of an 11:30 after-hours reading in Chicargo, the city of shoulders. Watch for it at AWP. For those interested in Ahadada, published by Ahadada, soon-to-be published by Ahadada and ditto for BlazeVox! Friends, countrypersons, foes foettes and general foistas, come with your plaudits or come with your shoes in hand. But come! Details will be awaiting you at AWP. Seek us out at the Ahadada/ BlazeVox table on Wednesday.

And oh yes, Ekleksographia I is now on-air, but still in process. I personally dedicate the burgeoning Eklek project to Danny Snelson. Includes

Paul Hoover

Pam Brown

Jane Nakagawa

and other luminaries that you W,I,L,L, A,D,M,I,R,E.

Google us up or die trying!

Jess

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123. **David A. Kirschenbaum**

Boog City 54 Print and Online PDF Editions Available

Mon 9 Feb 2009

Please forward

Hi all,

The print edition of Boog City 54 is available now. You can read the pdf version at:

<http://welcometoboogcity.com/boogpdfs/bc54.pdf>

Thanks,

David

Boog City 54

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier and Mark Lamoureux**

—"The highlight is Kirby's self-proclaimed favorite piece, 'Street Code,' in its uninked entirety, with a full-page centerfold of urban blight that stops the heart." —from Long Live the King: Jack Kirby's Trip from the L.E.S. to Comics' Icon; Kirby: King of Comics by Mark Evanier (Harry N. Abrams) and Jack Kirby's Fourth World Omnibus (Volumes 1-4) (DC Comics), reviewed by Mark Lamoureux

And From Our Poetry section, edited by Julia Cohen and Mathias Svalina

(excerpt below)

—Amherst, Mass.'s Jeff Downey with an excerpt from Pasture

Will repair to parts

Unknown this time tomorrow

Read the mountebank's note

And Inside

Art editor Brenda Iijima brings us work from Los Angeles' Lauren Bon.

And the Rest of Our Poetry section

(excerpts below)

—Prospect Heights, Brooklyn's Kate Broad with Girlfish

In the motel mirror on the ceiling

starfish arms radiate yellowed and dead.

Sad mutant fish! Everyone touches you.

Your tubes wriggle obligingly

in mirrors and museums.

—Boston's Elisa Gabbert with Poem With a Mind Game

This room has no focal point,

no TV. I feel like I love you.

Or I love you, verbatim.

My heart hurts exactly.

—Ditmas Park, Brooklyn's Paige Taggart with
ligaments inside the light room arched up

clouds underneath your
umbrella hood shook
the whole stillness into
merriment and rocked
the hinge open into
a belly mostly
it's a towel and a lithograph
the two swung empty onto
the day bed

****And Our Newly Expanded Music section, Urban Folk.****

Once the premier standalone fanzine about the AntiFolk scene, Urban Folk, under the helm of its editor, longtime Boog City Music Editor Jonathan Berger, becomes a pullout in each Boog City with this issue.

—With reviews of new releases from Benji Cossa, Club Mate, Creaky Boards, Tamara Hey, Frank Hoier, M. Lamar, and Schwervon's "Balloon" video

Featuring:

"Tamara Hey's unassuming and polite, and you can't tell that she's one of the best songwriters in town. Her work is excellent; with memorable melodies and literate lyrics that stay with the listener long after an album's faded. Her recordings have always been good, with wonderful arrangements influenced by husband Henry Hey." —from Hey! Listen to This; Miserably Happy by Tamara Hey, reviewed by Berger <http://www.tamarahey.com>

Four reviews from Justin Remer:

"What gets lost in all this hullabaloo about plagiarism charges is Creaky Boards' music. The Boards sound virtually nothing like Coldplay. And what about the rest of the album? Oh right, that. Yeah, um, it's good." —from Living the Life on a Noisy Floor; Brooklyn is Love by Creaky Boards
<http://www.myspace.com/creakyboards>

"Neil Kelly of the noise-jam band Huggabroomstik, using the name Club Mate, has taken 19 songs from the three albums by New York singer- songwriter Thomas Patrick Maguire, plus an as-yet-released song, and remade them in eclectic ways. Maguire's songs are taken out of the realm of nineties style alterna-folk and repurposed as reggae ('Now That Things Are Not So Well'), drugged-out space rock ('Hospital'), and even self-consciously goofy New Kids on the Block silliness ('Toin Coss')." —from It's the Singer and the Songs; Club

Mate Plays The Songs of Thomas Patrick Maguire by Club Mate.

<http://www.myspace.com/clubmatemusic>

“Brooklyn (via Southern California) singer-songwriter Frank Hoier has just finished a full-band rock album that sounds much less like the dreary pop or emo of today and more like something you’d find in a used record shop, shelved appropriately between copies of The Band’s *Music From Big Pink* and John Lennon/Plastic Ono Band.” —from *Best of ’08 (An Unbiased Opinion)*; *Lovers & Dollars* by Frank Hoier & The Weber Brothers. <http://www.frankhoier.com>

“Singing in a register better suited to a female soprano like Leontyne Price, and taking inspiration from the theatrically imaginative but polarizing Diamanda Galas, M. Lamar plays minimalist piano and spews provocative lyrics about sex, race, life, and death. In other words, do not file this under ‘easy listening.’” —from *Dirty Dirty Dirty Taboo-Shattering*; M. Lamar 7” EP.

<http://www.mlamar.com> ----- And three more from Berger: “Benji Cossa is some kind of sick musical savant. Each song on his 19-track collection *Jewels and Gems* is in a slightly different style, ranging from white boy soul in ‘Good Times’ to the ’60s garage rock of ‘For a Good Thing.’” —*Too Much of a Good Thing?*; Benji Cossa’s *Vault Volume II, Jewels and Gems*.

<http://www.benjicossa.com>

“Ben Sadock’s debut release opens with an exciting one-two punch. The first song tells us that ‘You and me, and Mister T pity the fool,’ thus introducing the clever wordplay and logistical language that will follow. Soon after, Sadock runs off with the following lines: ‘Turn around and then you’ll find it’s cool to be cruel, but it’s cruel to be kind, and I kind of like being kind of cool ...’ The references! The rolling of words and rhythms! The regular alteration of repetition! This is a Master class in lyricism. What follows is better still.” —from *It’s the Songs, Not the Singer*; *You Are the Beneficiary of Us* by Ben Sadock. <http://www.myspace.com/bensadock>

“‘Balloon’ is a joyous convocation of the entire Olive Juice Music community, including cameos from virtually anyone who is anyone in the O.J. world (name checks abound for fellow artists like Cthulhu Sex’s Oliver Baer, Joe Crow Ryan, Preston Spurlock, Thomas Patrick Maguire, the entire Kelly clan, and that vicious album cover cat, Gummo).” From occasional new media column *Costello’s Web*; ‘Balloon’ video by Schwervon. <http://www.youtube.com/watch?v=PaAPk2CQH70> -----

And thanks to our copy editor, Joe Bates; and also Jesse Schoen for production assistance.

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124. **Obododimma Oha**

Re: Where are today's farmer poets?

Mon 9 Feb 2009

Oh dear. Each square cm of burnt earth means the extermination of thousands of living organisms, some of whose presence could save human life or support an environment-friendly activity. --- Obododimma.

On Sun, Feb 8, 2009 at 5:56 PM, Caleb Cluff <[REDACTED]> wrote:

And one here. Sadly, this one is watching the state around him erupt in deadly fires.

Caleb

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

*From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Obododimma Oha*

Sent: Sunday, 8 February 2009 8:54 AM

To: [REDACTED]

Subject: Re: Where are today's farmer poets?

*One of them is online: me!
-- Obododimma.*

*One of them is online: me!
-- Obododimma.*

*From: mIEKAL aND <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 6, 2009 9:14:20 AM
Subject: Where are today's farmer poets?*

(Apparently the author of this article is looking for some answers...)

Where are today's farmer poets?

*Farming has changed beyond all recognition since the days of 'poets of
the land' Robert Burns and John Clare*

<http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-robert-burns>

The recent Burns night celebrations reminded me that Scotland's most famous son was actually a farmer who wrote his best work at night in his but'n'ben after a day's hard toil in the soil.

*Burns wasn't the first agriculturist to put pen to paper, but he did set a standard in poetry for self-taught writers describing the landscape from an embedded perspective. There's a great distinction between these poets, who, because their survival depends on it, have a far more intimate relationship with the land, and those who describe it while looking at it from their firesides on the other side of the window. Chief among the latter are the (largely classically educated) Romantics, who, though drawing inspiration from the landscape, romanticised it in a way a farmer never would. (Wordsworth at least had the gumption to recognise this gulf between romance and reality in *The Leech-Gatherer*).*

Of the former, perhaps the best-known example after Burns is John Clare, a farm-labourer by profession who, though patronised at various points in his life, had no choice but to keep returning to work the land. Clare's work, though celebrated for displaying an understanding of the metaphysical on a par with his more acclaimed academic contemporaries, captured the small details of farming life with a lack of sentimentality that would have been impossible had he spent his formative years at, say, Eton, rather than in the Northamptonshire fields. (Ironically, Clare found it hard to commune with many of his farming neighbours, who viewed him with suspicion, writing "they hardly dare talk in my company for fear I should mention them in my writings and I find more pleasure in wandering the fields than in musing among my silent neighbours who are insensible to everything but toiling and talking of it".)

*Another fine example of a body of nature poetry that could only have been written by a man of the land is that of Patrick Kavanagh, who spent 20 years living the farming life - a life which informed his 1936 debut *The Ploughman and Other Poems* and indeed his more famous later works, *The Great Hunger* and his novel *Tarry Flynn* (and which later, incidentally, led Brendan Behan to dismiss him as a backwoods yokel).*

Such writers were a far cry from the world of academia and the literary high society - closed-off worlds to most cow-milking, kale-growing, dung-shovelling poets of yesteryear (though more recently Seamus Heaney, whose father was a farmer and cattle-dealer, has made the leap).

All of which begs the question: who are the true British poets of the land today? Well, I don't actually know, but was hoping you might be able to tell me. With farming changed beyond all recognition since the crofting days of Robert Burns, is the best emerging agricultural-inspired poetry more likely to come from small-holdings and organic farms and the emerging conservation and ecology movements? Does the new poetry reflect our changing understanding of farming and

the land around us? I'd welcome any recommendations.

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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125. **Bob Heman**

8th Big CLWN WR event - February 19, 7:00-10:00 at the SAFE-T-GALLERY in DUMBO

Mon 9 Feb 2009

this is just to alert you all that the 8th Big CLWN WR Event will take place on Thursday, February 19, at the SAFE-T-GALLERY at 111 Front St., Gallery 214, in the DUMBO section of Brooklyn (the directions follow below) - admission as always is free - it will start around 7:00 and go 'til around 10:00 with poetry and music and dance - - the two featured readers will be CRAIG CZURY, travelling in from Reading, PA for a rare New York appearance, and the amazingly talented R. NEMO HILL - - special guests will include Craig Fishbane, Mindy Levokove, Katrinka Moore, Carolyn Ota, Adriana Scopino, Moira T. Smith and Nathan Whiting - - CLWN WR (formerly Clown War) was founded in 1971 by Bob Heman (that's me - i'll be hosting) and Stephen Fairhurst - it continues to publish ephemeral editions in several formats - two new "letter" issues (and probably a new small poem issue) will debut at the reading and will be given free to all who attend - we continue to invite small poems no larger than 20 words - - to reach SAFE-T-GALLERY take the F train to York Street, walk downhill to Front St. and turn left under the Manhattan Bridge - for more information, maps, and directions from other subway lines go to <http://www.safetgALLERY.com> hope to see you all there - Bob

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126. **Jim Andrews**

Article on digital poetry by Chris Funkhouser

Mon 9 Feb 2009

"Digital Poetry: A Look at Generative, Visual, and Interconnected Possibilities in its First Four Decades"

Christopher Funkhouser
<http://tinyurl.com/dbzqks>

The above is an interesting article by the author of the first book on the history of digital poetry. That book, by the way, is called Prehistoric Digital Poetry--An Archeology of Forms, 1959-1995. It's at <http://tinyurl.com/at5xnh>

ja
<http://vispo.com>

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127. **Adam Fieled**

PFS Post: Daniela Olszewska & Ada Limon

Mon 9 Feb 2009

Check out awesome new work from Chicago's Daniela Olszewska and NYC's Ada Limon on PFS Post:

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

Books!

"Opera Bufo"

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

"When You Bit..."

<http://www.lulu.content/3100247>

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128. **Shankar, Ravi (English)**

AWP Reading on Wednesday, 2/11, 6:00 to 9:00 pm featuring DB, Action, Circumference, jubilat, WWB and A Public Space

Mon 9 Feb 2009

Join us on Wednesday, 2/11 from 6:00 to 9:00 pm

Action Books, Circumference, Drunken Boat, jubilat, A Public Space, and Words Without Borders

Present

AWP '09 Reading

6:30 PM

Congress Lounge, Auditorium Building

Roosevelt University

430 S. Michigan Avenue

Co-sponsored by DesiLit, Powell's North, Roosevelt University's MFA Program, Serendib Press, and The Speculative Literature Foundation

Featuring:

Don Mee Choi and Kim Hyesoon (Action Books)

Daniel Borzutzky and Jennifer Scappettone (Circumference)

Annie Finch and Thom Ward (Drunken Boat)

Suzanne Buffam and Srikanth Reddy (jubilat)

Arda Collins and Noah Eli Gordon (A Public Space)

Ellen Dore Watson and Matthew Zapruder (Words Without Borders)

Readers:

Daniel Borzutzky's two collections of poetry include *The Ecstasy of Capitulation* (BlazeVox, 2007). He has also translated collections by Chilean poets Juan Emar and Jaime Luis Huenún, including most recently *Port Trakl* (Action Books, 2008). He teaches at Wright College.

Suzanne Buffam's first collection of poetry, *Past Imperfect* (House of Anansi, 2005), won the Gerald Lampert Award for the best first book of poetry published in Canada in 2005, and was named one of 2005's "Books of the Year" by *The Globe and Mail*. She teaches at the University of Chicago.

Don Mee Choi, translator of Kim Hyesoon's *Mommy Must Be a Fountain of Feathers* (Action Books, 2008), lives in Seattle. Her poems have recently appeared in *Action Yes*, *Cipher*, *Fairy Tale Review*, *La Petite Zine*, and *Tinfish*.

Arda Collins is the 2008 winner of the annual Yale Series of Younger Poets competition for her book *It is Daylight*. She is a graduate of the Iowa Writers' Workshop, where she was a Glenn Schaeffer Fellow, and is currently pursuing a Ph.D. in poetry at the University of Denver.

Annie Finch is professor of English at the University of Southern Maine and Director of the Stonecoast low-residency MFA Program in Creative Writing. She is the author of four books of poetry, including *Calendars* (Tupelo Press, 2003), as well as nine books about poetry, most recently *The Body of Poetry: Essays on Women, Form, and the Poetic Self* (University of Michigan Press, 2005). Her website is at anniefinch.com.

Noah Eli Gordon's seven collections of poetry include *Novel Pictorial Noise* (HarperCollins, 2007), selected by John Ashbery for the National Poetry Series competition. He currently teaches at the University of Denver.

Kim Hyesoon is the first woman to receive the Kim Su-yung Poetry Award. The author of numerous collections of poetry, including *Mommy Must Be a Fountain of Feathers* (Action Books, 2008), she teaches creative writing at Seoul Institute of the Arts.

Jennifer Scappettone is the author of three chapbooks of poetry and of the book *From Dame Quickly* (Litmus Press, 2008). The guest editor of *Aufgabe #7*, she is working on the selected poems of Italian poet Amelia Rosselli. She teaches at the University of Chicago.

Srikanth Reddy's first collection of poems, *Facts for Visitors*, was published by the University of California Press "New California Series" in 2004. He teaches at the University of Chicago.

Thom Ward is Editor/Production Director for BOA Editions. He has published five collections of poetry, most recently *The Matter of the Casket* (CustomWords, 2007). He lives in Upstate New York.

Ellen Doré Watson has published four collections of poems, most recently *This Sharpening* (Tupelo Press, 2006). She has also translated a dozen books from the Brazilian Portuguese, including Adélia Prado's *The Alphabet in the Park: Selected Poems* (Wesleyan, 1990), which was supported by a fellowship from the National Endowment for the Arts. Watson is the Director of the Poetry Center at Smith College.

Matthew Zapruder is the author of two collections of poetry: *American Linden* and *The Pajamaist*, Copper Canyon, 2006). The *Pajamaist* was selected by Tony Hoagland as the winner of the William Carlos Williams Award from the Poetry Society of America. He is also co-translator from Romanian, along with historian Radu Ioanid, of *Secret Weapon: Selected Late Poems of Eugen Jebeleanu* (Coffee House, 2007). His third book of poems, *Come On All You Ghosts*, is forthcoming from Copper Canyon in 2010. He lives in San Francisco, works as an editor for Wave Books, and teaches in the low residency MFA program at UC Riverside-Palm Desert.

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129. **Michael Kelleher**

Literary Buffalo Newsletter 02.09.09-02.15.09

Mon 9 Feb 2009

LITERARY BUFFALO

02.09.09-02.15.09

THE DEADLINE FOR THE JUST BUFFALO MEMBERS POETRY CONTEST IS FEBRUARY 14! JOIN OR RE-UP NOW AND SEND IN YOUR POEM. DETAILS AT THE END OF THIS EMAIL!

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

02.09.09

Wordflight

Valentine Voice: Open Poetry Reading

Monday, February 9, 7 PM

Crane Library, 633 Elmwood Ave, Buffalo

02.10.09

Just Buffalo/Talking Leaves...Books

Short Story Discussion Group

Discussing Chekov, Paula Fox

Tuesday, February 10, 6:30 PM

Spot Coffee, Corner of Delaware and Chippewa, Buffalo

02.11.09

Rooftop Poetry Club at Buffalo State College

Homage to a Combatant

AimÇ CÇsaire Workshop w/Musa Abdul

Wednesday, February 11, 4:30 PM

E.H Butler Library, Int'l Student Area, 3rd Floor, Buffalo

Poetics Plus

Triple Book Launch

Steve McCaffery, Steve Zultanski, Gertrude Stein

Wednesday, February 11, 7:00 PM

Rust Belt Books, 202 Allen St.

Earth's Daughters Gray Hair Reading Series

2nd Annual Open Heart Poetry Reading

Wednesday, February 11, 7:30 PM

Hallwalls Cinema

Babeville, 41 Delaware Ave. @ Tupper, Buffalo

02.12.09

Talking Leaves...Books

Joel Berg

Reading/signing: All You Can Eat

Thursday, February 12, 7:00 PM

Talking Leaves...Books, 3158 Main St.

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

\$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) \$30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [REDACTED] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

\$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

\$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

\$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [REDACTED] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

\$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

FIRST ANNUAL JUST BUFFALO MEMBER POETRY READING AND CONTEST
DEADLINE FEBRUARY 14: CLICK THE FOLLOWING LINK FOR GUIDELINES
AND DETAILS:

<http://www.justbuffalo.org/index.php?task=view&id=60&show=252>

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

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130. **Jim Andrews**
online scholarly books from digitalhumanities.org
Mon 9 Feb 2009

in my last post, i provided a link to chris funkhouser's article "Digital Poetry: A Look at Generative, Visual, and Interconnected Possibilities in its First Four Decades" (<http://tinyurl.com/dbzqks>).

that article is part of a book available in its entirety, i think, at <http://www.digitalhumanities.org/companionDLS/> ; the book is A Companion to Digital Literary Studies, edited by Ray Siemens and Susan Schreibman.

digitalhumanities.org has another collection of scholarly essays online at <http://www.digitalhumanities.org/companion/> ; the book is A Companion to Digital Humanities, again edited by Siemens and Schreibman.

ja
<http://vispo.com>

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131. **Stephen Vincent**

New de Blog - The First 100 Days of Obama, haptics and commentary

Mon 9 Feb 2009

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

Hi All -

Yes, I have persisted in this crazy project, a "haptic" a day plus commentary (which varies from accounts of the public geist - what is happening in 'our' media and public spaces to poetry readings and related events. Of course, much of the time, it is done with, at least, an oblique eye on the big (tall) O and the emerging impact & changes of this new regime!

Poets in the 'public mix' may take interest in the February 7 entry where I give account of Jules Boykoff and Kaia Sands "Nonsite" presentation on Guerrilla poetries as forms of public - text & visual - intervention. (Think Susan Schultz. etc.)

You can actually start on Inauguration day and scroll through the blog. Your remarks are always, well, mostly appreciated!

Meantimee, if you are in the Bay Area, "Haptics" my show at the Braunstein-Quay Gallery remains up through Februaary 20, complete with a pink Champagne walk through on Valentines Day, Saturdary afternoon, 2 - 4. 430 Clementina, San Francisco (mapquest will help take you there) .

Stephen Vincent

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

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132. **Andy Gricevich**

Cannot Exist no. 4 is out!

Mon 9 Feb 2009

We, the editor of CANNOT EXIST magazine, are pleased to announce the appearance of the fourth issue. We feel that too many poets and readers have given up on having their minds blown these days, and as an antidote to such resignation have assembled a grand collection of mind-blowing writings by:

Christophe Casamassima

Mark DeCarteret

Thom Donovan

Raymond Farr

Andy Frazee

Jeff Glassman

Nicholas Grider

Robert V. Hale

Carrie Hunter

Jennifer Karmin

Eileen Myles

Steven Salmoni

and

Rodrigo Toscano

Also, each copy of CANNOT EXIST no.4 features a unique cover by one of many contributing artists. That's right, 125 unique covers, all wonderful, many digital reproductions and a handful of precious originals.

You can get it through <http://cannotexist.blogspot.com>.

For a generous paean to the magazine by Thom Donovan (written for the issue's launch in the SEGUE series), go to <http://whof.blogspot.com/2009/02/cannot-exist-4-launch-segue-series.html>

Hope all's well with you all!

--Andy G.

P.S. Submissions to the magazine are currently closed. It'll be a couple of months at the least.

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133. **Maria Damon**
Secretary of the Arts

Mon 9 Feb 2009

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

<http://www.petitiononline.com/esnyc/petition.html>
<<http://www.petitiononline.com/esnyc/petition.html>>

* *

.

—'-'—

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134. **Jeroen Nieuwland**
New poetry weblog

Tue 10 Feb 2009

Dear all,
just want to announce a new weblog about poetry. Hope some of you might link to it:

transversalinflexions.wordpress.com

All good things,
Jeroen Nieuwland

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135. **CA Conrad**
DON'T BE A RECESSION SISSY!

Tue 10 Feb 2009

Oh, HELLO, what I REALLY MEAN is, BUY MY BOOK! HEHEHEHEHE!

<http://BOOKOFFFRANK.blogspot.com> <<http://bookofffrank.blogspot.com/>>

BIG F'ING BOOK PARTY in Philly!

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

SEE YOU THERE!

CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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136. **Jennifer Karmin**

Feb 12-14: AWP events at Links Hall (final schedule)

Tue 10 Feb 2009

FEBRUARY 12, 13, 14

readings & presentations

curated by Amina Cain, Laura Goldstein, Lisa Janssen & Jennifer Karmin

at LINKS HALL

3435 N. Sheffield Avenue

Chicago, IL

6:30-11:30PM

\$5 each night

ongoing events / drop in anytime / last entry 10:30pm

PUBLIC TRANSPORT

CTA Red & Brown lines

7 minute walk from Belmont station

(left out of station, right at light, walk 2.5 blocks, enter at Newport)

<http://www.linkshall.org/a-locate.shtml>

FEBRUARY 12: Make It New - Infrawriting/Infrastructure

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@@@@@@@@@@@@@@@@@@@@@@@@

6:30-7:30pm

Eleven Eleven's Art School Confidential with Hugh Behm-Steinberg, Mairead Byrne, Allison DeLauer, Monica Drake, Joseph Lease.

7:30-8:30pm

TinFish Press & friends with Tom Orange, Craig Santos Perez, Ric Royer, Tyrone Williams, Meg Withers.

8:30-9:30pm

Coach House Books with Kevin Connolly, Vanessa Place, Sina Queyras, Adam Sol.

9:30-10:30pm

Flim Forum Press with Harold Abramowitz, Amanda Ackerman, Barrett Gordon, Matthew Klane, Brandon Shimoda, Laura Sims, Deborah Poe, Mathew Timmons.

10:30-11:30pm

Tag Team Reading with Teresa Carmody, Mairead Case, Annie Finch, Daniel Godston, Steve Halle, Lisa Janssen, Mario, Michael Marcinkowski, Timothy Rey, Chuck Stebelton. Audience participation! Open to all!

11:30pm-12:30am

Ahadada Books / BlazeVOX [books] Jet Lag Reading with Geoffrey Gatza, Jesse Glass, Hank Lazer, Jonathan Monroe, Elizabeth Murphy, Daniel Sendekci, Mark Spitzer, Robert Thompson & a few late-night surprises.

FEBRUARY 13: Friday Night in Chicago

@@

6:30-7:30pm

Bottom Dog Press with "Come Together: Imagine Peace" editor Philip Metres, anthology contributors (Emily Bright, Hayan Charara, Alice Cone, Barbara Crooker, Angie Estes, Hedy Habra, David Hassler, Jennifer Karmin, Dave Lucas, Katharyn Machan, Robert Miltner, Lauren Rusk), and local anti-war organizations.

8-11:30pm

Red Rover Series "Experiment #26: A Small Press Showcase" with Action Books, Effing Press, Flood Editions, Futurepoem books, Les Fignes Press, Slack Buddha Press, Switchback Books, Ugly Duckling Presse. Readings by: Jessica Bozek, Amina Cain, Marcella Durand, Gloria Frym, Bill Fuller, Kim Hyesoon, Alta Ifland, Nancy Kuhl, Dan Machlin, Don Mee, Hoa Nguyen, Mel Nichols, Kathleen Rooney, Susan Schultz, John Tipton, Ronaldo V. Wilson.

FEBRUARY 14: Performance Ventures - Sound, Video, Hypertext, & Poets Theater

@@
@@

6:30-9:30pm

Multidisciplinary work by Chicago writers and artists Gwyneth Anderson, Justin Cabrillos, Laura Goldstein with Kristin Hayter, Amira Hanafi, Judd Morrissey, Edward Salem, Jennifer Sporcich with Aurora Tabar, Ni'Ja Whitson. This event is sponsored by the Writing Program at The School of the Art Institute of Chicago.

9:30-10:30pm

Instant Reading with Adam Hart, Jennifer Karmin, Kevin Kilroy, Aaron Lowinger, Erika Mikkalo, Ira S. Murfin, Daniela Olszewska, Beth Snyder, Eric Unger, Timothy Yu. Audience participation! Open to all!

10:30-11:30pm

Tag Team Reading with William Allegrezza, Kristy Bowen, Chris Cook, Nina

Corwin, Jennifer Firestone, Kurt Heintz, Sheryl Ridenour, Sarah Rosenthal, Rodrigo Toscano, Evan Willner. Audience participation! Open to all!

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137. **Halvard Johnson**

Query

Tue 10 Feb 2009

Please bc me at halvard at gmail.com with an email address for Mary Kasinor.

Many thanks.

Hal

--

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>

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138. **Troy Camplin**

Re: Secretary of the Arts

Tue 10 Feb 2009

I could not disagree with such an idea more. Here's my explanation why:

<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

Troy Camplin

From: Maria Damon <████████>

To: ██████████

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

<http://www.petitiononline.com/esnyc/petition.html>
<<http://www.petitiononline.com/esnyc/petition.html>>

* *

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—'-'—

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139. **Obododimma Oha**

Re: Where are today's farmer poets?

Tue 10 Feb 2009

Hi mIEKAL, Thanks. I do crop farming, producing mainly vegetables such as onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I also have great interest in cultivating yams. Yam is regarded as a special crop in the Igbo culture. But apart from this, I like seeing the tender shoots emerge and climb the stakes. Yams are climbers, strategic climbers. The yellow yam prefers to climb the stake clockwise, whereas the white yam prefers doing its own anticlockwise. Even if you change the directions for these yams, they undo your imposition some hours later. This pattern of movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps me "green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables and root crops germinating and growing as if the destinies of both are tied together. Perhaps as I practice both, I realize the need to nurture ideas creatively, even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[REDACTED]> wrote:

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow food for themselves, put it up, learn to cook local & be resourceful in ways

*that don't require the big bucks. We grow primarily fruits nuts garden
annuals gourds & other craftables as well as a lot of exotics like container
figs & citrus. I also make my living from largest organic farmers
cooperative in the US...(but as a webmaster). For my part the interface is
sometimes very sketchy altho in some ways the visual poetry that I've done
has come much closer to reinventing the wild space of language.*

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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140. **Pam Brown**

Jacket has a reviewer for Silk String Arias.

Tue 10 Feb 2009

Dear Poeticists
Thanks again for your responses.
We have already assigned a reviewer.
All good wishes,
Pam

--

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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141. **Pam Brown**

Another reviewer request from Jacket - Literary Theory this time

Tue 10 Feb 2009

Hello again Poeticists,

If you would like to review 'Solicitations' (see info below)
Please contact me on the backchannel



Thanks,
Pam Brown

Litteraria Pragensia is pleased to announce the recent publication of:

SOLICITATIONS: Essays on Criticism & Culture

by Louis Armand

ISBN 80-7308-242-0 (paperback) 515pp, incl. index.

Publication date: December 2008

<http://litteraria.ff.cuni.cz/books/solicitations2.html>

Commencing with an analysis of the rhetoric of "crisis," Armand poses questions of central concern to the future of criticism and the institutions of knowledge. Focusing upon the role of technology in re-shaping the structures of human experience, language and cultural practice, this collection of essays offers a broad critique of the legacies of modernity and beyond.

Louis Armand is director of the Centre for Critical & Cultural Theory in the Philosophy Faculty of Charles University, Prague. His books include *Incendiary Devices: Discourses of the Other* (2006); *Literate Technologies* (2006) and *Event-States* (2007). <http://litteraria.ff.cuni.cz/books/armand.html>

--

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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142. **David Seaman**

Re: Where are today's farmer poets?

Tue 10 Feb 2009

All of a sudden you sound very interesting to me and I will try to get past the funky speLL inG o f your name. Visual poet, gardener, what's not to like? Tell me more, back channel is fine.

David

On Feb 8, 2009, at 11:51 PM, mIEKAL aND wrote:

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow food for themselves, put it up, learn to cook local & be resourceful in ways that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

welcome.html

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143. **John Roche**

Poetry and Jazz in Rochester

Tue 10 Feb 2009

Poets Vincent F.A. Golphin, Paulette Swartzfager, Rick Petrie, Colleen Powderly, Kitty Jospe, and John Roche will read their poems at the Lovin' Cup

Bistro, Park Point, Henrietta, in an after-brunch performance from 2-4 pm on Sunday, February 15, accompanied by the Artisan Jazz Quartet, featuring Len Messineo. The quartet will play brunch, 1-2 pm, prior to the reading.

Lovin' Cup is adjacent to the new Barnes & Noble on the NE corner of the RIT campus. Directions at www.lovincup.com

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144. **Obododimma Oha**

Re: Where are today's farmer poets?

Wed 11 Feb 2009

That's it, David. Sometimes the colours and shapes in the garden enact a pattern of reality beyond words. And I find the visual poem more urgent, more practical. There are colours of the flowers and leaves of the crops that say many things. I find myself just staring and trying to take it all in. Touring the garden as soon as I get back home from the office, or from any other place that fills my head with noise, has become more than a therapy for me. I like many things that thrill and renew the mind, David, including very crazy things like leaving my room at night (indeed, sneaking out) and going to the garden to sit and think in the darkness and listen to the night sounds... and the lights of the fireflies.

I also like escaping from "book" people once in a while and going deep into the village to be with the country folk, to share in their lore and life. I think I belong to them, only that I hold the pen on the one hand and a hoe on the other....

--- Obododimma.

On Tue, Feb 10, 2009 at 3:23 PM, David Seaman <[REDACTED]> wrote:

All of a sudden you sound very interesting to me and I will try to get past the funky speLL inG o f your name. Visual poet, gardener, what's not to like?

Tell me more, back channel is fine.

David

On Feb 8, 2009, at 11:51 PM, mIEKAL aND wrote:

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow

food for themselves, put it up, learn to cook local & be resourceful in ways that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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145. **Patrick Herron**
Stephanie Strickland @ Duke 19 Feb
Wed 11 Feb 2009

The Program in Literature is proud to present
"Poetry and Code: An Interactive Digital Reading"
A lecture by Stephanie Strickland
February 19, 2009
4:30pm

In the Upper East Side in the East Union Building East Campus

Stephanie Strickland's book of poems, *Zone : Zero* (book + CD), will be available for purchase at her lecture!

Stephanie Strickland will read from four digital poems she wrote and made collaboratively, each of which uses the screen in a different way to offer non-print reading experiences. Hypertext, Flash, Director, and motion tracking coding are used in the design of these poems. Strickland will also discuss the implications of her various interfaces.

Stephanie Strickland's fifth book of poems, *Zone : Zero* (book + CD), was just published by Ahsahta Press. Her prize-winning poetry volumes include *V: WaveSon.nets / Losing L'una* (Penguin), *True North* (University of Notre Dame Press), and *The Red Virgin: A Poem of Simone Weil* (University of Wisconsin Press). Her latest collaborative hypermedia work, *slippingglimpse*, was introduced in Paris and shown at the Zaoem poetry festival in Ghent. She teaches experimental poetry and e-lit at many colleges and universities, most recently the University of Utah.

This event is free and open to the public.

For more information, please contact Maria Maschauer at [REDACTED] or go to <http://literature.aas.duke.edu> <<http://literature.aas.duke.edu/>>

Maria Maschauer
Visitors and Special Events Coordinator
Program in Literature
Duke University
Durham, NC 27708
[REDACTED]
[REDACTED]

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146. **Chad Sweeney**

New Issue Parthenon West Review (At AWP)

Wed 11 Feb 2009

New Issue Parthenon West at AWP, Table 764
(edit. David Holler, Chad Sweeney)

Issue 6 with:
Lyn Hejinian
Nguyen Do, (Vietnamese) trans by Paul Hoover

Clayton Eshleman
Mark Irwin
Andrew Zawacki
Ethan Paquin
Diane di Prima
Eugene Jebeleanu, trans. (Romanian) by Matthew Zapruder & Radu Ionid
Noah Eli Gordon
Ales Steger, Trans. (Slovenian) by Brian Henry
Julie Carr
Adam Clay
Liz Waldner
Alice Jones
Carol Snow
Claudia Keelan
Aaron McCullough
Steven Ajay
Vicente Huidobry, (French) Trans. by Tim Keane
Matthias Svalina
David Dodd Lee
Louise Matthias
Lisa Isaacson
Rachel Contreni Flynn
Maurice Kenny
Sharon Doubiago
Gary Gach
Sally Ashton
Richard Silberg
C.L.Knight
Melissa Kwasny
Pavel Srut (Czech), Trans. by Ema Katrovas
Lisa Lewis
Clay Matthews
Amy King
Doborah Wood
Joshua Edwards
Max Winter
Ed Smallfield
Craig Santos Perez
Michail Yeryomin (Russian), Trans. by J. Kates
Timothy Henry
Aby Kaupang
Janis Butler Holm

Francois Luong
Barbara Claire Freeman
Judith Taylor
John Deming
Eileen Tabios
James Brook
Robert Thomas
Tim Kahl
Andrew Sage
Hilde Domain (German), Trans. by Annie Stenzel
Dannyka Taylor
B.H. Boston
Odi Gonzales (Spanis), Trans. by Lynn Levin
Michael Joyce
Tina Barr
Nathan Slavik
Michael Sikkema
Bronwen Tate
Chrostopher Deweese
Christina Mengert
Jamie Cooper
Kyle McCord
Mike Puican
Susan Gubernat
Kathleen Winter
Rob Cook
Nick Courtright

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147. **Gerald Schwartz**
Re: Secretary of the Arts

Wed 11 Feb 2009

I agree-- an art czar (ours or theirs)
would iron art into the ground.

Haven't we witnessed the handiwork
of well-intentioned, but miss-nuanced
Lariats have wrought?

Q of all people should realize what
would happen to free jazz when the

iron-clad others take power again
some day... as, sadly, they prob. will.

Now, a Sec. of Anarchy....

Gerald S.

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html>
<<http://www.petitiononline.com/esnyc/petition.html>>*

** **

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—'-'—

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148. **Ryan Daley**
Re: Secretary of the Arts
Wed 11 Feb 2009

Troy,

I'm even more confused after reading that, since you didn't say much but "if we allow this to happen, the arts will be ruined. muah ha ha."

Aside from noting that there will always be "official" (read, hotel lobby) art and "unofficial" art, how will appointing a Secretary of the Arts (add your name suggestion here) change anything?

On Tue, Feb 10, 2009 at 3:01 PM, Troy Camplin <[REDACTED]> wrote:

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html> <
<http://www.petitiononline.com/esnyc/petition.html>>*

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—'—'—'

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149. **Johanna Fisher**
Re: Secretary of the Arts
Wed 11 Feb 2009

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively

nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

!

!

afterall.

Professor Johanna Fisher

---- Original message ----

>Date: Tue, 10 Feb 2009 12:01:32 -0800

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>Subject: Re: Secretary of the Arts

>To: [REDACTED]

>

>I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

>

>Troy Camplin

>

>

>

>

>-----
>From: Maria Damon <[REDACTED]>

>To: [REDACTED]

>Sent: Monday, February 9, 2009 6:50:04 PM

>Subject: Secretary of the Arts

>

>Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

>

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>http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>
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150. **Dillon Westbrook**

Long poems or plays on prison/imprisonment

Wed 11 Feb 2009

Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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151. **Kimmelman, Burt**

Lodging for AWP Chicago

Wed 11 Feb 2009

If anyone needs last minute lodging, I'm writing to recommend a B&B run by a friend of Michael Stephens in Evanston, just minutes from the AWP conference in Chicago. If interested phone Susan Wolan at [REDACTED]. She can give you the address. The B&B is on Judson Avenue which is the historic part of Evanston, a few blocks from the lake and a short walk downtown. Main Street is a minute away. The two trains -- the Metra and the el -- are five-minutes' walk. The Metra takes you to downtown Chicago in eighteen minutes. She can provide you with the rest of the information.

Burt

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152. **Roy Exley**

Roy Exley - Re: New poetry weblog

Wed 11 Feb 2009

Jeroen,

Many thanks for this amazing weblog, I am looking forward to many happy hours perusing it, you seem to be in the same parallel universe as me, and hopefully, lots of others, don't spoil it, don't name it, but stay with it!

Roy Exley.

On 10/2/09 3:46 pm, "Jeroen Nieuwland" <[REDACTED]> wrote:

*Dear all,
just want to announce a new weblog about poetry. Hope some of you might link to it:*

transversalinflexions.wordpress.com

*All good things,
Jeroen Nieuwland*

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153. **Scott Michael Pierce**

New Effing titles & Effing at AWP - Chicago

Wed 11 Feb 2009

We're pleased and proud to announce the publication of two new effing titles:

KISS A BOMB TATTOO by Hoa Nguyen

44 pages

saddle-stitched

w/ letterpress covers

isbn 0-9794745-5-8

\$8.00

http://effingpress.com/bomb_tattoo.htm

&

IN THE BIRD'S BREATH by Marcia Roberts

64 pages

saddle-stitched

w/ letterpress covers

isbn 0-9794745-7-4

\$8.00

http://effingpress.com/birds_breath.htm

****ALL ORDERS THIS WEEK WILL SHIP WITH EXTRA EFFING GOODIES****

EFFING PRESS AT AWP - CHICAGO:

If you're attending the AWP in Chicago come see our table at the bookfair (table # 774) Thursday Feb 12 - Saturday Feb 14. We've brought most of the titles from the last couple of years plus the new issue #7 of effing magazine as well as some other printed ephemera.

The bookfair is open to the public on Saturday....

ALSO, come see Effing poets Hoa Nguyen and Gloria Frym at this event Friday night at Links Hall in downtown Chicago:

Friday, February 13, from 8pm to late

AWP OFF-SITE EVENT: Red Rover's Experiment #26: A Small Press Showcase featuring ACTION BOOKS, EFFING, FLOOD EDITIONS, FUTURE POEM, LES FIGURES, SLACK BUDDHA, SWITCHBACK, & UGLY DUCKLING PRESSE.

Readings by Jessica Bozek, Amina Cain, Marcella Durand, Bill Fuller, Gloria Frym, Kim Hyesoon, Alta Ifland, Nancy Kuhl, Dan Machlin, Don Mee, Mel Nichols, Hoa Nguyen, Kathleen Rooney, Susan Schultz, John Tipton, & Ronaldo V. Wilson.

@ LINKS HALL, 3435 N. Sheffield Avenue, Chicago, IL [\$5]

Sincerely,

Scott Pierce

Effing Press

703 W. 11th Street

Austin, TX 78701

USA

www.effingpress.com

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154. **George Bowering**
Re: Secretary of the Arts

Wed 11 Feb 2009

You're right.

That right-wing view should also encompass those other areas of life.

No more cabinet ministers for the military, foreign affairs, the

treasury, any of that stuff.

Turn them all over to the "Free" Enterprise people,
you know--the anti-socialists who are being bailed out now.

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

*I could not disagree with such an idea more. Here's my explanation
why: <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

*Quincy Jones has started a petition to ask President Obama to
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had Ministers of Art or Culture for centuries, The United States
has never created such a position. Those in the arts need this and
the country need the arts--now more than ever. Please take a moment
to sign this important petition and then pass it on to your friends
and colleagues.*

<http://www.petitiononline.com/esnyc/petition.html> <<http://www.petitiononline.com/esnyc/petition.html>>

** **

..

—'-'—

welcome.html

welcome.html

Mr. G. Bowering, OC
One foot in the cradle.

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155. **Pam Brown**

Thanks again everyone Jacket has a reviewer for Solicitations

Wed 11 Feb 2009

Thanks very much
We have a reviewer for Solicitations

All the best,
Pam

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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156. **Small Press Traffic**

SPT PRESENTS: BOK and ZOLF FRIDAY 2/20!

Wed 11 Feb 2009

Please excuse cross postings but not our delirium at this amazing upcoming reading!

What would the Iliad look like if rewritten using only one vowel? What happens to political poetry when channeled through the waste of corporate language and search engines? On February 20, Small Press Traffic presents Christian Bök and Rachel Zolf, two celebrated members of the Canadian avant-garde, who will read from their landmark, award-winning books.

Christian Bök's Eunoia was an instant bestseller in the U.K., where it was just released in the fall of 2008. First published in Canada in 2001, Eunoia is a univocal lipogram (using only one vowel per chapter), which achieves its full impact when performed live by Bök. Charles Bernstein has called it 'an exemplary monument for 21st century poetry.' Bök will be reading from the Griffin Prize-winning Eunoia, among other recent works.

Rachel Zolf's Human Resources is a writing machine in which poetry and 'plain language' collide. At the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, refuse, culture, work and communication. With the help of online engines that numericize language, Human Resources explores writing as a process of encryption. Zolf will read from Human Resources and her current

work-in-progress on competing knowledges in Israel-Palestine, The Neighbour Procedure.

Small Press Traffic Presents Christian Bök and Rachel Zolf Friday, February 20, 7:30 p.m. Timken Lecture Hall, California College of the Arts (1111 Eighth Street) \$10 suggested donation

--

Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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157. **mIEKAL aND**

Re: Where are today's farmer poets?

Wed 11 Feb 2009

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

Hi mIEKAL, Thanks. I do crop farming, producing mainly vegetables such as onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I also have great interest in cultivating yams. Yam is regarded as a special crop in the Igbo culture. But apart from this, I like seeing the tender shoots emerge and climb the stakes. Yams are climbers, strategic climbers. The yellow yam prefers to climb the stake clockwise, whereas the white yam prefers doing its own anticlockwise. Even if you change the directions for these yams, they undo your imposition some hours later. This pattern

*of
movement and peculiar phototropism, engage my interest a lot.*

*On interface between my farming life and writing life: I talk to my
crops
and do often imagine that my interaction with them renews my life,
keeps me
"green." Perhaps it is a hunger, perhaps. But whenever I emerge from
my
farm, I feel a great mental energy to want to write.*

*For three days now, I have been sharing my time between sowing ideas
through
writing and sowing seeds in the garden behind my place of residence.
I see
the seeds of ideas and the seeds of the vegetables and root crops
germinating and growing as if the destinies of both are tied together.
Perhaps as I practice both, I realize the need to nurture ideas
creatively,
even in unfriendly seasons and in unfriendly spaces. In fact,
mIEKAL, I
can't stop working on both farms....*

-- Obododimma.

*On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[REDACTED]>
wrote:*

Obododimma & others:

*What kind of farming do you do & do you feel like there is an
interface
between your farming life & your writing life?*

*I've been running a permaculture demonstration for almost 20 years,
on a
yearly basis we have folks coming thru here interning & learning
how to grow
food for themselves, put it up, learn to cook local & be
resourceful in ways
that don't require the big bucks. We grow primarily fruits nuts
garden
annuals gourds & other craftables as well as a lot of exotics like
container
figs & citrus. I also make my living from largest organic farmers
cooperative in the US...(but as a webmaster). For my part the
interface is*

*sometimes very sketchy altho in some ways the visual poetry that
I've done
has come much closer to reinventing the wild space of language.*

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

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158. **patrick dunagan**
Dunagan, Fisher, & Hill reading in SF
Wed 11 Feb 2009

Celebrating publication of

*

****Against the Weather*** by Owen Hill

From Chansonniers by Patrick James Dunagan

both published by Blue Press: <http://bluepressbooks.com/>

& ***Maybe A Painter*** by Christina Fisher

published by Auguste Press: <http://www.augustepress.com/maybeapainter.jpg>
<http://www.augustepress.com/>

BIG BELL

HOSTS :

HOMESTYLE GET-TOGETHER

wednesday 2.18.09 round 7

with a poetry reading

***patrick james dunagan**

christina fisher

& owen hill*

do drop by, the door'll be open

(**between 17th & mariposa, in San Francisco right off the 33 stanyan or the
22 fillmore

it's at a private residence so please rsvp for street address**)

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159. **blacksox**

Poetic Colla'ge 3rd Wednesday's at Austins

Wed 11 Feb 2009

Please note time change

Starting @7:30

Every 3rd [REDACTED]'s

Featuring

POETIC COLLA'GE

All the way from ST. Pete's

&

Austin's OPEN MIC

Something completely different

Wednesday February 18, @ 7:30

Austin's Coffee and Film

929 W Fairbanks Ave.

Winter Park, Florida 32789

Poetic Colla'ge (PC) is a mixture of worldly occurrences and spiritual flavor, culminating into a style PC has titled "Writing Life." Through their poetry they offer strength, knowledge, guidance, power, healing and love. Poetic Colla'ge is made up of two constant voices George (Naptali) Carty and P.J. (Empress) Crosby. Both voices, whether individual or combined bring their own unique flavorful seasoning to the collage

Do NOT (I repeat) DO NOT MISS THIS EVENT

YOU, Austin's Open Mic, make every night special

Hosted by Lilly's Open Words ,& Russ Golata

For directions or comments e-mail me at [REDACTED]

Or phone me at [REDACTED]

Or AUSTIN'S at [REDACTED]

<http://poetry.meetup.com/362/>

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160. **Danny Snelson**

UBUWEB: FLASH ARTIFACTS - Feb 19 at CRG Gallery - (And Poetry Project Reading)

Wed 11 Feb 2009

CRG Open Video Series

UbuWeb: Film & Video: FLASH ARTIFACTS

<<http://www.crggallery.com/events/>>

<<http://www.crggallery.com/events/>>

Curated by João Enxuto and Danny Snelson

THURSDAY FEBRUARY 19TH - 7PM

Excited to announce an upcoming two panel screening (Feb 19, 7PM—that's next

Thursday) at CRG Gallery in New York. You can find the full info on the event, along with directions, at the CRG event site<<http://www.crggallery.com/events/>>

.

I'm working as UbuWeb's representative along with curator João Enxuto. We'll be screening some of the more remarkable incidents of digital prescience we've found in the films streaming at UbuWeb. See blurb info<<http://www.crggallery.com/events/>>, below, or at the screenings previous incarnation at D21 in Leipzig<<http://www.d21-leipzig.de/ubu+web+english>>

.

Also! Those in the New York, I'll be reading at the Poetry Project<<http://www.poetryproject.com/calendar.php>>this Monday (Feb 16, 8PM) with Lance Wakeling <<http://www.ubu.com/contemp/wakeling/index.html>>, wch also promises to excite.

Hope to see you,
Danny

::

[PS. If anyone outside of the New York area wld like videos for these performances please backchannel me &I'll be happy to send you a link. Will have much of this up at my site <<http://aphasic-letters.com/>> sometime.]

::

Curators João Enxuto and Danny Snelson will organize selections from the streaming video archives of the ubu.com/film <<http://www.ubuweb.com/film>> website as a means to momentarily "clothe and house" classic avant-garde film

and video works. This performance will investigate the characteristics of online versions of media-reflexive works. Through live projections and interventions, the curators will reprogram works designed to address mediums now teetering at the edge of obsolescence.

New possibilities will be explored for historical material freed from the properties of celluloid or television. Streaming online, Paul Sharits' film "Dots 1 & 2" is transformed into a matrix of pixel-squares. And Vito Acconci presages the promise of social networking in "Theme Song": *There's got to be somebody. There's got to be somebody watching me, somebody who wants to come in close to me. * Founded in 1996, UbuWeb is an idiosyncratic archive of previously scarce avant-garde films and video artifacts. Editors and curators determine the content of UbuWeb, which is one source among many that have "become subsumed in the mechanics of digital redistribution." Dada films, Structuralist cinema, and early video experiments are all subject to the compressed regimen of flash video formats. This live screening is a cinematic event: an orchestrated celebration of the dereliction affecting these historical objects, reconfigured now under the logic of digital distribution.

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161. **Gary Sullivan**

BENSON | YOUNG @ SEGUE @ BPC | VALENTINES DAY

Thu 12 Feb 2009

Celebrate Valentine's Day at
SEGUE @ BOWERY POETRY CLUB

with

Steve Benson and Stephanie Young

Saturday February 14

4:00 p.m. - 6:00 p.m.

308 BOWERY, just north of Houston

\$6 admission goes to support the readers

Steve Benson, formerly of the San Francisco Bay area, has lived in Downeast Maine since 1996. Transcripts of orally improvised performances appear in *Blindspots* (Whale Cloth, 1981), *Reverse Order* (Potes and Poets, 1989), *Blue Book* (The Figures/Roof, 1998) and *Open Clothes* (Atelos, 2005), along with written works. With nine other bay area language poets, he is preparing part 8 of *The Grand Piano: An Experiment in Collective Autobiography* (Mode A, 2006-present).

Stephanie Young lives and works in Oakland. Her books of poetry are *Picture Palace* (in *girim imus nocte et consumimur igni*, 2008) and *Telling the Future*

Off (Tougher Disguises, 2005). She edited Bay Poetics (Faux Press, 2006) and her most recent editorial project is Deep Oakland, deepoakland.org. She blogs so rarely at stephanieyoung.org/blog.

The Segue

Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [REDACTED].

Curators: February-March by Nada Gordon & Gary Sullivan.

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162. **David-Baptiste Chirot**

FW: About Poetry: Poems for President Lincoln/More Love Poems

Thu 12 Feb 2009

Date: Thu, 12 Feb 2009 07:25:44 -0500

From: [REDACTED]

To: [REDACTED]

Subject: About Poetry: Poems for President Lincoln/More Love Poems

Poetry

Poetry

In the Spotlight

|

More Topics

|

Top Picks

|

from Bob Holman & Margery Snyder

Poetry plays an important role in two dates this week -- the 200th birthday of Abraham Lincoln, that most poetic of American presidents, and of course Valentine's Day, the calendrical nexus of love poems.

In the Spotlight

Poems for President Lincoln -- Celebrating His Bicentennial

Abraham Lincoln wrote a few poems himself, his speeches are remembered today for their poetic power, and he was the object and inspiration of many,

many poems. To commemorate the anniversary of his birth we've gathered a sampling of the classic poems written about him.

More Topics

Classic Love Poems for Valentine's Day

Library: Poems by Elizabeth Barrett Browning

Author of Sonnets from the Portuguese

Library: Poems by Robert Burns

"O my Luve's like a red, red rose"

Library: Poems by Samuel Taylor Coleridge

His ballad is simply titled "Love"

Library: Poems by William Butler Yeats

"A Poet to His Beloved"

How To Find A Poem On the Web

How To Memorize a Poem

O Father Abraham!

Our collection also includes a modern American poem by a poet too little known in his short lifetime -- Hyam Plutzik. A new film biography of Plutzik is making the festival rounds this year, and its literary researcher Edward Moran kindly offered us Plutzik's poem, "To Abraham Lincoln, That He Walk by Day," for your President's Day reading.

Our Envoys to the February InterBoard Poetry Competition

"Soft Star-Spangled Story," by Guy Kettelhack

"The Brutes," by T. Obatala

"Potter's Field," by Angela Lewis

....read more

Sponsored Links

Top Picks

-

More Guide Picks: Love Poem Collections

from your

Poetry

Guide

From the very beginnings of human culture, poets have provided the words people use to express love both sacred and sexual. Here are anthologies and single poet collections of love poetry, classic and contemporary, from ancient and modern cultures all over the world, selected by your guides. Choose one as a gift for the person you love, or better yet, explore the world of love by reading the poems to each other.

1) Haruko/Love Poems, by June Jordan

(High Risk Books, 1994) June Jordan was all about passion, and this selection reveals the extraordinary range of her passion in sensuality, lyricism, obsession, anger, the full gamut... It begins with a series of poems written to her female lover, Haruko, followed by love poems selected from 20 years' work by Adrienne Rich. It's a deeply moving book; as Publisher's Weekly said, "...so effective that readers find themselves mouthing the words. It's impossible to sit silently back."

2) 100 Love Sonnets/Cien Sonetos De Amor, by Pablo Neruda

(bilingual ed., English trans. Stephen Tapscott, University of Texas Press, 1986) "Joyfully, playfully erotic..." "passionate and imaginative..." these poems written for Neruda's third wife, Matilde Urrutia, are among his most appealing works, justly counted as classics. And don't forget Twenty Love Poems and a Song of Despair (trans. W.S. Merwin, Viking Penguin reprint, 1993), the book that sparked his international fame as a poet and remains an enduring favorite, full of spectacular romanticism.

3) Sonnets from the Portuguese, by Elizabeth Barrett Browning

(ed. William S. Peterson & Julia Markus, Harper Perennial, 1998) These are the poems E.B. Browning wrote to her husband during their courtship (he called her "my little Portugese"), and they have long been the best-known love poems written in English, including that most famous line, "How do I love thee? Let me count the ways." In this edition, the 44 sonnets are enhanced and "illuminated" by excerpts from the love letters exchanged by the Brownings and commentary by biographer Julia Markus.

Best Moves in a Bad Economy

Save & Invest the Right Way

Find out how to beat a bear market, make smart choices, and keep your cool even when the economy is unpredictable.

Poetry Ads

Valentines Poems

Romantic Love Letter

Short Love Poetry

Birthday Poems

Funny Poems

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163. **Halvard Johnson**

RIP Keith Wilson (1927-2009)

Thu 12 Feb 2009

Keith Wilson died the other day. He was a friend I've known since the mid-60s, when I spent some years living in El Paso while he was living in southern New Mexico: Anthony, right on the Texas-New Mexico border; then San Miguel, farther

north, up the Mesilla Valley of the Rio Grande; and then Las Cruces. Any house of Keith and Heloise Wilson was full of music and wine and poetry, a caravanserai for poets traveling north or south, east or west.

Keith, at one stage of his life, often wrote of the sea, and his sea poems were among the best poems to come out of the Korean War. Here's one that's not overtly war related:

The Sea

"On the beach
the ocean ends in water.

--George Oppen

The Materials

The crisp line, taut, in all
intimations, thrown out, cork circling
the water, spash, my hand

reaching out

--the call, rightly named, these

Materials, the call is there
simple, demanding

response and a certain
attention to pulse, the
movement of whatever the work

asks of man--is that what
I'm trying to say, a man,
and how, sometimes, he doesn't

drown. Coming up spitting
salt water, safely past the
screws, it *is* a man
intact who waves

from the calm wake; behind
him the sea clear, oceans
held in place by a line.

And he wrote of dusty New Mexico
towns:

The Politicians

come
come here with full bellies
& shined shoes to the one street
of San Miguel, talking, waving
hands, their harsh gringo Spanish
shouted in the hanging dust
of the square

the men of the town
stand uneasy, aware of their hard
hands, the blue of the stranger's
eyes, their own mudcrusted boots
stiff with clay

they are ashamed these men
whose hands are strong with work & loving.
they listen. then go to the bar,
beer & red wine, juke box Infante songs,
his dead voice singing of a Mexico
which was sad, beautiful, but theirs
--riding free across a green land,
gritos on their lips & dead politicians
fall, one-by-one before their dreaming guns.

--both from *Graves Registry and Other Poems*
[New York: Grove Press, 1969]

Coincidentally, while 1969 did not mark the first publication of a
collection of
poems by Keith Wilson, it did mark the first publication of a collection of
poems
by me. And it was Keith Wilson who sat me down on his living room floor and
showed me how to put a collection of poems together. That first book that
bore
an epigraph by Keith Wilson: "a sunlit unity / desperately sought" and
contained
this poem written on the occasion of Keith's and Heloise's moving from
Anthony,
New Mexico, to a big new (well, not new new) house in San Miguel:
Moving Out
for Keith & Heloise Wilson
saying goodbye
is no trouble:

a house is a skin
to be shucked
wriggled out of
room by room
closet by closet
until what remains
is piles of boxes,
a few empty hangers,
a heap of debris
on the kitchen floor
which never seemed so wide,
a neighbor's dog
who come to say goodbye
from a respectable distance.

fr. *Transparencies and Projections*
[New York: New Rivers Press, 1969]

--HJ

--

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>

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164. **Alan Sondheim**

Beam Me Up video from performance 2/11

Thu 12 Feb 2009

Beam Me Up video from performance 2/11

<http://www.alansondheim.org/beammeup1.mp4>

<http://www.alansondheim.org/beammeup2.mp4>

<http://www.alansondheim.org/beammeup3.mp4>

(Below is a general description which I've prepared for an online class coming up.)

I have an installation in the online virtual world, Second Life. If you go <http://slurl.com/secondlife/Odyssey/48/12/22> - you will find it. In order to use this URL, you need to have a Second Life account; you can get this at <http://www.secondlife.com> . The installation is called The Accidental Artist and is quite complex - I've been changing it for the past eight months. You can find all sorts of images and videos from it at <http://www.alansondheim.org/> - these include a number of performances that have been seen and recorded world-wide. (The last was February 11.)

Let me begin with silent film. Roberta E. Pearson, in *Eloquent Gestures: The Transformations of Performance Style in Griffith Biograph Films*, distinguishes between two fundamental modes of performance: the histrionic and the verisimilar. I associate the former with melodrama and the latter with a presumed 'natural' acting style. Melodrama operates through a semiotics of stereotyped poses and movements (hands clasped in prayer for example); traditionally, theatrical poses might be held for a few seconds - forming a tableau (waiting for audience reaction). You can see this mode in operation in silent films; characters will stop and hold exaggerated gestures, as the diegesis is transformed into a meta-narrative of segmented moments. I claim that this semiotics (which also extends into and through subtitles) plays out in virtual worlds as well, since characters are given stock responses (animations) which may be played one after another, in serial order - at times there may be 'behavior collisions' - situations in which animations compete with each other.

In my virtual world (Second Life) work, I use files that have been produced by altered motion capture equipment. A human performer, wearing sensors, moves in a regulated environment, and the movements of the sensors are recorded - this results in a file that allows an avatar to mimic the movement of the human. In my work, however, there are two differences: the sensors are remapped onto the body in a 'non-natural' manner (head on foot for example), and the software itself is rewritten in order to create what I call 'dynamic filters' - the original human movement is filtered to produce new and inconceivable movement. This is the source of a great deal of my work, which starts from a 'natural' order and proceeds into a distorted digital/virtual one - which may then be returned (through live dance for example) in another altered form to the 'real' world. I see my avatars having the potential frenzy/energy of silent film and the wild movement of Buster Keaton.

(In the excerpts above, the avatar movement is slowed down in grotesque duets with Sandy Baldwin; I did little recording of the high-speed movement since I was working the environment at the time.)

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165. **Maria Damon**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

jean genet's play Deathwatch.

Dillon Westbrook wrote:

- > Can anyone think of any long poems or plays on (or in)
- > prison/imprisonment. I'm not even going to prime the pump, as I want
- > to cast a wide net. Looking into doing a theater piece at a defunct
- > prison and want to catalogue and read what's out there.
- >
- > thanks all,
- >
- > Dillon
- >

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166. **Caleb Cluff**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

You can start with the Ballad of Reading Gaol.

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of Dillon Westbrook
Sent: Thursday, 12 February 2009 3:57 AM
To: ██████████
Subject: Long poems or plays on prison/imprisonment

Can anyone think of any long poems or plays on (or in) prison/ imprisonment.
I'm not even going to prime the pump, as I want to cast a wide net. Looking into
doing a theater piece at a defunct prison and want to catalogue and read what's
out there.

thanks all,

Dillon

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167. **JULIE KIZERSHOT**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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168. **Danny Snelson**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

Perhaps my favorite is Alan Davies a an av
es<<http://english.utah.edu/eclipse/projects/AVES/aves.html>>(published by
Potes & Poets in 1981, now hosted by Eclipse) which uses the 'prisoner
constraint'—namely, no ascenders or dangles. Imagine: if you wanted to jam as
many words as possible into a finite piece of paper from yr jail cell, you might
be compelled to seek an extreme economy of height.

After that, de Sade?

On Wed, Feb 11, 2009 at 11:56 AM, Dillon Westbrook <[REDACTED]> wrote:

*Can anyone think of any long poems or plays on (or in) prison/imprisonment.
I'm not even going to prime the pump, as I want to cast a wide net. Looking*

into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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169. **Gabrielle Welford**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

a balinese poet imprisoned by the indonesians: putu oka sukanta. g

On Thu, 12 Feb 2009, JULIE KIZERSHOT wrote:

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot 2/11/09 11:56 AM

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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170. **Poetry Project**

Events at The Poetry Project February

Thu 12 Feb 2009

Hi Everyone,

Here's what's happening next week:

Monday, February 16, 8 PM

Danny Snelson & Lance Wakeling

Danny Snelson is an archivist, editor and writer. His online editorial work has ranged from Eclipse, where he started as a scanner, to UbuWeb, where he edited the 2007 series of /ubu Editions. He is currently a contributing editor to the EPC and PennSound, selecting the 2008 featured resources. Recent writing projects include my Dear coUntess (Drunken Boat #9), The Book of Ravelling Women, Aphasic Letters, and Testimony (a sound poem in Deseret). Born in Tacoma, Washington, Lance Wakeling is an artist and writer who lives and works in Brooklyn, New York. His first book Sic, Notes from a Keylogger, was published electronically by Ubu.com. He edits and distributes the PDF bulletin Private Circulation, which will publish a paperback compendium of its first twelve issues in early 2009.

Wednesday, February 18, 8 PM

Fred Moten & Keith Waldrop

Fred Moten is author of Arkansas (Pressed Wafer, 2000), Poems (with Jim Behrle; Pressed Wafer, 2002), In the Break: The Aesthetics of the Black Radical Tradition (University of Minnesota Press, 2003), I ran from it but was still in it (Cusp Press, 2007), and Hughson's Tavern (Leon Works, 2008). He has two more forthcoming books B Jenkins (Duke University Press, 2009) and Open Secret: Blackness and Stolen Form (University of Minnesota Press). Moten was born in Las Vegas and now lives in Durham, North Carolina where he teaches in the Department of English at Duke University. Keith Waldrop (born Emporia, Kansas, 1932) teaches at Brown University in Providence, Rhode Island, and, with Rosmarie Waldrop, is editor of the small press, Burning Deck. Recent books include Light While There Is Light, The Locality Principle, The Silhouette of the Bridge (America Award, 1997), Analogies of Escape, Haunt, Semiramis if I Remember, The House Seen from Nowhere, The Real Subject, and, with Rosmarie Waldrop, Well Well Reality. He has translated, among others, Anne-Marie Albiach, Claude Royet-Journoud, Paul Keineg, Dominique Fourcade, Pascal Quignard, Jean Grosjean, and Baudelaire. Forthcoming this spring are three titles: Transcendental Studies (a book of poems, University of California Press), Several Gravities (a book of collages, Siglio Press), and a translation of Baudelaire's Paris Spleen: little poems in prose (Wesleyan University Press).

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 \$95 or higher will get in FREE to all regular readings).

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

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

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171. **Michael Tod Edgerton**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

Nothing not obvious, perhaps, but CD Wright's One Big Self and, though novels, Jean Genet's Our Lady of the Flowers and Miracle of the Rose come immediately to mind, and Wright's book includes a list of prison-related readings in the back.

Michael Tod Edgerton

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Thu, 2/12/09, JULIE KIZERSHOT <[REDACTED]> wrote:

From: JULIE KIZERSHOT <[REDACTED]>

Subject: Re: Long poems or plays on prison/imprisonment

To: [REDACTED]

Date: Thursday, February 12, 2009, 5:27 PM

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

> Can anyone think of any long poems or plays on (or in) prison/
> imprisonment. I'm not even going to prime the pump, as I want to cast
> a wide net. Looking into doing a theater piece at a defunct prison
> and want to catalogue and read what's out there.

>
> thanks all,
>
> Dillon
>
guidelines &

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172. **Cara Benson**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

And look into Miguel Piñero

<http://www.necessetics.com>

<http://www.necessetics.com/sousrature.html>

From: JULIE KIZERSHOT <[REDACTED]>

To: [REDACTED]

Sent: Thursday, February 12, 2009 6:27:52 PM

Subject: Re: Long poems or plays on prison/imprisonment

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir *A Place to Stand* by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

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thanks all,

Dillon

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173. **mIEKAL aND**

Re: Where are today's farmer poets?

Thu 12 Feb 2009

I was trying to think of a piece I've done which comes close to the way I interface writing, language, symbols, biology, growth etc & I think this work is one of my better demonstrations:

F L O R A S P I R A E

the language of plant - breath

-Inhale F L O R A S P I R A E as a flash movie.

-Enscribe F L O R A S P I R A E as a truetype font for the Macintosh.

-Inspect F L O R A S P I R A E as a population of possible JPEGs.

<http://www.joglars.org/floraspirae/inhale.html>

On Feb 11, 2009, at 8:03 AM, Obododimma Oha wrote:

That's it, David. Sometimes the colours and shapes in the garden enact a pattern of reality beyond words. And I find the visual poem more urgent, more practical. There are colours of the flowers and leaves of the crops that say many things. I find myself just staring and trying to take it all in. Touring the garden as soon as I get back home from the office, or from any other place that fills my head with noise, has become more than a therapy for me.

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174. **nieuwland jeroen**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

Also, not (all) long-poems or plays, but in/about prison (and sorry if I'm being obvious):

- Wole Soyinka, Poems from prison
- Breyten Breytenbach's The true confessions of an albino terrorist
- Gathering seaweed; African prison writing, Jack Mapanje (ed.) (Google books has a preview)
- Poems From Guantanamo: The Detainees Speak (University of Iowa Press, August 2007)
- <http://www.strugglemagazine.net/prisonpoetsissue.htm>
- Chen Shui-bian (blogs.straitstimes.com/2008/12/2/taiwan-s-prison-poet)

- Marquis de Sade, Letters from prison
- Schachnovelle (trans.: The royal game), by Stefan Zweig
- Wilde's De Profundis
Solzhenitsyn, Kafka...

From: JULIE KIZERSHOT <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 13, 2009 12:27:52 AM

Subject: Re: Long poems or plays on prison/imprisonment

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

*Can anyone think of any long poems or plays on (or in) prison/
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and want to catalogue and read what's out there.*

thanks all,

Dillon

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175. **David Seaman**

Re: Where are today's farmer poets?

Thu 12 Feb 2009

Obododimma, Greetings!

I have numerous Nigerian students in my French classes here in south Georgia, along with other west Africans, Cameroun etc. But my students tend to be city dwellers, some don't even know what their ethnic heritage is. ("Urbain," they confess.) I Have made some short visits to west Africa, longer ones to east Africa, and I lived for a year in Morocco. I have translated the Moroccan poet Serhane.

My south Georgia garden has fruit trees (apple, pear, almond, even olives). For vegetables, I do all right with tomatoes and eggplants, but have less success with onions and squash. My herbs are super: rosemary, lavender, sage, thyme.

I write poems about land and plants, and do lots of visual poetry. My Georgics poetry books about Cotton and Tobacco have been critical successes.

Voila, c'est moi.

David

On Feb 11, 2009, at 9:03 AM, Obododimma Oha wrote:

That's it, David. Sometimes the colours and shapes in the garden enact a pattern of reality beyond words. And I find the visual poem more urgent, more practical. There are colours of the flowers and leaves of the crops that say many things. I find myself just staring and trying to take it all in. Touring the garden as soon as I get back home from the office, or from any other place that fills my head with noise, has become more than a therapy for me. I like many things that thrill and renew the mind, David, including very crazy things like leaving my room at night (indeed, sneaking out) and going to the garden to sit and think in the darkness and listen to the night sounds... and the lights of the fireflies.

I also like escaping from "book" people once in a while and going deep into the village to be with the country folk, to share in their lore and life. I think I belong to them, only that I hold the pen on the one hand and a hoe on the other....

--- Obododimma.

On Tue, Feb 10, 2009 at 3:23 PM, David Seaman <[REDACTED]> wrote:

*All of a sudden you sound very interesting to me and I will try to get past the funky speLL inG o f your name. Visual poet, gardener, what's not to like?
Tell me more, back channel is fine.*

David

On Feb 8, 2009, at 11:51 PM, mIEKAL aND wrote:

Obododimma & others:

*What kind of farming do you do & do you feel like there is an
interface
between your farming life & your writing life?*

*I've been running a permaculture demonstration for almost 20
years, on a
yearly basis we have folks coming thru here interning & learning
how to grow
food for themselves, put it up, learn to cook local & be
resourceful in ways
that don't require the big bucks. We grow primarily fruits nuts
garden
annuals gourds & other craftables as well as a lot of exotics
like container
figs & citrus. I also make my living from largest organic farmers
cooperative in the US...(but as a webmaster). For my part the
interface is
sometimes very sketchy altho in some ways the visual poetry that
I've done
has come much closer to reinventing the wild space of language.*

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

welcome.html

guidelines

--

*Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies
University of Ibadan*

Phone: [REDACTED];

[REDACTED].

welcome.html

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176. **Charles Alexander**

Re: Where are today's farmer poets?

Thu 12 Feb 2009

I think I might support mIEKAL as Secretary of the Arts.

charles

charles alexander

chax press

[REDACTED]

411 N 7th ave, suite 103

tucson arizona 85705

[REDACTED]

On Feb 11, 2009, at 4:13 PM, mIEKAL aND wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

*Hi mIEKAL, Thanks. I do crop farming, producing mainly vegetables such as
onion, fluted pumpkin (we eat the leaves over here in Nigeria),*

okra, etc. I
also have great interest in cultivating yams. Yam is regarded as a
special
crop in the Igbo culture. But apart from this, I like seeing the
tender
shoots emerge and climb the stakes. Yams are climbers, strategic
climbers.
The yellow yam prefers to climb the stake clockwise, whereas the
white yam
prefers doing its own anticlockwise. Even if you change the
directions for
these yams, they undo your imposition some hours later. This
pattern of
movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to
my crops
and do often imagine that my interaction with them renews my life,
keeps me
"green." Perhaps it is a hunger, perhaps. But whenever I emerge
from my
farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing
ideas through
writing and sowing seeds in the garden behind my place of
residence. I see
the seeds of ideas and the seeds of the vegetables and root crops
germinating and growing as if the destinies of both are tied
together.
Perhaps as I practice both, I realize the need to nurture ideas
creatively,
even in unfriendly seasons and in unfriendly spaces. In fact,
mIEKAL, I
can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[REDACTED]>
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Obododimma & others:

What kind of farming do you do & do you feel like there is an
interface
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~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

welcome.html

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177. **steve russell**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

There's a play based on Jack Henry Abbot's "In The Belly of The Beast," Abbot's prison memoir. I'm not sure who did the adaptation, but it shouldn't be too hard to find out on-line. Abbot is the prisoner that Norman Mailer helped get released, but who later stabbed a waiter in New York. Wole Soyinka, the Nigerian Nobel Laureate, has a prison memoir entitled "The Man Died." Many of his poems deal with prison. There's also the poetry of Cesar Vallejo, but I don't recall any long poems based on his prison experience. & Genet, who someone else mentioned. Genet also wrote poetry while in prison. One special note about Jimmy Santiago Baca, who's also been mentioned: Baca taught himself to read and write while in prison.

From: Dillon Westbrook <[REDACTED]>

Subject: Long poems or plays on prison/imprisonment

To: [REDACTED]

Date: Wednesday, February 11, 2009, 11:56 AM

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

From: Dillon Westbrook <[REDACTED]>

Subject: Long poems or plays on prison/imprisonment

To: [REDACTED]

Date: Wednesday, February 11, 2009, 11:56 AM

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thanks all,

Dillon

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178. **Troy Camplin**

Re: Secretary of the Arts

Thu 12 Feb 2009

Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.

I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

My political ideology, btw, is not Right-wing. And supporting free markets, a naturally-occurring, self-organizing system, is not ideological at all -- it's like

saying I support the existence of deserts on the 30th parallel. Opposing deserts being on the 30th parallel is ideological.

Troy Camplin

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 11, 2009 2:11:27 PM

Subject: Re: Secretary of the Arts

You're right.

That right-wing view should also encompass those other areas of life.

No more cabinet ministers for the military, foreign affairs, the treasury, any of that stuff.

Turn them all over to the "Free" Enterprise people, you know--the anti-socialists who are being bailed out now.

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html>
<<http://www.petitiononline.com/esnyc/petition.html>>*

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— ' — ' — ' —

Mr. G. Bowering, OC
One foot in the cradle.

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179. **Troy Camplin**
Re: Secretary of the Arts
Thu 12 Feb 2009

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

From: Johanna Fisher <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 11, 2009 10:34:18 AM

Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the

imagination might just save us

!

!

afterall.

Professor Johanna Fisher

---- Original message ----

>Date: Tue, 10 Feb 2009 12:01:32 -0800

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin
<[REDACTED]>)

>Subject: Re: Secretary of the Arts

>To: [REDACTED]

>

>I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

>

>Troy Camplin

>

>

>

>

>From: Maria Damon <[REDACTED]>

>To: [REDACTED]

>Sent: Monday, February 9, 2009 6:50:04 PM

>Subject: Secretary of the Arts

>

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>

><http://www.petitiononline.com/esnyc/petition.html>

<<http://www.petitiononline.com/esnyc/petition.html>>

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180. **Troy Camplin**
Re: Secretary of the Arts
Thu 12 Feb 2009

I don't care who is appointed this time or that time. I just fear that a Secretary of the Arts will do for the arts what the Secretary of Education did for education. The more the federal government has gotten involved in education in the U.S., the worse it has gotten. There is also the fact that the more government funds something, the less private funds become available for that same things. The arts will become increasingly government controlled. Maybe you and others want that, but I certainly do not. It may seem a dream scenario to you because of who is in the WHite House right now, but what if someone is elected who could turn it into a nightmare scenario? The thought of who a President Pat Buchanan or his like would appoint to such a position terrifies me. I don't know why it doesn't terrify you.

Troy Camplin

From: Ryan Daley <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 11, 2009 10:21:51 AM
Subject: Re: Secretary of the Arts

Troy,

I'm even more confused after reading that, since you didn't say much but "if we allow this to happen, the arts will be ruined. muah ha ha."

Aside from noting that there will always be "official" (read, hotel lobby) art and "unofficial" art, how will appointing a Secretary of the Arts (add your name suggestion here) change anything?

On Tue, Feb 10, 2009 at 3:01 PM, Troy Camplin <[REDACTED]> wrote:

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>
To: [REDACTED]
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* *

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—'—'—'

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181. **Troy Camplin**
Re: Secretary of the Arts
Thu 12 Feb 2009

Oh, I DO like the idea of a Sec. of Anarchy!

Troy Camplin

From: Gerald Schwartz <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 11, 2009 10:00:52 AM
Subject: Re: Secretary of the Arts

I agree-- an art czar (ours or theirs)
would iron art into the ground.

Haven't we witnessed the handiwork
of well-intentioned, but miss-nuanced
Lariats have wrought?

Q of all people should realize what
would happen to free jazz when the
iron-clad others take power again
some day... as, sadly, they prob. will.

Now, a Sec. of Anarchy....

Gerald S.

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

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—'—'—'

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182. **Obododimma Oha**

Re: Where are today's farmer poets?

Fri 13 Feb 2009

Yes, I am conscious of overloading and try to avoid it. I also try to achieve some order in terms of where I plant what, so that I would have a farm that cuts the

picture of an artwork. It doesn't quite work out all the time. One reason is that I wrestle with erosion and have to change the design of the ridges and mounds. Moreover, my two sons, in their own practice, use part of the space, locating their "farm-arts" within mine. Something much like one text inhabiting another. I like it though, for it gives me an impression that we are all texts interacting and re/producing meanings. I took some pictures of the mini farm designed by my last-born, a boy of 9+, who has been doing some writing too. In his own case, he designs the whole manuscript as the finished book, from cover to cover, drawing images here and there, writing stories. He now has five of such hand-designed manuscripts. Regards. Obododimma.

On Wed, Feb 11, 2009 at 3:13 PM, mIEKAL aND <[REDACTED]> wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

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On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps me

"green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through

writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables and root crops germinating and growing as if the destinies of both are tied together. Perhaps as I practice both, I realize the need to nurture ideas creatively, even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I can't stop working on both farms....

-- Obododimma.

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~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

One of them is online: me!
-- Obododimma.

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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183. **laura oliver**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

Jimmy Santiago Baca is a poet who spent his early years in a maximum security prison. You might want to look at his work-Immigrants in Our Own Land, Working In the Dark: Reflections of a Poet of the Barrio, his memoir A Place To Stand. He also wrote the screenplay to a movie about incarceration, "Bound By Honor."

Date: Wed, 11 Feb 2009 08:56:58 -0800

From: [REDACTED]

Subject: Long poems or plays on prison/imprisonment

To: [REDACTED]

Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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184. **Nic Sebastian**
new poetry publishing model
Fri 13 Feb 2009

"The Essbaum-Sebastian Nanopress is a one-off poetry publishing project undertaken jointly by Jill Alexander Essbaum (editor) and Nic Sebastian (poet). Our idea is to pioneer a new publishing model that incorporates an independent editor's judgment and gravitas while by-passing both the poetry contest gamble and the dwindling opportunities offered by heroic but limited-capacity no-fee/no-contest small presses. We are working on Nic's first poetry collection, *Forever Will End On Thursday*, which will eventually be DIY-published under both our names. An account of the project's history and present status is at this link: <http://verylikeawhale.wordpress.com/the-essbaum-sebastian-nanopress/>"Best regards,Nic Sebastian<http://verylikeawhale.wordpress.com>

Windows

Live™: Keep your life in sync. http://windowsslive.com/explore?ocid=TXT_TAGLM_WL_t1_allup_explore_022009

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185. **David Seaman**
Re: Where are today's farmer poets?
Fri 13 Feb 2009

My work goes into the blend of art and nature. I am trying to make garden sites that evoke images in Baudelaire's sonnet of the Correspondences. My lettriste colleague Alain Satie trained a wisteria vine into word shapes....I work more at the level of trees and shrubs, shaping them. Like Asian gardeners, I think we are invited to make poetry of our plantings. David On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

Hi mIEKAL, Thanks. I do crop farming, producing mainly vegetables such as onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I also have great interest in cultivating yams. Yam is regarded as a special crop in the Igbo culture. But apart from this, I like seeing the tender shoots emerge and climb the stakes. Yams are climbers, strategic climbers. The yellow yam prefers to climb the stake clockwise, whereas the white yam prefers doing its own anticlockwise. Even if you change the directions for these yams, they undo your imposition some hours later. This pattern of movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps me "green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables and root crops germinating and growing as if the destinies of both are tied together. Perhaps as I practice both, I realize the need to nurture ideas creatively, even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[REDACTED]> wrote:

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow food for themselves, put it up, learn to cook local & be resourceful in ways that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

welcome.html

[↑ Contents](#)

186. **Patrick Dillon**
Re: Secretary of the Arts
Fri 13 Feb 2009

One thing I have noticed in the back-and-forth over the stimulus plan is that the NEA seems to be specifically singled out as an unworthy recipient of stimulus money. From radio ads sponsored by the Republican House campaign committee :

"Democrats said they would fight for fiscal responsibility in Washington,
> but went back on their promise by voting for \$335 million in STD prevention,

> \$75 million for smoking cessation and *even \$50 million for the National
> Endowment of the Arts,*" the National Republican Congressional Committee
> said in announcing the ad buys.

It's as if giving money to the NEA would just be pissing it away. The hypocrisy is blatant. Small arts organizations are often small businesses, and republicans have been touting small businesses as the key to stimulus.

It would be nice to have a spokesman--in whatever capacity--to effectively respond to this sanctioned buffoonery.

On Wed, Feb 11, 2009 at 10:34 AM, Johanna Fisher <[REDACTED]> wrote:

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

!

!

afterall.

Professor Johanna Fisher

---- Original message ----

Date: Tue, 10 Feb 2009 12:01:32 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html> <
<http://www.petitiononline.com/esnyc/petition.html>>*

** **

..

—'—'—

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187. **Patrick Dillon**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

Not About Nightingales by Tennessee Williams

On Wed, Feb 11, 2009 at 10:56 AM, Dillon Westbrook <[REDACTED]> wrote:

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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188. **Douglas Basford**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

Dillon,

C. D. Wright and Deborah Luster's poetic-photographic collaboration, *One Big Self: Prisoners in Louisiana* (Twin Palms), raises interesting questions about invisibility and spectacle, intimacy and impersonality, and the social function of art. It also has an extensive bibliography of prison-related writings in the back pages. The poem (I prefer to think of it as such, rather than as a sequence of poems) has been reprinted by Copper Canyon as *One Big Self: An Investigation*, but I can't say whether or not that edition also contains that bibliography. The original version with all the photographs is out of print but still available from Twin Palms for the eye-opening price of \$150, but in my estimation it's worth every cent...

Doug

On Wed, Feb 11, 2009 at 11:56 AM, Dillon Westbrook <[REDACTED]> wrote:

> Can anyone think of any long poems or plays on (or in) prison/imprisonment.

> I'm not even going to prime the pump, as I want to cast a wide net. Looking

> into doing a theater piece at a defunct prison and want to catalogue and

> read what's out there.

>

> thanks all,

>

> Dillon

>

>

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189. **Regina Pinto**

Two years of poetic work...

Fri 13 Feb 2009

Hello,

I am Regina Pinto (Brazil). Below you have the works I have done during the latest two years.

What about a visit? Any question, please mail me.

"Café com Pão" (Coffee with Bread) - 2008 - (Poetry, Manuel Bandeira, "Trem de Ferro", Henri Bergson, Digital Poetry, Sound Poetry, Visual Poetry,)

<http://arteonline.arq.br/train/>

"Through the Lookin' Glass"-2008- (video)

<http://www.arteonline.arq.br/movies/looking.mov>

The Rosetta Shell - 2008 (cyberliterature)

<http://arteonline.arq.br/muca/>

Jealous of your Avatar? - 2007 - ("Woman in her 50s' Anatomy On-line", the place for interactive and educational views of the woman in her 50s' body.)

<http://arteonline.arq.br/body>

Nests & Magic (cyberliterature- 2007)

<http://arteonline.arq.br/rufus/>

Kaleidoscopes (video - 2007)

<http://arteonline.arq.br/kaleidoscope/>

Correspondences - 2006 / 2007 (With Martha Deed & Millie Niss)

<http://arteonline.arq.br/correspondences/>

BLOGS:

pintor - <http://www.pintor.tumblr.com> - 2008 / 2009 (Including the project "Incidental Parodies" - which starts at <http://pintor.tumblr.com/page/25> and continues on page 24, 23, etc)

All the best,
Regina Pinto

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190. **steve d. dalachinsky**
now up for viewing and listening

Fri 13 Feb 2009

the first of 10 pieces - a collaboration by steve dalachinsky and sig-bang schmidt of germany in april all 10 pieces will be up there are 55 pieces in all and they are looking for a publisher

"Flying Home" is now live on the site:

<http://qarrtsiluni.com/2009/02/13/flying-home/>

<http://qarrtsiluni.com/tag/steve-d-dalachinsky/>

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191. **steve d. dalachinsky**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

brendan behan

arrabal

On Fri, 13 Feb 2009 10:23:55 +1100 Caleb Cluff <[REDACTED]>
writes:

> You can start with the Ballad of Reading Gaol.
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[REDACTED]]
> On
> Behalf Of Dillon Westbrook
> Sent: Thursday, 12 February 2009 3:57 AM
> To: [REDACTED]
> Subject: Long poems or plays on prison/imprisonment
>
> Can anyone think of any long poems or plays on (or in) prison/
> imprisonment. I'm not even going to prime the pump, as I want to
> cast
> a wide net. Looking into doing a theater piece at a defunct prison
>
> and want to catalogue and read what's out there.
>
> thanks all,
>
> Dillon
>
>
> Please consider the environment before printing this e-mail.
>
> The information contained in this email and any attachment is
> confidential and
> may contain legally privileged or copyright material. It is
> intended only for
> the use of the addressee(s). If you are not the intended recipient
> of this
> email, you are not permitted to disseminate, distribute or copy this
> email or
> any attachments. If you have received this message in error, please
> notify the

> sender immediately and delete this email from your system. The ABC
> does not
> represent or warrant that this transmission is secure or virus free.
> Before
> opening any attachment you should check for viruses. The ABC's
> liability is
> limited to resupplying any email and attachments.
>
>

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192. **steve d. dalachinsky**

le gout du jazz

Fri 13 Feb 2009

from steve dalachinsky

i have a piece in a new book just published in french in paris called le
gout du jazz edited by franck medione on mercure press
very small book 6.50 e's try to get one for yourself

i am very honored to appear amongst such luminaries as ted joans, julio
cortazar, sartre cocteau, langston hughes and so many other greats

wow..... my piece is in french called FREE

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193. **Murat Nemet-Nejat**

Re: Secretary of the Arts

Fri 13 Feb 2009

Another message from la la land.

Ciao,

Murat

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:

Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.

I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the

first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

My political ideology, btw, is not Right-wing. And supporting free markets, a naturally-occurring, self-organizing system, is not ideological at all -- it's like saying I support the existence of deserts on the 30th parallel. Opposing deserts being on the 30th parallel is ideological.

Troy Camplin

*From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 11, 2009 2:11:27 PM
Subject: Re: Secretary of the Arts*

*You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the treasury, any of that stuff.
Turn them all over to the "Free" Enterprise people,
you know--the anti-socialists who are being bailed out now.*

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

*From: Maria Damon <[REDACTED]>
To: [REDACTED]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts*

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art

or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html> <
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** **

..

—'-'—

*Mr. G. Bowering, OC
One foot in the cradle.*

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194. **Ryan Daley**
Re: Secretary of the Arts

Fri 13 Feb 2009

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:

Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.

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Subject: Secretary of the Arts*

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<http://www.petitiononline.com/esnyc/petition.html>>*

** **

..

—'—'—'

*Mr. G. Bowering, OC
One foot in the cradle.*

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195. **Peter Ciccariello**

The parsing

Fri 13 Feb 2009

The parsing <<http://ciccariello.viewbook.com/parsing>>

- Peter Ciccariello

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

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196. **Alan Sondheim**

Re: Secretary of the Arts

Fri 13 Feb 2009

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

this is insulting.

on any other list this would be a troll.

On Thu, 12 Feb 2009, Troy Camplin wrote:

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

From: Johanna Fisher <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 11, 2009 10:34:18 AM

Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

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afterall.

Professor Johanna Fisher

--- Original message ---

Date: Tue, 10 Feb 2009 12:01:32 -0800

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<[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

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<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

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From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

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<<http://www.petitiononline.com/esnyc/petition.html>>*

* *

..

—'—'—'—

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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197. **Patrick Dillon**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

It's a novel (I know, I know), but Darkness at Noon should definitely not be forgotten.

On Fri, Feb 13, 2009 at 9:55 AM, Douglas Basford

<[REDACTED]>wrote:

Dillon,

C. D. Wright and Deborah Luster's poetic-photographic collaboration, One Big Self: Prisoners in Louisiana (Twin Palms), raises interesting questions about invisibility and spectacle, intimacy and impersonality, and the social function of art. It also has an extensive bibliography of prison-related writings in the back pages. The poem (I prefer to think of it as such, rather than as a sequence of poems) has been reprinted by Copper Canyon as One Big Self: An Investigation, but I can't say whether or not that edition also contains that bibliography. The original version with all the photographs is out of print but still available from Twin Palms for the eye-opening price of \$150, but in my estimation it's worth every cent...

Doug

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Can anyone think of any long poems or plays on (or in) prison/imprisonment.

I'm not even going to prime the pump, as I want to cast a wide net.

Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

guidelines

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198. **steve russell**

Re: Secretary of the Arts

Fri 13 Feb 2009

the so-called free market is as artificial as any other economic construct. "Naturally occurring?" Sure, the market is a type of cancer, but there's nothing organic about it. & the game is rigged. Sort of similar to tossing dice in a casino.

I wouldn't have bailed out the banks or big companies either. No one bailed out the people who were tricked into mortgages they couldn't manage. Money/as always talks. & so we get capitalism when the market peaks, and a temporary type of socialism when the market crashes. Been there/done that.

--- On Fri, 2/13/09, Ryan Daley <[REDACTED]> wrote:

From: Ryan Daley <[REDACTED]>

Subject: Re: Secretary of the Arts

To: [REDACTED]

Date: Friday, February 13, 2009, 10:57 PM

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

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> Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec.
> of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of
> Education.

>

> I also would not have bailed out any companies, as that is not the job of
> government, either. Had the government not interfered in the market in the
> first place, we wouldn't have had this particular crisis, and if they
had

> just let those who made the mistakes they did fail rather than rewarding
> them for having failed, the recession would be over by now. The economy is
> already showing signs of recovery -- but don't worry, this
"bailout" bill

> just passed will squash that.

>

> My political ideology, btw, is not Right-wing. And supporting free

markets,

> a naturally-occurring, self-organizing system, is not ideological at all

--

> it's like saying I support the existence of deserts on the 30th parallel.

> Opposing deserts being on the 30th parallel is ideological.

>

> Troy Camplin

>

>

>

>

>

From: George Bowering <[REDACTED]>

> To: [REDACTED]

> Sent: Wednesday, February 11, 2009 2:11:27 PM

> Subject: Re: Secretary of the Arts

>

> You're right.

> That right-wing view should also encompass those other areas of life.

> No more cabinet ministers for the military, foreign affairs, the treasury, any of that stuff.

> Turn them all over to the "Free" Enterprise people,

> you know--the anti-socialists who are being bailed out now.

>

> gb

>

>

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>

> > I could not disagree with such an idea more. Here's my explanation why:

> > <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

> >

> > Troy Camplin

> >

> >

> >

> >

> >

From: Maria Damon <[REDACTED]>

> > To: [REDACTED]

> > Sent: Monday, February 9, 2009 6:50:04 PM

> > Subject: Secretary of the Arts

> >
> > Quincy Jones has started a petition to ask President Obama to appoint
a
> Secretary of the Arts. While many other countries have had Ministers of
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> or Culture for centuries, The United States has never created such a
> position. Those in the arts need this and the country need the arts--now
> more than ever. Please take a moment to sign this important petition and
> then pass it on to your friends and colleagues.
> >
> > <http://www.petitiononline.com/esnyc/petition.html> <
> <http://www.petitiononline.com/esnyc/petition.html>>
> >
> > * *
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> > _,'_-'_—
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> >
>
> Mr. G. Bowering, OC
> One foot in the cradle.
>
>
guidelines
>
guidelines
>

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199. **Gabrielle Welford**

Re: Where are today's farmer poets?

Sat 14 Feb 2009

aye! and secretary of communal living...

Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful Occupation of
Hawai'i" by going to www.nohohewa.com and clicking on "donate")

blog:

www.greenwom.blogspot.com

books:

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

Dora

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 12 Feb 2009, Charles Alexander wrote:

I think I might support mIEKAL as Secretary of the Arts.

charles

charles alexander

chax press



411 N 7th ave, suite 103

tucson arizona 85705



On Feb 11, 2009, at 4:13 PM, mIEKAL aND wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

Hi mIEKAL, Thanks. I do crop farming, producing mainly vegetables such as onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I also have great interest in cultivating yams. Yam is regarded as a special crop in the Igbo culture. But apart from this, I like seeing the tender shoots emerge and climb the stakes. Yams are climbers, strategic climbers. The yellow yam prefers to climb the stake clockwise, whereas the white yam prefers doing its own anticlockwise. Even if you change the directions for these yams, they undo your imposition some hours later. This pattern of movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps me "green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables and root crops germinating and growing as if the destinies of both are tied together. Perhaps as I practice both, I realize the need to nurture ideas creatively, even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[REDACTED]> wrote:

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow food for themselves, put it up, learn to cook local & be resourceful in ways that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

*One of them is online: me!
-- Obododimma.*

welcome.html

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200. **Gabrielle Welford**

Re: Where are today's farmer poets?

Sat 14 Feb 2009

upon thought and aught, i too am a growpo and landpo. i live on a ranch with other folk in northern cal. we grow organic and eat well. i write in a vegetative sort of way...

On Thu, 12 Feb 2009, Obododimma Oha wrote:

Yes, I am conscious of overloading and try to avoid it. I also try to achieve some order in terms of where I plant what, so that I would have a farm that cuts the picture of an artwork. It doesn't quite work out all the time. One reason is that I wrestle with erosion and have to change the design of the ridges and mounds. Moreover, my two sons, in their own practice, use part of the space, locating their "farm-arts" within mine. Something much like one text inhabiting another. I like it though, for it gives me an impression that we are all texts interacting and re/producing meanings. I took some pictures of the mini farm designed by my last-born, a boy of 9+, who has been doing some writing too. In his own case, he designs the whole manuscript as the finished book, from cover to cover, drawing images here and there, writing stories. He now has five of such hand-designed manuscripts.

Regards.

Obododimma.

On Wed, Feb 11, 2009 at 3:13 PM, mIEKAL aND <[REDACTED]> wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

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--

*Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies
University of Ibadan*

*Phone: [REDACTED]
[REDACTED]*

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201. **Patrick Dillon**
Re: Secretary of the Arts
Sat 14 Feb 2009

It's really hard to read these posts and not be tempted to outright provocation, but this is a list about poetry and poetics so I will try to stay on topic. You say:

I have never met a true artist who couldn't be an artist due to lack of support.

Well, I've never met anybody from Djibouti...

but I have read many books that may not exist without governmental support. I'm thinking specifically of Roof Books (although I'm sure there are many other fine organizations) which has thrived with support from the NEA and other organizations I've never heard of.

But I really can't help myself:

Troy, my man, you really put yourself out there when you post on this list.

And supporting free markets, a naturally-occurring, self-organizing system,
> is not ideological at all

I hate to break this to you, but markets were invented by humans. They don't occur naturally, and we organize them in absolutely every sense of the word.

On Thu, Feb 12, 2009 at 10:37 PM, Troy Camplin <[REDACTED]> wrote:

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

From: Johanna Fisher <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 11, 2009 10:34:18 AM

Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

!

!

afterall.

Professor Johanna Fisher

---- Original message ----

Date: Tue, 10 Feb 2009 12:01:32 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

*From: Maria Damon <[REDACTED]>
To: [REDACTED]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts*

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html> <
<http://www.petitiononline.com/esnyc/petition.html>>*

** **

..

—'—'—'

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202. **David-Baptiste Chirot**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.

What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so reveal

this "liberating" piece as instead but another form of imprisonment, another form of control, another form of surveillance, another method for creating conformity as well as for turning out new forms of criminalities . . .

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative" writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies-- How much of the language being used is not meaning at the same time its opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets-- perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non poets-- which may in turn be, by being unread non writing by non poets in the eyes of the unreading American poets--create instead a poetry which is hidden in plain sight-- -and is completely missed because it is assumed not to be there---

David-Baptiste Chirot: "Waterboarding & Poetry"

Wordforword #13 Spring 2008

(also has Visual Poetry by chirot)

Poems from Guantánamo

The Detainees Speak

David Baptiste ChirotNo

KAURAB Translation Site

The USA has the world's largest prison population (2,000,000 inmates; this does not include camps for detained illegal aliens and their families), and supports, arms, funds, the building and keeping of the world's largest prison in history--Gaza--1,500,000 inmates--

From these sources one may begin to find very large and long prison plays and writings and poetries indeed--

To begin with, online one may find a great deal of writing From Gaza--along with long breaks when the electricity is shut down--for many of the contributors-- but these writings, blogs, images, sounds give an ongoing 40 years long poem-- about his involvement with which Jean Genet entitled his last completed work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including Darwish over the course of forty years it would be a very very long poem, and also about the world's largest prison in history--one which an Israeli Minister last year said is destined to be the scene of a Shoah--(his word)--

it is modeled in part on another system of prisons and exterminations through times which includes imprisonment through disease, land and water removal, deportations, enclosures known as reservations, deliberate distribution of alcohol and drugs to the population--one might well look to Bury My Heart at Wound Knee for a long prison poem continued today at this very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of writers--Amiri Baraka's works--as just one example--among hundreds including in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after being captured by the British as young IRA would-be bomber. An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg so don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is imbued with the criminal/prisoner "thinking," and has many a description of life inside the hell holes of 15th Century France, including one of the most famous of al time--The Ballad of the Hanged Men-- as he we twice condemned to hang and twice pardoned at the very last instant-- he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have found fresh life in the 20th Century and are used routinely in Israel, Egypt and other countries, and have come to stand for the "Cancer of Democracy" in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is concerned with prison where he spent 8 years in Morocco, and a book he also wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of prison--ioof an ancient kind--he was placed on barren and barely ahibited islands

from which he had no chance of escape, and was at the mercy of the whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison directly, are exhibiting the thought patterns and behaviors of persons who, in Franz Fanon's great word/concept, "interiorized" a prison and colonial experience, so that their lives are haunted and controlled by bars and guards and locks not visible, but existing just as powerfully inside their very beings.

And though no poems of great length are in the book, the book as a whole of *The Guantanamo Poets* is extremely interesting to examine as creating many aspects of a long poem in terms of the manner of their appearance in English and also in terms of the great number of years the prisoners have undergone some of the most deracinating and dehumanizing forms of treatment possible.

A play which is not set in a prison but shows another form of prison--hard core drug addiction--though a bit dated in terms of the junkie slang--is Jack Gelber's *The Connection*. Actually when I think of it it is pretty dated--but addiction itself is a prison--which leads to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies, by Western standards, women are virtually prisoners, leading an imprisoned and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison, so that an imprisoned mind's battle is "dramatized" in a series of ritual, narratives, scripts, and beliefs and o creates this _doomed -to-be-prisoner mercilessly, ruthlessly or terrifiedly advancing towards the prison doors as to and assignation with Destiny, a Fate "already written," a long (Time) poem that exists before being written down in documents because already the poetics of the mind set has found its own lyricism which creates ahead of time the life of the prisoner-to-be.

Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health care system is really a eugenics set up to rid the socociety of the poor--the useless-- the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"

another prison system growing rapidly is the international sex trade-- while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest profession"--

The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor will change. Many of the methods of interrogation which have been announced will be foregone with a return to the old manual followed by the Army--are now included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent upon the use of torture, coercion, force, imprisonment on a vast scale, and the converting of Security and Prison/Panopticon equipments and technologies to high profits. In the US, prisons are Big Business, just as the privatized security companies from the US and Israel are a new form of Big Business. These Security firms can be hired by any entity that can afford them--gated communities, cities, states, wealthy individuals, drug lords, movie stars--with the actions of these existing in a blurry as yet to be determined legal zone, representing the danger of the creation of new forms of prisons as yet unimaginable--other than as updated versions of the dungeons and oubliettes of the nobility of the past, each local fiefdom having its own particular hell hole to cast the locally offensive into.

This suggests why perhaps it might be interesting to conduct the prison-set-drama as indeed the classroom it is perceived to be, the college from which to graduate--by millions of young men and women in the USA today-- except that the classroom would be the one one finds on college campuses and perhaps indeed a Poetics or drama classroom--

is it not easy enough to set a prison play inside a prison setting-- heck every night on cable one can see the prison shows--

what really might be a challenge and interesting is to examine the drama, poetics, language as the prisons--the panopticons--control systems--which make the prisons themselves all the more possible--and desirable--

Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

Windows

Live™: E-mail. Chat. Share. Get more ways to connect.

<http://windowslive.com/online/hotmail?>

[ocid=TXT_TAGLM_WL_HM_AE_Faster_022009](http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009)

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203. **Pam Brown**
Secretary of the Arts

Sat 14 Feb 2009

In Australia every state has a minister for the arts, and often, the Premier of the state likes to have the portfolio because it adds to the perception of his persona as being a person of great cultural distinction. Even though usually he knows fuck all about the actual arts constituency.

Since the 1970s the federal government has also always had a Minister for the Arts. Currently it's Peter Garrett, the Minister for the Environment who has the extra portfolio of the arts. He was once therobotically dancing, lead singer of the rock band, Midnight Oil.

Before now we had a Minister for the Arts, Tourism and Sport.

That's egalitarianism for ya.

The MOST FAMOUS minister for the Yartz in Australia, was of course,
Sir Les Patterson

You can look him up here

http://attitude.themercury.news.com.au/cheese_patterson.htm

You have nothing to fear, poets of North America

Pam

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204. **George Bowering**
Re: Secretary of the Arts

Sat 14 Feb 2009

On Feb 12, 2009, at 8:31 PM, Troy Camplin wrote:

My political ideology, btw, is not Right-wing. And supporting free

markets, a naturally-occurring, self-organizing system, is not ideological at all --

Oh my god, I have heard of this kind of point of view but I have never before heard someone utter it!

So I guess if that is not ideological nothing is.

I mean even using the word "free" in that context is ideological.

George Bowering, 2b
Slow feet, quick wit.

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205. **laura oliver**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

While Baca's A Place to Stand is a memoir, he has poems about imprisonment in his early book of poetry-Immigrants In Our Own Land

Date: Thu, 12 Feb 2009 13:42:01 -1000

From: [REDACTED]

Subject: Re: Long poems or plays on prison/imprisonment

To: [REDACTED]

a balinese poet imprisoned by the indonesians: putu oka sukanta. g

On Thu, 12 Feb 2009, JULIE KIZERSHOT wrote:

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

Get more out of the Web. Learn 10 hidden secrets of Windows Live.

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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206. **Anny Ballardini**

Tooting my horn!

Sat 14 Feb 2009

Happy Saint Valentine's to You all. I had the pleasant surprise this morning to find the present announcement in my mailbox.

Mark Young, the Editor, says he has to sell 100 copies to cut down expenses, and I dearly recommend that at least 100 people buy it. But if you cannot, please send me your address and as soon as I have several addresses, I will buy a bunch and have them sent through lulu.

Ghost Dance in 33 Movements

Anny Ballardini

80 pages

Otoliths 2009

ISBN: 978-0-9805096-8-7

\$13.50 + p&h

URL: <http://www.lulu.com/content/5806078>

A schooling in experimental cinema happening before our eyes. A screening. Frame upon frame, the seeing I making her way. In these remarkable poems, Anny Ballardini creates an important new space, a new kind of poem—note, notation, response, criticism, a philosophy of our lives as films responding to films, poems made from & making our new dwelling place. "The eye of the camera centers on their hidden hearts." Made of quotation, of citation, of sight, of insight—always the moving site—a dance in many movements. And a fine, inviting, moving dance it is, Anny's *Ghost Dance in 33 Movements*! —*Hank Lazer*

Anny Ballardini is the unofficial poet laureate of UbuWeb; from her perch in Italy she has watched the 20th century avant-garde stream through her computer's screen and has taken copious notes on it. These notes—at once literary criticism, poetry, oblique autobiography and amazing eavesdrop—come

to us as an idiosyncratic transcript of a cultural and personal archive. This is 21st century ekphrasis written to an art that flickers and sings and sometimes screams. —*Susan M. Schultz*

--

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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207. **Audrey Berry**

Re: Where are today's farmer poets?

Sat 14 Feb 2009

The yams growing in different directions! That's amazing.

//

I have a small garden, but live in New England so the growing season is relatively short. It evolved the most as my mother was in hospice. There a slate path covered in creeping thymes, wooly and citrus mostly. I tried for strong smells that open and invigorate and white and purples. Moonflowers are tremendous, veiny climbers that open at night.

//

As for the interface: I write in a hut in the garden. As well, I do visual poetry outside. Down the center of a grassy patch I spread out paper, and make marks, shapes, dance along these big sheets. Poems emerge from them.

//

Audrey

--- On Fri, 2/13/09, David Seaman <[REDACTED]> wrote:

From: David Seaman <[REDACTED]>

Subject: Re: Where are today's farmer poets?

To: [REDACTED]

Date: Friday, February 13, 2009, 8:56 AM

My work goes into the blend of art and nature. I am trying to make garden sites that evoke images in Baudelaire's sonnet of the Correspondences. My lettriste colleague Alain Satie trained a wisteria vine into word shapes....I work more at the level of trees and shrubs, shaping them. Like Asian gardeners, I think we are invited to make poetry of our plantings.

David

On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

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has come much closer to reinventing the wild
space of language.*

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha

wrote:

*One of them is online: me!
-- Obododimma.*

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208. **Dan Glass**
Re: Secretary of the Arts
Sat 14 Feb 2009

Free markets naturally occurring and opposing that being ideological is the best example of ideology-- that which we do not know but do-- i've ever read.

On Feb 12, 2009, at 8:31 PM, Troy Camplin <[REDACTED]> wrote:

Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.

I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

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Troy Camplin

From: George Bowering <[REDACTED]>

To: [REDACTED]
Sent: Wednesday, February 11, 2009 2:11:27 PM
Subject: Re: Secretary of the Arts

You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the
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Turn them all over to the "Free" Enterprise people,
you know--the anti-socialists who are being bailed out now.

gb

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why: <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

Troy Camplin

From: Maria Damon <[REDACTED]>
To: [REDACTED]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

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<http://www.petitiononline.com/esnyc/petition.html>
<<http://www.petitiononline.com/esnyc/petition.html>

* *

..

—'—'—'

*Mr. G. Bowering, OC
One foot in the cradle.*

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209. **Camille Martin**
need contact info

Sat 14 Feb 2009

Hello. Could someone please backchannel me the email addresses for any of the following?

Ron Silliman
Rae Armantrout
Ann Lauterbach

Thanks.

Camille

Camille Martin
Toronto

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210. **David Baratier**
Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

VOICES OF THE LADY. COLLECTED POEMS by Stuart Z. Perkoff from The National Poetry Foundation, University of Maine

The only US writer that I can think of that has long poems and is from a prisoner. There's Etheridge but no long book. All of Baca's book longs were all written after he was out, except, maybe for the second on New Directions, I forget now tho.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street

Montpelier OH 43543
<http://pavementsaw.org>

Subscribe to our e-mail listserv at
<http://pavementsaw.org/list/?p=subscribe&id=1>

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211. **Eiríkur Örn Norðdahl**
Icelandic poets in English

Sat 14 Feb 2009

I've been translating a few Icelandic poets into English lately - the series will eventually have 25 poets.

These five are already up:

Sigfǫs Daðason
Bjǫvar Guðmundsson
Áðunn Erlu-Valdimarsdóttir
Anton Helgi Jónsson
Elísabet Jónkúlsdóttir

You can see the translations here:
<http://www.norddahl.org/english/tag/trans-series/>

I'll post another notification when I reach 10!

--

www.norddahl.org
Eiríkur Örn Norðdahl
Fleminginkatu 9A 10
00530 Helsinki
Finland

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212. **Patrick Dillon**
Re: Secretary of the Arts

Sat 14 Feb 2009

I just saw this (somewhat--it regards music not poetry) relevant post over on Alex Ross's blog.

The post is titled: A Small Victory:

From p. 143 of the stimulus bill, which the U.S. Congress passed yesterday:
> "\$50,000,000, to be distributed in direct grants to fund arts projects and

> activities which preserve jobs in the non-profit arts sector threatened by
> declines in philanthropic and other support during the current economic
> downturn." An attempt by Sen. Tom Coburn of Oklahoma to eliminate all arts
> and museum funding from the bill was defeated. Ironically, Sen. Coburn is
> the father of the outstanding young soprano Sarah Coburn, who has
appeared
> many times at opera houses supported by the National Endowment for the
Arts.
> Last year the younger Coburn went home to Oklahoma to sing in
*Lakmé<[http://www.tulsaworld.com/spot/article.aspx?
articleID=20080225_8_d5_spanc23306](http://www.tulsaworld.com/spot/article.aspx?articleID=20080225_8_d5_spanc23306)>
> * at the Tulsa Opera <<http://www.tulsaopera.com/>> — a production made
> possible in part by a \$15,000
grant<[http://www.nea.gov/grants/recent/disciplines/Opera/08opera.php?
CAT=Access%20to%20Artistic%20Excellence&DIS=Opera&TABLE=1](http://www.nea.gov/grants/recent/disciplines/Opera/08opera.php?CAT=Access%20to%20Artistic%20Excellence&DIS=Opera&TABLE=1)> from
> the NEA.
>

On Fri, Feb 13, 2009 at 10:26 PM, Alan Sondheim <[REDACTED]> wrote:

*good grief, what's a "true artist" and what does it mean to "be an artist"?
I'm sorry, this is ridiculous. "people who don't want to anything can play
at making art"? Have you ever really been involved with the grant system?
You think money goes to people who are "playing"?*

*this country gives less per capita than any industrialized country to the
arts. what really gets me infuriated about this is the number of artists I
know who can't afford health care or decent housing because of lack of
support.*

this is insulting.

on any other list this would be a troll.

On Thu, 12 Feb 2009, Troy Camplin wrote:

*You want the same people cutting arts education in our schools to be in
charge of the arts?*

*I have never met a true artist who couldn't be an artist due to lack of
support. All tons of government support will do is make it so that people
who don't want to do anything can play at making art, reducing the quality
and reputation of art and artists. Further, I really do not think you want
to democratize the arts. Do you want a committee deciding if what you do is
art? Do you really want your work put up to a vote? Subject to political
pressures? This is the reality of something like this.*

Troy Camplin

From: Johanna Fisher <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts

*I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us
!
!
afterall.*

Professor Johanna Fisher

---- Original message ----

Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)
Subject: Re: Secretary of the Arts
To: [REDACTED]

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

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<http://www.petitiononline.com/esnyc/petition.html> <
<http://www.petitiononline.com/esnyc/petition.html>>

* *

..

—'—'—'

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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213. **steve russell**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

I thought that this was worth mentioning again: Baca taught himself to read and write while in prison. I find that stunning.

--- On Thu, 2/12/09, JULIE KIZERSHOT <[REDACTED]> wrote:

From: JULIE KIZERSHOT <[REDACTED]>

Subject: Re: Long poems or plays on prison/imprisonment

To: [REDACTED]

Date: Thursday, February 12, 2009, 6:27 PM

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir *A Place to Stand* by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot 2/11/09 11:56 AM

> Can anyone think of any long poems or plays on (or in) prison/
> imprisonment. I'm not even going to prime the pump, as I want to cast
> a wide net. Looking into doing a theater piece at a defunct prison
> and want to catalogue and read what's out there.

>

> thanks all,

>

> Dillon

>

guidelines &

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214. **Troy Camplin**

Re: Secretary of the Arts

Sat 14 Feb 2009

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

From: Alan Sondheim <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 13, 2009 10:26:03 PM

Subject: Re: Secretary of the Arts

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

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Professor Johanna Fisher

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Date: Tue, 10 Feb 2009 12:01:32 -0800

*From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin
<[REDACTED]>)*

Subject: Re: Secretary of the Arts

To: [REDACTED]

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

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..

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| [REDACTED], [REDACTED], tel US [REDACTED]

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215. **Troy Camplin**
Re: Secretary of the Arts
Sat 14 Feb 2009

Actually, tariffs, monopolies, theft, slavery, etc. are not elements of the free market, but undermine the free market. Certainly tariffs and monopolies are created by governments, not the free market. Taxation is theft, and occurs outside of free exchange of goods. A slave economy is also the opposite of a market economy. In fact, every other economy but the free market has been and is a slave economy.

And clearly you know nothing about animals, otherwise you would know that theft is in fact natural.

Troy Camplin

From: Ryan Daley <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 13, 2009 9:57:37 PM
Subject: Re: Secretary of the Arts

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:

Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.

I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is

already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

My political ideology, btw, is not Right-wing. And supporting free markets, a naturally-occurring, self-organizing system, is not ideological at all -- it's like saying I support the existence of deserts on the 30th parallel. Opposing deserts being on the 30th parallel is ideological.

Troy Camplin

*From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 11, 2009 2:11:27 PM
Subject: Re: Secretary of the Arts*

*You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the treasury, any of that stuff.
Turn them all over to the "Free" Enterprise people, you know--the anti-socialists who are being bailed out now.*

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*Mr. G. Bowering, OC
One foot in the cradle.*

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216. **Michael Tod Edgerton**

Re: Secretary of the Arts

Sat 14 Feb 2009

THANK YOU, Ryan! And, actually, claims to the constative acknowledgment of the "natural" are performative instantiations of IDEOLOGY as "natural and non-ideological."

Let me guess, Troy, you call yourself "libertarian"? Whatever you call yourself, it makes your views no less "right-wing" and no more legitimate, and it certainly does not render them self-evidently true, as you obviously believe.

Michael Tod Edgerton

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Fri, 2/13/09, Ryan Daley <[REDACTED]> wrote:

From: Ryan Daley <[REDACTED]>

Subject: Re: Secretary of the Arts

To: [REDACTED]

Date: Friday, February 13, 2009, 9:57 PM

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parallel.
> Opposing deserts being on the 30th parallel is ideological.
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> Troy Camplin
>
>
>
>
> _____
> From: George Bowering <[REDACTED]>
> To: [REDACTED]
> Sent: Wednesday, February 11, 2009 2:11:27 PM
> Subject: Re: Secretary of the Arts

>
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> That right-wing view should also encompass those other areas of life.
> No more cabinet ministers for the military, foreign affairs, the treasury,
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> >
> > Troy Camplin
> >
> >
> >
> >
> >
> > From: Maria Damon <[REDACTED]>
> > To: [REDACTED]
> > Sent: Monday, February 9, 2009 6:50:04 PM
> > Subject: Secretary of the Arts
> >
> > Quincy Jones has started a petition to ask President Obama to appoint
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> Mr. G. Bowering, OC
> One foot in the cradle.
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guidelines
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guidelines
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217. **AWAREing Press**

Re: The parsing

Sat 14 Feb 2009

Think about that! &Â

Photo-art?Â

The ampersand is evil, or am I missing the point of this purple, computer-generated, mirage?

"poetics"=plural noun, treated as singular. The art of writing poetry, or literary discourse or theories on writing poetry.

What is this listserv group about? Insanity or boredom? Seems that a select few are actually interested in the art of poetry, etc.

James Beach, editor

AWAREing Press

(P.S. If this "poetics" listserv has somehow tanked another breakthrough for lit, you can shake hands with the Mormon in the mirror and be glad in that.)

----- Original message from Peter Ciccariello <[REDACTED]>: -----

The parsing

- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

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218. **steve d. dalachinsky**
Re: Two years of poetic work...
Sat 14 Feb 2009

a visit ??? what do you mean???

On Fri, 13 Feb 2009 15:42:04 -0200 Regina Pinto

<[REDACTED]> writes:

> Hello,

>

> I am Regina Pinto (Brazil). Below you have the works I have done

> during the

> latest two years.

> What about a visit? Any question, please mail me.

>

> "Café com Pão" (Coffee with Bread) - 2008 - (Poetry, Manuel

> Bandeira, "Trem

> de Ferro", Henri Bergson, Digital Poetry, Sound Poetry, Visual

> Poetry,)

>

> <http://arteonline.arq.br/train/>

>

>

>

> "Through the Lookin' Glass"-2008- (video)

>

> <http://www.arteonline.arq.br/movies/looking.mov>

>

>

>

> The Rosetta Shell - 2008 (cyberliterature)

>

> <http://arteonline.arq.br/muca/>

>

>

>

> Jealous of your Avatar? - 2007 - ("Woman in her 50s' Anatomy

> On-line", the

> place for interactive and educational views of the woman in her 50s'

> body.)
>
> <http://arteonline.arq.br/body>
>
>
>
> Nests & Magic (cyberliterature- 2007)
>
> <http://arteonline.arq.br/rufus/>
>
>
>
> Kaleidoscopes (video - 2007)
>
> <http://arteonline.arq.br/kaleidoscope/>
>
>
>
> Correspondences - 2006 / 2007 (With Martha Deed & Millie Niss)
>
> <http://arteonline.arq.br/correspondences/>
>
>
>
> BLOGS:
>
> pintor - <http://www.pintor.tumblr.com> - 2008 / 2009 (Including the
> project
> "Incidental Parodies" - which starts at
> <http://pintor.tumblr.com/page/25> and
> continues on page 24, 23, etc)
>
>
> All the best,
> Regina Pinto
>
>
>

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219. **steve d. dalachinsky**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

short eyes by
miguel pinero

On Fri, 13 Feb 2009 08:16:10 +0000 laura oliver

<[REDACTED]> writes:

> Jimmy Santiago Baca is a poet who spent his early years in a maximum
> security prison. You might want to look at his work-Immigrants in
> Our Own Land, Working In the Dark: Reflections of a Poet of the
> Barrio, his memoir A Place To Stand. He also wrote the screenplay to
> a movie about incarceration, "Bound By Honor."

>

> > Date: Wed, 11 Feb 2009 08:56:58 -0800

> > From: [REDACTED]

> > Subject: Long poems or plays on prison/imprisonment

> > To: [REDACTED]

> >

> > Can anyone think of any long poems or plays on (or in) prison/
> > imprisonment. I'm not even going to prime the pump, as I want to
> cast

> > a wide net. Looking into doing a theater piece at a defunct prison

>

> > and want to catalogue and read what's out there.

> >

> > thanks all,

> >

> > Dillon

> >

>

>

> _____
> Want to do more with Windows Live? Learn "10 hidden secrets" from
> Jamie.

>

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns
!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

>

>

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220. **Obododimma Oha**

Re: Where are today's farmer poets?

Sat 14 Feb 2009

Simply beautiful! I have just viewed the images. I like the greening effect very much.-- Obododimma.

On Thu, Feb 12, 2009 at 4:31 PM, mIEKAL aND <[REDACTED]> wrote:

I was trying to think of a piece I've done which comes close to the way I interface writing, language, symbols, biology, growth etc & I think this work is one of my better demonstrations:

F L O R A S P I R A E
the language of plant - breath

- Inhale F L O R A S P I R A E as a flash movie.*
- Enscribe F L O R A S P I R A E as a truetype font for the Macintosh.*
- Inspect F L O R A S P I R A E as a population of possible JPEGs.*

<http://www.joglars.org/floraspirae/inhale.html>

On Feb 11, 2009, at 8:03 AM, Obododimma Oha wrote:

That's it, David. Sometimes the colours and shapes in the garden enact a pattern of reality beyond words. And I find the visual poem more urgent, more practical. There are colours of the flowers and leaves of the crops that say many things. I find myself just staring and trying to take it all in. Touring the garden as soon as I get back home from the office, or from any other place that fills my head with noise, has become more than a therapy for me.

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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221. **David-Baptiste Chirot**

Re: Secretary of the Arts

Sat 14 Feb 2009

The Presidency under which the NEA received its most ever funding was Richard Nixon's. Not to mention the appointment of Elvis Presley as an Honorary Deputy of the DEA! An occasion memorialized for all time in a series of photos still the most popularly viewed of all time at the National Security Archives online.

Elvis in true "Dark Shadows" form sweeps in with the two feet thick shades, the small version cape, the toned down version of the suit--a genuine walking pharmacopia for once abroad in broad daylight--King Dracula being Warmly Welcomed by the One for Whom CREEP would toil--

Were there that Day the Sounds of Ominous Sonic Boom Thunder Claps, set loose across the Fruited Plains and Amber Waves of Grain by the whip cracking movements of Giant Incandescent Snakes Uncoiling in the Sky--were the rising winds not scented with sulfur--was there not indeed a sensation of Shock and Awe--in the rarefied strata of the Cosmological Heights as the King and the President -("I AM the President") repaired to a concealed "Smoke Filled Back Room" to indulge in some serious "State of the Union's Drug Problem" Excesses, reciting all the while Blake's "The Marriage of Heaven and Hell" and in particular, chanted at random intervals as a kind of chorus, the lines "the Road of Excess leads to the Palace of Wisdom" . . .

Unfortunately, though the President's famous taping system had recorded this event for posterity er-posterity--Col Parker was no fool, and had his henchmen retrieve the magic spools and save them to blackmail the King with, next time he threatened to drop the Ol' Kernel like a useless empty pill bottle--

(Who knows, with his biggest ever NEA budget, perhaps Nixon was still competing with the Kennedys' "Camelot" cultural Aura even after the Kennedys had literally all three brothers ceased being a "threat" to Tricky Dick and his "Silent Majority.")

Just think how much times have changed! Nixon put a dope fiend in "charge" Honorarily of policing the Drug Problem-- and "Plumbers" with names like Bebe Rebozo crossing the Mean Streets of the Capitol with Paper bags full of a Million Bucks in Bail Out Money-- and nowadays Wall Street Bankers & Tax Cheats with Lobbyist Deputies are in charge for REAL of "regulating" the

Banks, the Loans, the Economy which they were merrily trashing before being sworn into office-- and Bebe Rebozo has mutated into "Bibi" Netanyahu!

"I am not a Crook" croaked the Raven--nevermore!

Date: Fri, 13 Feb 2009 09:23:38 -0600

From: [REDACTED]

Subject: Re: Secretary of the Arts

To: [REDACTED]

One thing I have noticed in the back-and-forth over the stimulus plan is that the NEA seems to be specifically singled out as an unworthy recipient of stimulus money. From radio ads sponsored by the Republican House campaign committee :

*"Democrats said they would fight for fiscal responsibility in Washington, but went back on their promise by voting for \$335 million in STD prevention, \$75 million for smoking cessation and *even \$50 million for the National Endowment of the Arts,*" the National Republican Congressional Committee said in announcing the ad buys.*

It's as if giving money to the NEA would just be pissing it away. The hypocrisy is blatant. Small arts organizations are often small businesses, and republicans have been touting small businesses as the key to stimulus.

It would be nice to have a spokesman--in whatever capacity--to effectively respond to this sanctioned buffoonery.

On Wed, Feb 11, 2009 at 10:34 AM, Johanna Fisher <[REDACTED]>wrote:

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

!

!

afterall.

Professor Johanna Fisher

---- Original message ----

Date: Tue, 10 Feb 2009 12:01:32 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html> <
<http://www.petitiononline.com/esnyc/petition.html>>*

** **

..

—'—'—'

[http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_022009](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t1_allup_explore_022009)

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222. **Dan Wilcox**

Third Thursday Poetry Night, 2/19 -- Jay Rogoff

Sat 14 Feb 2009

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at

the Social Justice Center
33 Central Ave., Albany, NY

Thursday, February 19

7:00 sign up; 7:30 start

Featured Poet: Jay Rogoff Jay Rogoff is a lecturer in English at Skidmore College; his most recent poetry collection is "The Long Fault" (Louisiana State University Press, 2008).

-- 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 photographic host: Dan Wilcox.

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223. **Camille Martin**

Camille Martin hosts In Other Words on CKLN

Sat 14 Feb 2009

Please tune in to Ryerson University's CKLN, 88.1 FM, on Tuesday, February 17, 2-3 pm, for my third-Tuesday edition of "In Other Words."

This month, I'm celebrating the recent appearance of online journals devoted to sound poetry and text-sound compositions, such as Textsound and Aslongasittakes. I'll feature works by Edwin Torres, Geof Huth, Larissa Shmailo, Gary Barwin, Adachi Tomomi, The Atlanta Poets Group, and more.

The link for online listening:

<http://www.ckln.fm>

Cheers,
Camille Martin

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224. **Nate Pritts**

i like to punch people out

Sat 14 Feb 2009

All -

Vol. 2 of H_NGM_N's offshoot - the free, pdf downloadable, single author "poetical 'zine" COMBATIVES - is rolling along with the release of #4 - Allison Carter.

Check it out at H_NGM_N - <http://www.h-ngm-n.com>

Check out the COMBATIVES backstory at <http://www.h-ngm-n.com/combatives>

n8

:: Nate Pritts

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

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

Windows Live™: Keep your life in sync.

<http://windowslive.com/explore?>

[ocid=TXT_TAGLM_WL_t1_allup_explore_022009](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t1_allup_explore_022009)

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225. **JULIE KIZERSHOT**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

Yes, his is an amazing story. I teach at a community college in Western MA and use excerpts from his book in developmental classes when I teach them. The students here can throw a stone to find someone in their family who has spent time in jail, had trouble with drugs, been a homeless kid, been abandoned by parents. Often they barely learned to read from poor schools and hard lives. Baca 's story is powerful stuff and despite my proclivity for the postmodern, a testament to the sheer lyric transformative power of straight up language for many. Especially for those who still need to be empowered on and with the page in any context.

Julie K--

From: steve russell <[REDACTED]>

Reply-To: <[REDACTED]>

Date: Sat, 14 Feb 2009 08:10:42 -0800

To: <[REDACTED]>

Subject: Re: Long poems or plays on prison/imprisonment

I thought that this was worth mentioning again: Baca taught himself to read and write while in prison. I find that stunning.

--- On Thu, 2/12/09, JULIE KIZERSHOT <[REDACTED]> wrote:
From: JULIE KIZERSHOT <[REDACTED]>
Subject: Re: Long poems or plays on prison/imprisonment
To: [REDACTED]
Date: Thursday, February 12, 2009, 6:27 PM

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot 2/11/09 11:56 AM

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

guidelines &

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226. **Mary Kasimor**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

I am jumping into this discussion late--Baca also wrote the screenplay to the outstanding movie--Blood In Blood Out. Perhaps it has been mentioned. A lot of the movie takes place in a maximum security Californai prison--can't remember the name of it. I think that it is an amazing movie--but it is a movie.

--- On Sat, 2/14/09, steve d. dalachinsky <[REDACTED]> wrote:

From: steve d. dalachinsky <[REDACTED]>
Subject: Re: Long poems or plays on prison/imprisonment
To: [REDACTED]
Date: Saturday, February 14, 2009, 12:12 PM

short eyes by
miguel pinero

On Fri, 13 Feb 2009 08:16:10 +0000 laura oliver

<[REDACTED]> writes:

> Jimmy Santiago Baca is a poet who spent his early years in a maximum
> security prison. You might want to look at his work-Immigrants in
> Our Own Land, Working In the Dark: Reflections of a Poet of the
> Barrio, his memoir A Place To Stand. He also wrote the screenplay to
> a movie about incarceration, "Bound By Honor."

>

> > Date: Wed, 11 Feb 2009 08:56:58 -0800

> > From: [REDACTED]

> > Subject: Long poems or plays on prison/imprisonment

> > To: [REDACTED]

> >

> > Can anyone think of any long poems or plays on (or in) prison/
> > imprisonment. I'm not even going to prime the pump, as I want to
> cast

> > a wide net. Looking into doing a theater piece at a defunct prison

>

> > and want to catalogue and read what's out there.

> >

> > thanks all,

> >

> > Dillon

> >

>

>

> _____
> Want to do more with Windows Live? Learn "10 hidden secrets" from
> Jamie.

>

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns
!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

>

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227. **Margaret Konkol**

**University at BUFFALO / Siobhan Scarry: Tuesday February 17th
SMALL PRESS in the ARCHIVE**

Sat 14 Feb 2009

Please join us this Tuesday February 17th @ 1:00pm for Siobhan Scarry's Small Press in the Archive lecture:

"Cruising the Archive: Derivations in Robert Duncan's Night Scenes"

This talk will take place in the Poetry Collection, Capen 420.

Siobhán Scarry is in her third year in the English PhD program at SUNY Buffalo; she holds an MFA in Creative Writing and an MA in English from the University of Montana. Her poetry and fiction has appeared or is forthcoming in "Greensboro Review," "jubilat," "Mid-American Review," "Five Fingers Review," "Sentence," and "P-Queue," among other journals. Her prose poems won Editors' Choice in "Mid-American Review's" Fineline Competition in 2003, 2004, and 2005. This past year, her manuscript "Weights & Measures" was named finalist in the May Swenson first book award, and she was nominated for "Best New Poets 2008." Her scholarly work focuses on 20th century poetry and poetics, with articles forthcoming on Robert Duncan and George Oppen. ____

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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228. **Maureen Robins**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

Dipping down into young adult literature I suggest *Monster* by Walter Dean Myers (and several others of his books) but this novel is written as if it's a movie script. And Jack Gantos's memoir *Hole In My Life* speaks about the year he spent in prison while he was 19.

Maureen Picard Robins

On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <

 wrote:

In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.

What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so reveal this "liberating" piece as instead but another form of imprisonment, another form of control, another form of surveillance, another method for creating conformity as well as for turning out new forms of criminalities . .

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative" writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies--

How much of the language being used is not meaning at the same time its opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets--perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non poets--

which may in turn be, by being unread non writing by non poets in the eyes of the unreading American poets--create instead a poetry which is hidden in plain sight--

--and is completely missed because it is assumed not to be there---

*David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak*

David Baptiste ChirotNo
KAURAB Translation Site

The USA has the world's largest prison population (2,000,000 inmates; this does not include camps for detained illegal aliens and their families), and supports, arms, funds, the building and keeping of the world's largest prison in history--Gaza--1,500,000 inmates--

From these sources one may begin to find very large and long prison plays and writings and poetries indeed--

To begin with, online one may find a great deal of writing From Gaza--along with long breaks when the electricity is shut down--for many of the contributors--

but these writings, blogs, images, sounds give an ongoing 40 years long poem--

about his involvement with which Jean Genet entitled his last completed work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including Darwish over the course of forty years it would be a very very long poem, and also about the world's largest prison in history--one which an Israeli Minister last year said is destined to be the scene of a Shoa--(his word)--

it is modeled in part on another system of prisons and exterminations through times which includes imprisonment through disease, land and water removal, deportations, enclosures known as reservations, deliberate distribution of alcohol and drugs to the population--one might well look to Bury My Heart at Wound Knee for a long prison poem continued today at this very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of writers--Amiri Baraka's works--as just one example--among hundreds including in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after being captured by the British as young IRA would-be bomber.

An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg so don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not all amount of his poetry is imbued with the criminal/prisoner "thinking," and has many a description of life inside the hell holes of 15th Century France, including one of the most famous of all time--The Ballad of the Hanged Men--
as he was twice condemned to hang and twice pardoned at the very last instant--

he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have

found fresh life in the 20th Century and are used routinely in Israel, Egypt and other countries, and have come to stand for the "Cancer of Democracy" in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is concerned with prison where he spent 8 years in Morocco, and a book he also wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of prison--ioof an ancient kind--he was placed on barren and barely ahibited islands from which he had no chance of escape, and was at the mercy of the whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison directly, are exhibiting the thought patterns and behaviors of persons who, in Franz Fanon's great word/concept, "interiorized" a prison and colonial experience, so that their lives are haunted and controlled by bars and guards and locks not visible, but existing just as powerfully inside their very beings.

And though no poems of great length are in the book, the book as a whole of The Guantanamo Poets is extremely interesting to examine as creating many aspects of a long poem in terms of the manner of their appearnce in English and also in terms of the great number of years the prisoners have undergone some of the most deracinating and dehumanizing forms of treatment possible.

A play which is not set in a prison but shows another form of prison--hard core drug addiction--though a bit dated in terms of the junkie slang--is Jack Gelber's The Connection.

Actually when I think of it it is pretty dated--but addiction itself is a prison--which leds to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies, by Western standards, women are virtually prisoners, leading an imprisoned and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison, so that an imprisoned mind's battle is "dramatized" in a series of ritual,

narratives, scripts, and beliefs and o creates this _doomed -to-be-prisoner mercilessly, ruthlessly or terrifiedly advancing towards the prison doors as to and assignation with Destiny, a Fate "already written," a long (Time) poem that exists before being written down in documents because already the poetics of the mind set has found its own lyricism which creates ahead of time the life of the prisoner-to-be.

*Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health care system is really a eugenics set up to rid the socieity of the poor--the useless--
the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"*

another prison system growing rapidly is the international sex trade--while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest profession"--

The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor wil change. Many of the methods of interrogation which have been announced wil be foregone with a return to the old manual followed by the Army--are now included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent upon the use of torture, coercion, force, imprisonment on a vast scale, and the converting of Security and Prison/Panopticon equipments and technologies to high profits. In the US, prisons are Big Business, just as the privatized security companies from the US and Israel are a new form of Big Business. These Security firms can be hired by any entity that can afford them--gated communities, cities, states, wealthy individuals, drug lords, movie stars--with the actions of these existing in a blurry as yet to be determined legal zone, representing the danger of the creation of new forms of prisons as yet unimaginable--other than as updated versions of the dungeons and oubliettes of the nobility of the past, each local fiefdom having its own particular hell hole to cast the locally offensive into.

This suggests why perhaps it might be interesting to conduct the prison-set-drama as indeed the classroom it is perceived to be, the college from which to graduate--by millions of young men and women inthe USA today--except that the classroom would be the one one finds on college campuses and perhaps indeed a Poetics or drama classroom--

*is it not easy enough to set a prison play inside a prison setting--
heck every night on cable one can see the prison shows--*

*what really might be a challenge and interesting is to examine the drama,
poetics, language as the prisons--the panopticons--control systems--which
make the prisons themlves al the more possible--and desirable--*

*Can anyone think of any long poems or plays on (or in) prison/
imprisonment. I'm not even going to prime the pump, as I want to cast
a wide net. Looking into doing a theater piece at a defunct prison
and want to catalogue and read what's out there.*

thanks all,

Dillon

guidelines &

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[ocid=TXT_TAGLM_WL_HM_AE_Faster_022009](http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009)

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229. **George Bowering**
Re: Secretary of the Arts

Sat 14 Feb 2009

On Feb 14, 2009, at 8:59 AM, Troy Camplin wrote:

| *Oh, so only artists who get grants are true artists.*

Do you read people's p[osts at all? No one claimed that.

| *And, from the sounds of things, only those who get government grants.*

What "sounds" do you refer to.

Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin__

When you get up to high school, take a course in logic, why don't you?

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230. **George Bowering**
Re: Secretary of the Arts

Sat 14 Feb 2009

On Feb 14, 2009, at 9:02 AM, Troy Camplin wrote:

Actually, tariffs, monopolies, theft, slavery, etc. are not elements of the free market, but undermine the free market.

Oh yes. And when was the last time you checked out NAFTA and the US attack on Canadian soft wood lumber?

. Taxation is theft,

Oh, now we know where this is coming from, friends.

gb

>>>

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231. **Johanna Fisher**
Re: Secretary of the Arts

Sat 14 Feb 2009

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what

people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any possibilities!

!

ibility that a supposedly civilized society wishes to establish as a means of support for that expression.

I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornography.

johanna

---- Original message ----

>Date: Sat, 14 Feb 2009 08:59:38 -0800

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>Subject: Re: Secretary of the Arts

>To: [REDACTED]

>

>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

>

>Troy Camplin

>

>

>

>

>From: Alan Sondheim <[REDACTED]>

>To: [REDACTED]

>Sent: Friday, February 13, 2009 10:26:03 PM

>Subject: Re: Secretary of the Arts

>

>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

>

>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

>

>this is insulting.

>

>on any other list this would be a troll.

>

>On Thu, 12 Feb 2009, Troy Camplin wrote:

>

>> You want the same people cutting arts education in our schools to be in charge of the arts?

>>

>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

>>

>> Troy Camplin

>>

>>

>>

>>

>> From: Johanna Fisher <[REDACTED]>

>> To: [REDACTED]

>> Sent: Wednesday, February 11, 2009 10:34:18 AM

>> Subject: Re: Secretary of the Arts

>>

>> I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the

>> imagination might just save us

>> !

>> !

>> afterall.

>>

>> Professor Johanna Fisher

>>

>> ---- Original message ----

>>> Date: Tue, 10 Feb 2009 12:01:32 -0800

>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>>> Subject: Re: Secretary of the Arts

>>> To: [REDACTED]

>>>

>>> I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

>>>

>>> Troy Camplin

>>>

>>>

>>>

>>>

>>> From: Maria Damon <[REDACTED]>

>>> To: [REDACTED]

>>> Sent: Monday, February 9, 2009 6:50:04 PM

>>> Subject: Secretary of the Arts

>>>

>>> Quincy Jones has started a petition to ask President Obama to appoint a

Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

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>>>
>>> http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>
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>
>| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
>| To access the Odyssey exhibition The Accidental Artist:
>| http://slurl.com/secondlife/Odyssey/48/12/22
>| Webpage (directory) at http://www.alansondheim.org
>| [REDACTED], [REDACTED], tel US [REDACTED]
>
>
```

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232. **Alan Sondheim**
Re: Secretary of the Arts
Sat 14 Feb 2009

This is a troll, folks. I never said what you're implying; in fact the category of "true artist" is assinine which I point out in the first line - that's your phrase not mine.

And where you get the idea this applies only to galleries is beyond me.

I'm sorry this is just stupid and arrogant and insulting. And you're clearly not reading anyone's responses or thinking about them - judging from your comments below.

Alan

On Sat, 14 Feb 2009, Troy Camplin wrote:

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

From: Alan Sondheim <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 13, 2009 10:26:03 PM

Subject: Re: Secretary of the Arts

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

this is insulting.

on any other list this would be a troll.

On Thu, 12 Feb 2009, Troy Camplin wrote:

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and

artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

*From: Johanna Fisher <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts*

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

*!
!
afterall.*

Professor Johanna Fisher

*---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)
Subject: Re: Secretary of the Arts
To: [REDACTED]*

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

*From: Maria Damon <[REDACTED]>
To: [REDACTED]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts*

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

*<http://www.petitiononline.com/esnyc/petition.html>
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** **

..

—'—'—

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| To access the Odyssey exhibition The Accidental Artist:
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| [REDACTED], [REDACTED], tel US [REDACTED]*

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| [REDACTED], [REDACTED], tel US [REDACTED]

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233. **Troy Camplin**
Re: Secretary of the Arts
Sun 15 Feb 2009

And I've encountered art that was supported by the government. Doesn't mean it wouldn't have been supported in some other way if it weren't supported by the government. I know that almost everyone here wants everyone to be an artist -- it's the egalitarian in you. But I've known lots of people who weren't artists, but only play-acted at being artists. Those people who only wrote short stories when they were assigned them in their short story writing class. Those people who only painted when assigned a painting to do in class. Those kinds. I would throw into the same category anyone who can't be bothered to learn the history of the art they are working in and those who can't stand criticism. Play-actors, not real artists. And being a play-actor doesn't mean you can't be successful. I think Damien Hurst is a play-actor at being an artist, and he's laughing all the way to the bank.

And, yes, I know I'm putting myself out there. In bunch of Left-wing artists? Whoda thunk it?

As for the market not being natural because it's human -- that's based on the false assumption that just because it's human that it's unnatural. Free market economies occur when people are able to trade freely with each other without anyone's outside interference. Those two people are the ones best able to determine if they are gaining value from that trade. When someone comes along and tells those two people that they are wrong about what they should and should not value, they are trying to impose their own ideology on the transaction. It is no less ideological if that person is a government and forces some other transaction than the one the two people were interested in engaging in. For me to rather have a bushel of corn rather than a chicken isn't ideological -- it's a matter of personal taste. For you to say that I should prefer the chicken is ideological. And free markets are self-organized. Nobody out there plans the economy in a free market economy. Thus, it is not organized in that sense.

Troy Camplin

From: Patrick Dillon <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 13, 2009 11:34:22 PM
Subject: Re: Secretary of the Arts

It's really hard to read these posts and not be tempted to outright provocation, but this is a list about poetry and poetics so I will try to stay on topic. You say:

I have never met a true artist who couldn't be an artist due to lack of support.

Well, I've never met anybody from Djibouti...

but I have read many books that may not exist without governmental support. I'm thinking specifically of Roof Books (although I'm sure there are many other fine organizations) which has thrived with support from the NEA and other organizations I've never heard of.

But I really can't help myself:

Troy, my man, you really put yourself out there when you post on this list.

And supporting free markets, a naturally-occurring, self-organizing system, > is not ideological at all

I hate to break this to you, but markets were invented by humans. They don't occur naturally, and we organize them in absolutely every sense of the word.

On Thu, Feb 12, 2009 at 10:37 PM, Troy Camplin <[REDACTED]> wrote:

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

From: Johanna Fisher <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 11, 2009 10:34:18 AM

Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any

violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

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afterall.

Professor Johanna Fisher

--- Original message ---

Date: Tue, 10 Feb 2009 12:01:32 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

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<http://www.petitiononline.com/esnyc/petition.html> <
<http://www.petitiononline.com/esnyc/petition.html>>

* *

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—'—'—'

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234. **teersteeg**

Re: Secretary of the Arts

Sun 15 Feb 2009

The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.

regards,

bruno

cape cod

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

From: "Johanna Fisher" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 14, 2009 6:53 PM

Subject: Re: Secretary of the Arts

*Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any possibilities!
!
ibility that a supposedly civilized society wishes to establish as a means of support for that expression.*

I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornography.

johanna

--- Original message ---

Date: Sat, 14 Feb 2009 08:59:38 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

From: Alan Sondheim <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 13, 2009 10:26:03 PM

Subject: Re: Secretary of the Arts

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

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this is insulting.

on any other list this would be a troll.

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To: [REDACTED]

Sent: Wednesday, February 11, 2009 10:34:18 AM

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*imagination might just save us
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afterall.*

Professor Johanna Fisher

---- Original message ----

*Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[REDACTED]> (on
behalf of Troy Camplin <[REDACTED]>)
Subject: Re: Secretary of the Arts
To: [REDACTED]*

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

*From: Maria Damon <[REDACTED]>
To: [REDACTED]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts*

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| To access the Odyssey exhibition The Accidental Artist:
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| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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235. **Halvard Johnson**

Hamilton Stone Review, Issue 17, Winter 2009, Now Online!

Sun 15 Feb 2009

Hamilton Stone Review, Issue 17, Winter 2009, Now Online!

Featuring poetry by Pçters Brûveris, Alan Baker, Andrew Burke, Camille Martin, Ashok Niyogi, Dan Raphael, Karla Linn Merrifield, Dion Farquhar, Scott Hammer, Philip Byron Oakes, and Stephen Vincent; fiction by Jay Baruch, Summer Block, James Cervantes, Andrew J. Madigan, Michael Shannon, Dot DeLuitzo, Diane Simmons, and Robert Wexelblatt.

<http://www.hamiltonstone.org/hsr17.html>

Submissions to the *Hamilton Stone Review

*

We publish three times a year: in June, October, and February. Please send 1-7 poems in the body of your message and in ONE attachment; one story or up to three short shorts per message and/or attachment, please. Send bios with submissions. No snailmail submissions will be read.

For the June 2009 issue poetry submissions should go directly to Halvard Johnson at [REDACTED]. Send fiction to Lynda Schor at [REDACTED].

PLEASE SEND THIS ALONG TO OTHERS

--

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>

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236. **Obododimma Oha**

Re: Where are today's farmer poets?

Sun 15 Feb 2009

I like this: "grow[ing] organic" and writ[ing] vegetatively. Brings to mind mIEKAL's visual farm poems, which he allowed us to view recently.

-- Obododimma.

On 2/13/09, Gabrielle Welford <████████> wrote:

> upon thought and aught, i too am a growpo and landpo. i live on a ranch
> with other folk in northern cal. we grow organic and eat well. i write
> in a vegetative sort of way...

>

> On Thu, 12 Feb 2009, Obododimma Oha wrote:

>

>> Yes, I am conscious of overloading and try to avoid it. I also try to
>> achieve some order in terms of where I plant what, so that I would have a
>> farm that cuts the picture of an artwork. It doesn't quite work out all
>> the

>> time. One reason is that I wrestle with erosion and have to change the
>> design of the ridges and mounds. Moreover, my two sons, in their own
>> practice, use part of the space, locating their "farm-arts" within mine.
>> Something much like one text inhabiting another. I like it though, for it
>> gives me an impression that we are all texts interacting and re/producing
>> meanings. I took some pictures of the mini farm designed by my last-born,
>> a

>> boy of 9+, who has been doing some writing too. In his own case, he
>> designs

>> the whole manuscript as the finished book, from cover to cover, drawing
>> images here and there, writing stories. He now has five of such
>> hand-designed manuscripts.

>> Regards.
>> Obododimma.
>>
>>
>> On Wed, Feb 11, 2009 at 3:13 PM, mIEKAL aND <[REDACTED]> wrote:
>>
>> > One of the fundamentals of gardening / growing / writing / publishing I
>> > think most about is sustainability, how to foster diverse ecologies that
>> > will support unlimited edges, overloading the system in an almost
>> > chaotic
>> > fashion, yet in the end turns out to be one model of abundance. One
>> > that
>> > looks a lot different than the uninterrupted miles of corn fields in the
>> > great plains states or monotypic poetry being published by mainstream
>> > media.
>> >
>> > & as for yams, I'm in a place that gets 40 below 0 (C or F, take your
>> > pick) but I manage to grow dioscorea batatas in the forest garden...
>> >
>> > ~mIEKAL
>> >
>> >
>> >
>> > On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:
>> >
>> > Hi mIEKAL,Thanks. I do crop farming, producing mainly vegetables such
>> > as
>> >> onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra,
>> >> etc.
>> >> I
>> >> also have great interest in cultivating yams. Yam is regarded as a
>> >> special
>> >> crop in the Igbo culture. But apart from this, I like seeing the tender
>> >> shoots emerge and climb the stakes. Yams are climbers, strategic
>> >> climbers.
>> >> The yellow yam prefers to climb the stake clockwise, whereas the white
>> >> yam
>> >> prefers doing its own anticlockwise. Even if you change the directions
>> >> for
>> >> these yams, they undo your imposition some hours later. This pattern of
>> >> movement and peculiar phototropism, engage my interest a lot.
>> >>

>> >> On interface between my farming life and writing life: I talk to my
>> >> crops
>> >> and do often imagine that my interaction with them renews my life,
>> >> keeps
>> >> me
>> >> "green." Perhaps it is a hunger, perhaps. But whenever I emerge from
my
>> >> farm, I feel a great mental energy to want to write.
>> >>
>> >> For three days now, I have been sharing my time between sowing ideas
>> >> through
>> >> writing and sowing seeds in the garden behind my place of residence. I
>> >> see
>> >> the seeds of ideas and the seeds of the vegetables and root crops
>> >> germinating and growing as if the destinies of both are tied together.
>> >> Perhaps as I practice both, I realize the need to nurture ideas
>> >> creatively,
>> >> even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I
>> >> can't stop working on both farms....
>> >>
>> >> -- Obododimma.
>> >>
>> >>
>> >> On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[REDACTED]>
>> >> wrote:
>> >>
>> >> Obododimma & others:
>> >>>
>> >>> What kind of farming do you do & do you feel like there is an
>> >>> interface
>> >>> between your farming life & your writing life?
>> >>>
>> >>> I've been running a permaculture demonstration for almost 20 years,
on
>> >>> a
>> >>> yearly basis we have folks coming thru here interning & learning how
>> >>> to
>> >>> grow
>> >>> food for themselves, put it up, learn to cook local & be resourceful
>> >>> in
>> >>> ways
>> >>> that don't require the big bucks. We grow primarily fruits nuts

>> >>> garden
>> >>> annuals gourds & other craftables as well as a lot of exotics like
>> >>> container
>> >>> figs & citrus. I also make my living from largest organic farmers
>> >>> cooperative in the US...(but as a webmaster). For my part the
>> >>> interface
>> >>> is
>> >>> sometimes very sketchy altho in some ways the visual poetry that I've
>> >>> done
>> >>> has come much closer to reinventing the wild space of language.
>> >>>
>> >>> ~mIEKAL
>> >>>
>> >>> On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:
>> >>>
>> >>>
>> >>> One of them is online: me!
>> >>>> -- Obododimma.
>> >>>>
>> >>>>
>> >>>
>> > guidelines
>> >
>>
>>
>>
>>
>> --
>> Obododimma Oha
>> Senior Lecturer in Stylistics & Semiotics
>> Dept. of English
>> University of Ibadan
>> Nigeria
>>
>> &
>>
>> Fellow, Centre for Peace & Conflict Studies
>> University of Ibadan
>>
>> Phone: [REDACTED];
>> [REDACTED].
>>
>>

>

>

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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237. **Obododimma Oha**

Re: Where are today's farmer poets?

Sun 15 Feb 2009

A hut in the garden? That's a special place to write. I have been thinking of a tree house myself. My children want it badly -- they, too, write. Perhaps I should give it a try.

--- Obododimma.

On 2/14/09, Audrey Berry <[REDACTED]> wrote:

> The yams growing in different directions! That's amazing.

> //

> I have a small garden, but live in New England so the growing season is

> relatively short. It evolved the most as my mother was in hospice. There a

> slate path covered in creeping thymes, wooly and citrus mostly. I tried for

> strong smells that open and invigorate and white and purples. Moonflowers

> are tremendous, veiny climbers that open at night.

> //

> As for the interface: I write in a hut in the garden. As well, I do visual

> poetry outside. Down the center of a grassy patch I spread out paper, and

> make marks, shapes, dance along these big sheets. Poems emerge from them.

> //

> Audrey

>

>

> --- On Fri, 2/13/09, David Seaman <[REDACTED]> wrote:

>
>> From: David Seaman <[REDACTED]>
>> Subject: Re: Where are today's farmer poets?
>> To: [REDACTED]
>> Date: Friday, February 13, 2009, 8:56 AM
>> My work goes into the blend of art and nature. I am trying
>> to make garden sites that evoke images in Baudelaire's
>> sonnet of the Correspondences. My lettriste colleague Alain
>> Satie trained a wisteria vine into word shapes....I work
>> more at the level of trees and shrubs, shaping them. Like
>> Asian gardeners, I think we are invited to make poetry of
>> our plantings.
>> David
>> On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:
>>
>> > One of the fundamentals of gardening / growing /
>> writing / publishing I think most about is sustainability,
>> how to foster diverse ecologies that will support unlimited
>> edges, overloading the system in an almost chaotic fashion,
>> yet in the end turns out to be one model of abundance. One
>> that looks a lot different than the uninterrupted miles of
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>> being published by mainstream media.
>> >
>> > & as for yams, I'm in a place that gets 40
>> below 0 (C or F, take your pick) but I manage to grow
>> dioscorea batatas in the forest garden...
>> >
>> > ~mIEKAL
>> >
>> >
>> > On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:
>> >
>> >> Hi mIEKAL,Thanks. I do crop farming, producing
>> mainly vegetables such as
>> >> onion, fluted pumpkin (we eat the leaves over here
>> in Nigeria), okra, etc. I
>> >> also have great interest in cultivating yams. Yam
>> is regarded as a special
>> >> crop in the Igbo culture. But apart from this, I
>> like seeing the tender
>> >> shoots emerge and climb the stakes. Yams are

>> climbers, strategic climbers.
>> >> The yellow yam prefers to climb the stake
>> clockwise, whereas the white yam
>> >> prefers doing its own anticlockwise. Even if you
>> change the directions for
>> >> these yams, they undo your imposition some hours
>> later. This pattern of
>> >> movement and peculiar phototropism, engage my
>> interest a lot.
>> >>
>> >> On interface between my farming life and writing
>> life: I talk to my crops
>> >> and do often imagine that my interaction with them
>> renews my life, keeps me
>> >> "green." Perhaps it is a hunger,
>> perhaps. But whenever I emerge from my
>> >> farm, I feel a great mental energy to want to
>> write.
>> >>
>> >> For three days now, I have been sharing my time
>> between sowing ideas through
>> >> writing and sowing seeds in the garden behind my
>> place of residence. I see
>> >> the seeds of ideas and the seeds of the vegetables
>> and root crops
>> >> germinating and growing as if the destinies of
>> both are tied together.
>> >> Perhaps as I practice both, I realize the need to
>> nurture ideas creatively,
>> >> even in unfriendly seasons and in unfriendly
>> spaces. In fact, mIEKAL, I
>> >> can't stop working on both farms....
>> >>
>> >> -- Obododimma.
>> >>
>> >>
>> >> On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND
>> <[REDACTED]> wrote:
>> >>
>> >>> Obododimma & others:
>> >>>
>> >>> What kind of farming do you do & do you

```
>> feel like there is an interface
>> >>> between your farming life & your writing
>> life?
>> >>>
>> >>> I've been running a permaculture
>> demonstration for almost 20 years, on a
>> >>> yearly basis we have folks coming thru here
>> interning & learning how to grow
>> >>> food for themselves, put it up, learn to cook
>> local & be resourceful in ways
>> >>> that don't require the big bucks. We grow
>> primarily fruits nuts garden
>> >>> annuals gourds & other craftables as well
>> as a lot of exotics like container
>> >>> figs & citrus. I also make my living from
>> largest organic farmers
>> >>> cooperative in the US...(but as a webmaster).
>> For my part the interface is
>> >>> sometimes very sketchy altho in some ways the
>> visual poetry that I've done
>> >>> has come much closer to reinventing the wild
>> space of language.
>> >>>
>> >>> ~mIEKAL
>> >>>
>> >>> On Feb 7, 2009, at 3:53 PM, Obododimma Oha
>> wrote:
>> >>>
>> >>>
>> >>>> One of them is online: me!
>> >>>> -- Obododimma.
>> >>>>
>> >>>
>> >
>>
>
>
>
>
>
```

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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238. **Stephen Vincent**

Adrienne Rich on Cultural/Academic Boycott of Israel

Sun 15 Feb 2009

(Interestingly I had to pull this letter out of my SPAM reject file!)

February 3 2009

Dear All,

Last

week, with initial hesitation but finally strong conviction, I endorsed the Call for a U.S. Cultural and Academic Boycott of Israel. [HYPERLINK "http://usacbi.wordpress.com/"](http://usacbi.wordpress.com/)
<http://usacbi.wordpress.com/> I'd like to offer my reasons to friends, family and comrades. I have tried in fullest conscience to think this through.

My hesitation: I profoundly believe in the visible/invisible liberatory social power of creative and intellectual boundary-crossings. I've been educated by these all my life, and by centuries-long cross-conversations about human freedom, justice and power—also, the forces that try to silence them.

As an American Jew, over almost 30 years, I've joined with other concerned Jews in various kinds of coalition-building and anti-Occupation work. I've seen the kinds of organized efforts to stifle—in the US and elsewhere-- critiques of Israel's policies--the Occupation's denial of Palestinian humanity, destruction of Palestinian lives and livelihoods, the "settlements," the state's physical and psychological walls against dialogue—and the efforts to condemn any critiques as anti-Semitism. Along with other activists and writers I've been named on right-wing "shit-lists" as "Israel-hating" or "Jew-hating." I have also seen attacks within American academia and media on Arab American, Muslim,

Jewish scholars and teachers whose work critically explores the foundations and practices of Israeli state and society.

Until now, as a believer in boundary-crossings, I would not have endorsed a cultural and academic boycott. But Israel's continuing, annihilative assaults in Gaza, and the one-sided rationalizations for them have driven me to re-examine my thoughts about cultural exchanges. Israel's blockading of information, compassionate aid, international witness and free cultural and scholarly expression has become extreme and morally stone-blind. Israeli Arab parties have been banned from the elections, Israeli Jewish dissidents arrested, Israeli youth imprisoned for conscientious refusal of military service. Academic institutions are surely only relative sites of power. But they are, in their funding and governance, implicated with state economic and military power. And US media, institutions and official policy have gone along with all this.

To boycott a repressive military state should not mean backing away from individuals struggling against the policies of that state. So, in continued solidarity with the Palestinian people's long resistance, and also with those Israeli activists, teachers, students, artists, writers, intellectuals, journalists, refuseniks, feminists and others who oppose the means and ends of the Occupation, I have signed my name to this call.

Adrienne Rich

.....

Jewish Peace News editors:

Joel Beinin

Racheli Gai

Rela Mazali

Sarah Anne Minkin

Judith Norman

Lincoln Shlensky

Rebecca Vilkomerson

Alistair Welchman

Jewish Peace News archive and blog: <http://jewishpeacenews.blogspot.com>

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239. **Patrick Dillon**

Re: Long poems or plays on prison/imprisonment

Sun 15 Feb 2009

Obviously country music in general has a wealth of songs dealing with prison, but specifically David Allan Coe has a lot to say about it. Here's an excerpt from the Allmusic guide:

Born in Akron, OH, Coe first got into trouble with the law at age nine. As a result, he was sent to reform school. For the next 20 years, he never spent more than a handful of months outside of a correctional facility -- he spent much of his twenties in the Ohio State Penitentiary. Released from prison in 1967, the wild-haired, earring-wearing, heavily tattooed Coe went straight for Nashville, where he lived in a hearse that he parked in front of the old Ryman Auditorium, the home of the Grand Ole Opry. Although he didn't conform to Nashville's professional standards, he soon gained the attention of the independent label Plantation Records, which released his debut album, Penitentiary Blues<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wjfexqq5ld6e>>, in 1968. Followed within a year by a second volume, all of the songs on these albums were based on his prison experiences.

I remember looking at the liner notes for the recent reissue of Penitentiary Blues and there was an excerpt from Coe's book Ex-Convict. The excerpt dealt with how to get out of prison and stay out. It was like he was almost addicted to being in prison and had to rehabilitate himself to live in the outside world.

May be of interest if you want to go that route.

On Sat, Feb 14, 2009 at 5:33 PM, Maureen Robins <[REDACTED]> wrote:

Dipping down into young adult literature I suggest Monster by Walter Dean Myers (and several others of his books) but this novel is written as if it's a movie script. And Jack Gantos's memoir Hole In My Life speaks about the year he spent in prison while he was 19.

Maureen Picard Robins

On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <[REDACTED]> wrote:

In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.

What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so

reveal this "liberating" piece as instead but another form of imprisonment,
another form of control, another form of surveillance, another method for creating conformity as well as for turning out new forms of criminalities

..
.

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative" writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents
the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies--
How much of the language being used is not meaning at the same time its opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets--perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non poets--
which may in turn be, by being unread non writing by non poets in the eyes
of the unreading American poets--create instead a poetry which is hidden in plain sight--
-and is completely missed because it is assumed not to be there---

David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)

Poems from Guantánamo
The Detainees Speak
David Baptiste Chirotno
KAURAB Translation Site

*The USA has the world's largest prison population (2,000,000 inmates;
this
does not include camps for detained illegal aliens and their families),
and supports, arms, funds, the building and keeping of the world's
largest
prison in history--Gaza--1,500,000 inmates--*

*From these sources one may begin to find very large and long prison plays
and writings and poetries indeed--*

*To begin with, online one may find a great deal of writing From
Gaza--along
with long breaks when the electricity is shut down--for many of the
contributors--
but these writings, blogs, images, sounds give an ongoing 40 years long
poem--
about his involvement with which Jean Genet entitled his last completed
work, begun years earlier, PRISONER OF LOVE--*

*i think if one gather materials of Palestinian poets including Darwish
over
the course of forty years it would be a very very long poem, and also
about
the world's largest prison in history--one which an Israeli Minister last
year said is destined to be the scene of a Shoa--(his word)--*

*it is modeled in part on another system of prisons and exterminations
through times which includes imprisonment through disease, land and water
removal, deportations, enclosures known as reservations, deliberate
distribution of alcohol and drugs to the population--one might well look
to
Bury My Heart at Wound Knee for a long prison poem continued today at
this
very moment by Leonard Peltier in his Prison Writings--*

*and the Black Ghetto writings, plays, poems of generations of
writers--Amiri Baraka's works--as just one example--among hundreds
including
in music, film, dance--*

*Brendan Behan wrote several plays re his prison experiences after being
captured by the British as young IRA would-be bomber.
An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg*

so
don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is
imbued with the criminal/prisoner "thinking," and has many a description
of
life inside the hell holes of 15th Century France, including one of the
most
famous of al time--The Ballad of the Hanged Men--
as he we twice condemned to hang and twice pardoned at the very last
instant--
he was water boarded a huge number of times as well as undergoing many
other tortures of the period, of which waterboarding and a few others
have
found fresh life in the 20th Century and are used routinely in Israel,
Egypt
and other countries, and have come to stand for the "Cancer of Democracy"
in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is
concerned with prison where he spent 8 years in Morocco, and a book he
also
wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and
other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of
prison--ioof an ancient kind--he was placed on barren and barely ahibted
islands from which he had no chance of escape, and was at the mercy of
the
whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison
directly, are exhibiting the thought patterns and behaviors of persons
who,
in Franz Fanon's great word/concept, "interiorized" a prison and colonial
experience, so that their lives are haunted and controlled by bars and
guards and locks not visible, but existing just as powerfully inside
their
very beings.

And though no poems of great length are in the book, the book as a whole
of
The Guantanamo Poets is extremely interesting to examine as creating many
aspects of a long poem in terms of the manner of their appearnce in
English
and also in terms of the great number of years the prisoners have

*undergone
some of the most deracinating and dehumanizing forms of treatment
possible.*

*A play which is not set in a prison but shows another form of
prison--hard
core drug addiction--though a bit dated in terms of the junkie slang--is
Jack Gelber's The Connection.
Actually when I think of it it is pretty dated--but addiction itself is a
prison--which leads to "jails, institutions and death"--*

*It depends on how one views the concept of the Prison. In many
societies,
by Western standards, women are virtually prisoners, leading an
imprisoned
and severely curtailed and controlled existence. (This includes forms of
Judaism and Christianity also, not solely Islam as usually portrayed in
the
US media.)*

*In the USA, which has the world's largest prison population both
numerically and in percentage of total population, the effects of prison
ahead of time on a great number of young people in the society creates a
person who even when "free" is imprisoned by the dedication to a destiny
which leads to prison at college age, and do becomes "my college." The
prison set-up for millions begins before even entering the physical
prison,
so that an imprisoned mind's battle is "dramatized" in a series of
ritual,
narratives, scripts, and beliefs and o creates this _doomed
-to-be-prisoner
mercilessly, ruthlessly or terrifiedly advancing towards the prison doors
as
to and assignation with Destiny, a Fate "already written," a long (Time)
poem that exists before being written down in documents because already
the
poetics of the mind set has found its own lyricism which creates ahead of
time the life of the prisoner-to-be.*

*Other forms of prison are the mental institutions--and the old age
homes--the health care system--esp at the VA hospitals--much of the
health
care system is really a eugenics set up to rid the socieity of the
poor--the
useless--
the systems of detention and conditions of employment and housing of
illegal alien workers of the "Gitmos Across the USA"*

another prison system growing rapidly is the international sex trade--while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest profession"--

The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor will change. Many of the methods of interrogation which have been announced will be foregone with a return to the old manual followed by the Army--are now included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent upon the use of torture, coercion, force, imprisonment on a vast scale, and the converting of Security and Prison/Panopticon equipments and technologies to high profits. In the US, prisons are Big Business, just as the privatized security companies from the US and Israel are a new form of Big Business. These Security firms can be hired by any entity that can afford them--gated communities, cities, states, wealthy individuals, drug lords, movie stars--with the actions of these existing in a blurry as yet to be determined legal zone, representing the danger of the creation of new forms of prisons as yet unimaginable--other than as updated versions of the dungeons and oubliettes of the nobility of the past, each local fiefdom having its own particular hell hole to cast the locally offensive into.

This suggests why perhaps it might be interesting to conduct the prison-set-drama as indeed the classroom it is perceived to be, the college from which to graduate--by millions of young men and women in the USA today--except that the classroom would be the one one finds on college campuses and perhaps indeed a Poetics or drama classroom--

is it not easy enough to set a prison play inside a prison setting--heck every night on cable one can see the prison shows--

what really might be a challenge and interesting is to examine the drama, poetics, language as the prisons--the panopticons--control systems--which

make the prisons themselves all the more possible--and desirable--

*Can anyone think of any long poems or plays on (or in) prison/
imprisonment. I'm not even going to prime the pump, as I want to cast
a wide net. Looking into doing a theater piece at a defunct prison
and want to catalogue and read what's out there.*

thanks all,

Dillon

guidelines &

Windows Live™: E-mail. Chat. Share. Get more ways to connect.

*[http://windowslive.com/online/hotmail?
ocid=TXT_TAGLM_WL_HM_AE_Faster_022009](http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009)
guidelines*

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240. **Séamas Cain**

Spelling the sounds of everything

Sun 15 Feb 2009

A new collaborative book of interwriting by Sheila E. Murphy and mIEKAL aND
has just been published by Xerox Sutra Editions in rural Wisconsin ...

"How to spell the sound of everything"

<http://www.xexoxial.org>

For someone familiar with the individual writings of mIEKAL aND and Sheila Murphy (as I am) there are surprising turns and twists in the verbal material in this book, and even more surprising contexts for its form. Indeed, the whole is greater than the sum of its parts!

"How to spell the sound of everything"

ISBN : 1-4404-6156-2

EAN-13 978-1-4404-6156-9

Xerox Sutra Editions,
10375 County Highway Alphabet,
La Farge, Wisconsin,
54639

For additional information about
this book, write to ...



<http://www.xexoxial.org>

Alphabetic regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

http://www.mnartists.org/Seamas_Cain

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241. **derek beaulieu**

new from No press: 26 ALPHABETS (FOR SOL LEWITT)

Sun 15 Feb 2009

No press is proud to announce the publication of its 1st perfect bound book:
26 Alphabets (for Sol LeWitt)

*

In November of 2008, derek beaulieu approached a number of poets and conceptual writers. He asked each to fulfill a series of simple instructions: "On a single sheet of paper in letters approximately one half inch tall write the alphabet from A to Z".

"26 Alphabets (for Sol LeWitt)" documents the results of that request, and includes work from Gareth Jenkins, Lorenzo Menoud, Oana Avasilichioaei, Helen Hajnoczky, Robert Fitterman, Donato Mancini, Gregory Betts, Jonathan Ball, Nico Vassilakis, Mark Laliberte, Eiríkur Örn Norðdahl, Christian Bök,

Harold Abramowitz, Johanna Drucker, Giles Goodland, Ross Priddle, Gitte Broeng, John Bennett, Crag Hill, Peter Ganick, Jeff Hilson, Peter Jaeger, Nick Thurston, Stephen McLaughlin, Kjetil Røed and kevin mcpherson eckhoff.

*

60 pages, 8.5" x 11", perfect binding, full-color interior ink.

Produced in an edition of 100 copies, 48 of which are available for purchase.

\$25.00

*

available for purchase at <http://www.lulu.com/content/5879679>

derek beaulieu

2 - 733 2nd avenue nw

calgary alberta

canada T2N 0E4



<http://epc.buffalo.edu/authors/beaulieu/>

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242. **Al Filreis**

Robert Coover live interactive video Feb 24 10:30 AM eastern time

Sun 15 Feb 2009

I invite you to join experimental novelist Robert Coover and me in a conversation on Tuesday morning, February 24, starting at exactly 10:30 AM (eastern time).

We will be at the Kelly Writers House in Philadelphia, but the session will be available as a live video. Our internet audience will be able to pose questions to Mr. Coover by email or by telephone.

If you would like to watch - and/or participate - please RSVP to this address



Once we've registered you for the event, we'll send you detailed instructions, including the web address for linking to the live video stream.

(If you would like to test KWH-TV's streaming video, please click here:

<http://tinyurl.com/an38yv> .)

Al Filreis

<http://www.writing.upenn.edu/~afilreis>

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243. **William Slaughter**

Notice: Mudlark

Sun 15 Feb 2009

New and On View: Mudlark Poster No. 79 (2009)

Two Poems by Alison Townsend

Jane Morris Poses For Rossetti's Proserpine (1874) and Demeter Faces Facts

Alison Townsend is the author of a collection of poetry, *The Blue Dress* (White Pine, 2003), and two chapbooks, *What The Body Knows* (Parallel Press, 2002) and, more recently, *And Still The Music* (Flume Press chapbook prize winner, 2007). Her new collection, *Persephone In America*, won this year's Crab Orchard Open Poetry Competition Award and will be published in 2009 by Southern Illinois University Press. She teaches Creative Writing at the University of Wisconsin-Whitewater and lives on four acres of oak and prairie savanna in the farm country outside Madison.

Spread the word. Far and wide,

William Slaughter

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244. **Tenney Nathanson**

BA or BFA in CW?

Mon 16 Feb 2009

any BA or BFA in CW programs that anyone would recommend for a high school student applying to college?

This is for the child of a friend of a friend.

Me, I'd way rather my kids did some other kind of undergraduate degree even if they wanted to go on to creative writing.

But are there any programs out there that anyone admires?

Thanks,

Tenney

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245. **Adam Fieled**

PFS Post: Gabriel Gudding, Waxing Hot!

Mon 16 Feb 2009

Check out a long interview with Gabriel Gudding (part of the "Waxing Hot" dialogue series) on PFS Post, specifically regarding "Rhode Island Notebook":

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

Hope you like!

Adam

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246. **Joel Weishaus**

"The Gateless Gate"

Mon 16 Feb 2009

Dear Friends and colleagues;

This is the beginning of a new project, titled, "The Gateless Gate," which continues to develop some of the paths explored in my one-year blog, "Reality Too," while opening others. However, "The Gateless Gate" won't be posted monthly, rather intermittently, maybe about three pages at a time.

We begin with a short introduction:

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

Joel Weishaus

15 Feb 2009

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247. **Kyle Schlesinger**

***TONIGHT || DANNY SNELSON AND LANCE WAKELING || TONIGHT
|| DANNY SNELSON AND LANCE WAKELING || TONIGHT || DANNY
SNELSON AND LANCE WAKELING***

Mon 16 Feb 2009

DANNY SNELSON AND LANCE WAKELING

POETRY PROJECT

TONIGHT

MONDAY, FEBRUARY 16, 8 PM

DANNY SNELSON is an archivist, editor and writer. His online editorial work has ranged from Eclipse, where he started as a scanner, to UbuWeb, where he edited the 2007 series of /ubu Editions. He is currently a contributing editor to the EPC and PennSound, selecting the 2008 featured resources. Recent writing

projects include my Dear coUntess (Drunken Boat #9), The Book of Ravelling Women, Aphasic Letters, and Testimony (a sound poem in Deseret).

Born in Tacoma, Washington, LANCE WAKELING is an artist and writer who lives and works in Brooklyn, New York. His first book Sic, Notes from a Keylogger, was published electronically by Ubu.com. He edits and distributes the PDF bulletin Private Circulation, which will publish a paperback compendium of its first twelve issues in early 2009.

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 \$95 or higher will get in FREE to all regular readings).

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

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248. **David-Baptiste Chirot**

At Reading in Beijing, Noted Writer Is Stabbed

Mon 16 Feb 2009

At Reading in Beijing, Noted Writer Is Stabbed

<http://www.nytimes.com/2009/02/16/world/asia/16china.html?ref=world> By
ANDREW JACOBS

Published: February 15, 2009

BEIJING — A prominent Chinese writer known for provocative, antiestablishment Web postings was stabbed and wounded during a book reading on Saturday. The writer, Xu Lai, a newspaper reporter, novelist and blogger whose satirical Internet postings are widely followed by students, journalists and the Chinese literati, may have been singled out for his writings, his friends and associates said. Mr. Xu was accosted in a restroom by two men who stabbed him in the stomach and then threatened to cut off his hand before fleeing, according to the friends and fellow bloggers who posted the news on the Internet. Xiao Sanlang, who edits Mr. Xu's articles at The Beijing News, said the men had announced that they were "here to take revenge." He said Mr. Xu remained in the hospital on Sunday, but his wounds were not life-

threatening. “We still don’t know why it happened,” he said. In a country where violence against journalists is rare, the bold assault stirred fears and a flurry of rumors. Some people suggested the attack may have stemmed from Mr. Xu’s writings, many of which take swipes at government corruption or poke fun at the ruling Communist Party. In recent weeks, Mr. Xu’s blog has included items on censorship, the melamine milk scandal and the fire that destroyed part of the new CCTV complex in Beijing last week. In China, writers are given far more latitude for Web postings than for their work in newspapers and magazines. Still, there are limits to Internet expression. Mr. Xu’s blog, ProState in Flames, was carried by Bullog, a liberal Web site, until the government shut down Bullog last month. His writings can still be found elsewhere on the Internet, although individual postings and links are sometimes deleted by censors. Word of the attack quickly spread by text message and the Twitter messaging service, and several newspapers and Web sites carried the news on Sunday. In scores of posted comments, people expressed worry that the attack reflected a growing intolerance of dissent. Others blamed the undercurrent of Chinese nationalism that bubbles to the surface from time to time. “This kind of ‘battle without gunpowder’ will probably become more severe as time goes on,” said a blogger called Rainforest. In the comments area of Mr. Xu’s blog, one reader expressed a defiance that was reflected in many postings: “Comrades, netizens, such a despicable trick cannot stop the progress of Chinese people towards freedom and democracy, because this is the tide of history.” After Mr. Xu’s stabbing, several audience members chased his attackers into the street, snapping pictures with their cellphones as they ran, but the two men escaped. The police said they were investigating the attack, according to newspaper accounts. On Monday the police said they had no immediate comment. Jonathan Ansfield contributed reporting, and Huang Yuanxi contributed research.

Get more out of the Web. Learn 10 hidden secrets of Windows Live.

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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249. **David-Baptiste Chirot**
Urgent Appeal from Hampshire College

Mon 16 Feb 2009

Below, an urgent appeal from Hampshire College's SJP which has participated in making Hampshire the first U.S. college to divest from companies on the grounds of their involvement in the Israeli Occupation of Palestine.

To give some necessary & useful background, i added these first two links--the complete story of the article on Hampshire College may also be found in full directly "after/below" the Appeal as you continue scrolling "down." Boycotts have been going on elsewhere, esp, one originating in the UK, for close to three years now--having begun Summer 2006 with the Invasion and massive destruction of Lebanon's rebuilt infrastructures, bio-chemical annihilation of the entire maritime eco-systems along the coastline, and one quarter of farmlands made unusable due to undetonated cluster bombs, which to this day are killing and maiming unsuspecting men,women and children at play or work.

Another impetus of the BDS campaigns is the reappearance of an Apartheid State, which many survivors of South Africa's Apartheid describe as even worse than the one they lived under. The current BDS, then, has drawn on the inspiration of the anti-Apartheid movements against the former government of South Africa as a hope for a successful path to Peace and the ending of Apartheid & Illegal Occupation.

New boycott by US academics

<http://usacbi.wordpress.com/>

1. Hampshire College becomes first college in U.S. to divest from

Israeli Occupation

<http://mail.google.com/mail/#inbox/11f6e81c162827eb>

Posted February 12, 2009

Hampshire College becomes first college in U.S. to divest from Israeli Occupation

Hampshire College in Amherst, MA, has become the first of any college or university in the U.S. to divest from companies on the grounds of their involvement in the Israeli occupation of Palestine.from the message: This is most urgent! Please read and act quickly.

Forward to all your friends and contact= as individual message so each person can see this in full and receive the attached script.

Dershowitz is on the loose again.

From:

[REDACTED] [mailto:[REDACTED]]

Subject: Dear Supporters: How to
Help!

PLEASE FORWARD
WIDELY

Dear
Supporters,

Over the last 48 hours, there has been a huge response from students, parents, journalists, activists, public figures, political organizations, and individuals such as yourselves from across the country and the world congratulating us for our historic achievement this week. We are impressed and heartened by your passion in supporting us in this exciting campaign.

There have been many developments since SJP went public with the divestment, so it might be hard to keep track of the flurry of updates that have been published all over the internet. Please visit our website for the most recent statements (<http://www.hsjp.org/>). Also, Phillip Weiss's blog (<http://www.philipweiss.org/>) is a particularly good resource, as he's been following the events closely.

Your support so far has been so helpful, especially since we've been working non-stop since we broke the news. There's so much more to be done, so we've come up with a few specific ways to demonstrate your solidarity with SJP and the movement. Here they are:

1) E-mail the administration and the President to voice your concern over their refusal to own up to the divestment decision. Express your disappointment that President Hexter has done nothing to condemn Alan Dershowitz's threatening phone calls to SJP's spokespeople (see update on website). Forward your letters of congratulations that you sent to us to them too. Make sure they know that divestment is not just a college—it's a movement!

A script is attached to the end of this e-mail as a guide if you would like to use it.

Contact:

Ralph Hexter (President): [REDACTED]

President's Office:

[REDACTED]

2) Hampshire's endowment is very small which means that most of the college's year-to-year operating budget comes from tuition fees. For those who have donated, your contributions are greatly appreciated and important as the school is already in a troubled financial state. What we would like you to do for now is e-mail us every time you make a donation with the amount and your name so we can keep track of the funds and the support network. If you haven't donated already, here's the link:

<https://alumni.hampshire.edu/giving/waysToGive/giveOnline.aspx>

3) Contribute to our video series, "Voices of Divestment." We are trying to show the world that this isn't about a small group of activists, but a wide range of people from all different walks of life. We would like you to make short 30-second to 1-minute clips and send them to us by uploading the video to YouTube and emailing us the link.

Keep them informal, but stay passionate!

Improvise. We want to hear why you support divestment in your own words.

Check out existing videos here: <http://www.hsfp.org/voices-of-divestment/>

Or alternatively: <http://voicesofdivestment.wordpress.com/>

4) Build momentum! This isn't just about us; we've been getting a lot of e-mails about help and advice for starting similar BDS campaigns at other schools, and this is one of the most important ways you can help. If the BDS movement spreads rapidly, it will become clear to the public and the media that this is not just a local administrative dispute, but that we have finally reached a critical threshold in the United States.

Many groups and individuals have contacted us asking about going on speaking tours and giving trainings for campus divestment movements. We are very excited about the prospects of helping to spread divestment to many campuses and are investigating the logistics of how to make this happen. For now if you are interested in hosting us for a speaking tour in some capacity, please email us at [REDACTED] with the subject "SPEAKING".

<http://www.hsfp.org>

<http://www.facebook.com/group.php?gid=55085942212>

No

virus found in this incoming message.

Checked by AVG -

www.avg.com

Version: 8.0.237 / Virus Database: 270.10.23/1952 - Release Date:
02/13/09 18:29:00

New boycott by US academics

<http://usacbi.wordpress.com/>

1. Hampshire College becomes first college in U.S. to divest from
Israeli Occupation

<http://mail.google.com/mail/#inbox/11f6e81c162827eb>

Posted February 12, 2009

Hampshire College becomes first college in U.S. to divest from Israeli
Occupation

Hampshire College in Amherst, MA, has become the first of any college
or university in the U.S. to divest from companies on the grounds of
their involvement in the Israeli occupation of Palestine.

This landmark move is a direct result of a two-year intensive campaign
by the campus group, Students for Justice in Palestine (SJP). The
group pressured Hampshire College's Board of Trustees to divest from
six specific companies due to human rights concerns in occupied
Palestine. Over 800 students, professors, and alumni have signed SJP's
"institutional statement" calling for the divestment.

The proposal put forth by SJP was approved on Saturday, 7 Feb 2009 by
the Board. By divesting from these companies, SJP believes that
Hampshire has distanced itself from complicity in the illegal
occupation and war crimes of Israel.

Meeting minutes from a committee of Hampshire's Board of Trustees
confirm that "President Hexter acknowledged that it was the good work
of SJP that brought this issue to the attention of the committee."

This groundbreaking decision follows in Hampshire's history of being
the first college in the country to divest from apartheid South Africa
thirty-two years ago, a decision based on similar human rights
concerns. This divestment was also a direct result of student
pressure.

The divestment has so far been endorsed by Noam Chomsky, Howard Zinn, Rashid Khalidi, Vice President of the EU Parliament Luisa Morgantini, Cynthia McKinney, former member of the African National Congress Ronnie Kasrils, Mustafa Barghouti, Israeli historian Ilan Pappé, John Berger, Nobel Peace Laureate Mairead Maguire, and Roger Waters of Pink Floyd, among others.

The six corporations, all of which provide the Israeli military with equipment and services in the Occupied West Bank and Gaza are: Caterpillar, United Technologies, General Electric, ITT Corporation, Motorola, and Terex (see attached info sheet for more information on these corporations.) Furthermore, our policy prevents the reinvestment in any company involved in the illegal occupation.

SJP is responding to a call from Palestinian civil society for Boycott, Divestment, and Sanctions (BDS) as a way of bringing non-violent pressure to bear on the state of Israel to end its violations of international law. SJP is following in the footsteps of many noted groups and institutions such as the National Association of Teachers in Further and Higher Education in the UK, the Israeli group Gush Shalom, the Congress of South African Trade Unions, the Canadian Union of Public Employees, and the American Friends Service Committee. As well as voicing our opposition to the illegal occupation and the consistent human rights violations of the Palestinian people, we as members of an institute of higher education see it as our moral responsibility to express our solidarity with Palestinian students whose access to education is severely inhibited by the Israeli occupation.

SJP has proven that student groups can organize, rally and pressure their schools to divest from the illegal occupation. The group hopes that this decision will pave the way for other institutions of higher learning in the U.S. to take similar stands.

Contact Hampshire College Students for Justice in Palestine at



http://palsolidarity.org/2009/02/5249._,___

Stay up to date
on your PC, the Web, and your mobile phone with Windows Live.
<http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/>

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250. **Camille Martin**
lines in search of author

Mon 16 Feb 2009

I found the following lines copied into a notebook of mine but don't remember the source. Does anyone recognize them?

what cheese of patterned blood? what
stuntmen and cake decorators choreograph
love scenes unblemished by belief?

Camille

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251. **Stephen Vincent**
On that 'Stimulus' art funding

Mon 16 Feb 2009

It is curious that in the discussion of whether or not the Arts should be included in the President's "Stimulus" package, not much is discussed about the essential relevance of the arts, including poetry, in a time of national/global crisis. Understandably, from a bread and butter point of view, some of the argument for funding is about sustaining cultural institutions, including employment of the musicians, artists, writers and poets whose livelihood comes from working in theaters, school programs and so forth. And this argument gets spread in the direction of the ways in which cultural institutions contribute to and buttress local economies.

What is not being addressed is the way in which the arts may both document and shape a way or ways through this crisis (darkness). It's as if the argument - the way it is framed - is about making sure that the orchestras are still playing to the theaters on the Titanic! I think it is so unlike the discussions that surrounded the goals of the Civilian Conservation Core and the Works Progress Administration in the 30's during Roosevelt's New Deal programs. At 25% National Unemployment - and a big chunk of despair in the populations, a

chunk of which was attracted to Fascist economic and political solutions - Roosevelt had to bring some real vision to the democracy making function and importance of cultural institutions - both the artist makers as well as the buildings (libraries, performance spaces, etc.)

The same right wing opposition to the 'leftist' arts was as present then as now among Republicans in Congress.

But it is curious, as in today's New York Times article, where it takes Robert Redford to call Nancy Pelosi and use the financial success and dollar value of Sundance to his community as the reason to support the arts. Why the democratic congressional leadership did not have the confidence and smarts to support the arts on their own is scary enough, but maybe not surprising given their track record in taking on Bush in the last two years. Well, it's probably all back to us, 'the makers' to make the stuff that makes argument for the value and support work that will contribute to moving the country out of an impending abyss. (Anybody reading the business pages knows it is such).

Does anybody know who is shaping Obama's vision on the Arts? Beyond Aretha and Stevie Wonder, I wonder if there is an unhelpful emptiness there (?). Not wanting to suggest here that the Feds will, or should come up with "the Vision", but that the presence of financial support will drive creative work into the public sphere, no doubt some of it wonderful but entirely off the charts in terms Federal 'imagnations.'

(for those unfamiliar with Depression era art programs, from a yet unpublished essay by D. J. Waldie ... Although they lasted only until 1943, New Deal art programs employed thousands of artists and craftspeople to produce, by some estimates, at least 2,566 murals, 17,774 sculptures, 108,099 easel paintings, 250,000 prints, 500,000 photographs, and perhaps two million posters. The New Deal's arts apparatus was an amalgam of locally managed projects and competing centers of financing and administration in Washington that had different goals for the public art they supported. Before 1935, programs under the Public Works of Art Project and the Treasury Department's Section of Painting and Sculpture (later the Section of Fine Arts) were explicitly job creation programs to get artists off relief during the hard winter of 1933-1934. Idealistically, the PWAP promised art for every school, hospital, library, orphanage, and practically every other public building in the nation. It failed to reach that goal, but it did employ almost 3,000 artists and craftspeople and generated enormous interest in contemporary American art through more than 450 local exhibitions. In 1934, 33,000 of the curious turned out to open a PWAP exhibition at the Los Angeles County Museum of Art, smashing single-day attendance records for any previous California art show. Almost as many visited the Corcoran Art Gallery in Washington for a similar PWAP exhibition. The Roosevelts selected 32 of the works for display in the White House. Just as the

New Deal sought to restore confidence and liquidity in a devastated system of credit and finance through government intervention, the New Deal also sought to restore the market in contemporary art that had been destroyed by the Depression.

After 1935, under the WPA's Federal Art Program and the Treasury's Section of Fine Arts, relief for unemployed artists contended with aesthetic concerns. Artists were still chosen to work based on eligibility, but also – typically in the Treasury's art program – on technical competence as judged through design competitions. The Treasury's "Section" art went into federal buildings with the expectation that they would be permanent installations. Their message was intended to be uplifting. Their range of expression was relatively narrow. But FAP art went everywhere in every possible form, coincidentally subsidizing a rising generation of younger artists – Jackson Pollock, Willem de Kooning, Mark Rothko, Philip Evergood, Mark Tobey, and Arshile Gorky among them. FAP projects welcomed styles from regionalist realism through Mexican muralism to avant-guard Surrealism. Local project sponsors still had final say in the selection of the murals, paintings, and sculptures FAP artists produced, however. Controversial subjects were not accepted. The social effects of the Depression generally were not illustrated. The past was idealized as a place of communitarian solidarity or the source of the positive forces that propel us into the future. The present was made to look enduring, if we all worked together. The future, of course, is majestic.

Within these constraints and conflicting purposes, the art programs of the New Deal stove mainly to give work to artists (including a significant number of African-American and Latino artists). After they had been paid their small weekly wage and after their work had been displayed, what lingered had less to do with their art than with America. The New Deal sought a broad democratization of the American experience. Embedded in that search were ideas of home, community, and labor by which the New Deal sought to frame a new social compact with the American people, a compact that was founded partly on the art that New Deal agencies commissioned to depict it. And for Californians, so used to the state's extravagant sales pitch and the flimsiness of its official past, the art of the New Deal also meant the creation of something tangible from the newness of California, something that would have enough power to sustain their memories and hopes...

-->

• • •

Stephen Vincent

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

Currently home of The First 100 Days of President Obama,
haptics and commentary

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252. **William Allegrezza**

Call for submissions

Mon 16 Feb 2009

I'm forwarding this call for work on behalf of the editorial staff of this magazine, and I'm a faculty adviser. The deadline just passed, but if you send work in the next few days, they'll take it. The magazine is a print magazine, and it's nicely done typically.

Bill Allegrezza

p.s. If anyone can forward this post to WomPo, that would be great. ____

Submit to Spirits

Spirits, the literary and art journal of Indiana University Northwest, is seeking submissions of poetry, short fiction, creative essays, photography, painting, and sketches for its next issue.

Please submit a maximum of six poems, short fiction and essays of no more than 2500 words, or artwork in jpg, tiff, or eps format. All submissions must be sent electronically and should include a brief biography.

E-mail submissions to [REDACTED] .

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253. **Jennifer Karmin**

Feb 27-28: NYC Flim Forum readings

Mon 16 Feb 2009

FRIDAY, FEBRUARY 27

10pm

FLIM FORUM authors:

John Cotter

Thom Donovan

Eric Gelsinger

Jennifer Karmin

Deborah Poe

Kate Schapira

Jessica Smith

Stephanie Strickland

FLIM FORUM editors:

Adam Golaski

Matthew Klane

at THE POETRY PROJECT
131 E. 10th Street
<http://poetryproject.com>
\$8 / \$7 students & seniors / \$5 members

** A N D **

SATURDAY, FEBRUARY 28
8pm

FLIM FORUM editors:
Adam Golaski
Matthew Klane

FLIM FORUM author:
Jennifer Karmin with guest readers performing selections from
her text-sound composition aaaaaaaaaalice.

at UNNAMEABLE BOOKS
456 Bergen Street, Brooklyn
as part of the Peace Series

FLIM FORUM PRESS provides space to emerging poets working in a variety of
experimental modes. Flim Forum volumes include two anthologies Oh One
Arrow and A Sing Economy, and just out, The Alps by Brandon Shimoda.

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

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254. **Kimmelman, Burt**

Kenny and Kimmelman at Seton Hall University, March 4th, 7 PM

Mon 16 Feb 2009

Adele Kenny and Burt Kimmelman

Reading at Seton Hall University, Walsh Library Gallery

March 4th, 7 PM

Free Admission

Directions: <http://www.shu.edu/visiting/directions.cfm>

Adele Kenny is the author of 23 books (poetry & nonfiction). Over 700 of her poems, reviews, and articles have been published worldwide, and her poems have appeared in books and anthologies published by Crown, Tuttle, and McGraw-Hill. She is the recipient of various awards, including two poetry fellowships from the New Jersey State Arts Council. A former professor of

creative writing in the College of New Rochelle's Graduate School, she is founding director of the Carriage House Poetry Series, poetry editor of Tiferet, and is currently completing her Ph.D in theology.

Burt Kimmelman has published five collections of poetry - *Musaics* (Sputyen Duyvil Press, 1992), *First Life* (Jensen/Daniels Publishing, 2000), *The Pond at Cape May Point* (Marsh Hawk Press, 2002), a collaboration with the painter Fred Caruso, *Somehow* (Marsh Hawk Press, 2005), and *There Are Words* (Dos Madres Press, 2007); his volume of poems titled *As If Free* is forthcoming in 2009 (from Talisman House, Publishers). For over a decade he was Senior Editor of *Poetry New York: A Journal of Poetry and Translation*. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: *The "Winter Mind": William Bronk and American Letters* (Fairleigh Dickinson University Press, 1998); and, *The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona* (Peter Lang Publishing, 1996; paperback 1999). He also edited *The Facts on File Companion to 20th-Century American Poetry* (Facts on File, 2005).

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255. **Chris Stroffolino**
Alice Notley poem questionnaire
Mon 16 Feb 2009

Hello!

I think some people on this list may be fans, or at least enjoy reading the work, of Alice Notley.

So, I need a little help for a project I'm working on.

Could you send me a list of, say, your Top 5 favorite Alice Notley short (meaning no more than 2 pages, preferably closer to 1) poems---

If it's less than 5, that's fine too....

(if not in any definitive sense, at least as a guide...)

You will remain anonymous if you prefer....

You may CC your reply to the list, but please backchannel me as well, as I don't read this list every day.

Thanks again--

Chris

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256. **Bob Heman**

just a reminder!!! The 8th Big CLWN WR Event this Thursday at SAFE-T-GALLERY

Tue 17 Feb 2009

just a reminder!!! The 8th Big CLWN WR Event will take place this Thursday, February 19, at the SAFE-T-GALLERY at 111 Front St., Gallery 214, in the DUMBO section of Brooklyn (the directions follow below) - admission as always will be free - it will start around 7:00 and go 'til around 10:00 with poetry and music and dance the two featured readers will be CRAIG CZURY, travelling in from Reading, PA for a rare New York appearance, and the amazingly talented R. NEMO HILL special guests will include Craig Fishbane, Mindy Levokove, Katrinka Moore, Carolyn Ota, Adriana Scopino, Moira T. Smith and Nathan Whiting CLWN WR (formerly Clown War) was founded in 1971 by Bob Heman (that's me - i'll be hosting) and Stephen Fairhurst - debuting at the reading will be a new small poem issue and two new "letter" issues which will be given free to all who attend CLWN WR 45 features poems of 20 words or less by Joel Chace, Bobbi Lurie, Judy Kamilhor, John Levy, Kit Kennedy, Richard Loranger, and Sparrow CLWN WR letter 09f features works by R. Nemo Hill and George Spencer CLWN WR letter 09g features works by Evie Ivy, Adriana Scopino, John Levy, Penelope Maguffin and Dorothy F. August

to reach SAFE-T-GALLERY take the F train to York Street, walk downhill to Front St. and turn left under the Manhattan Bridge - for more information, maps, and directions from other subway lines go to <http://www.safetgallery.com> hope to see you all there

- Bob

Bob Heman



EarthLink Revolves Around You.

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257. **Christopher Leland Winks**

Re: Secretary of the Arts

Tue 17 Feb 2009

In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free

markets are never free, and belief in them is rather like believing in creationism.

And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

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

From: Ryan Daley <[REDACTED]>

Date: Friday, February 13, 2009 11:05 pm

Subject: Re: Secretary of the Arts

To: [REDACTED]

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:

*> Military and foreign affairs are things allowed by the Constitution and
> within the proper purview of government. I would get rid of the Sec. of
> Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of
> Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec.
> of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of
> Education.
>
> I also would not have bailed out any companies, as that is not the job of
> government, either. Had the government not interfered in the market in the
> first place, we wouldn't have had this particular crisis, and if they had
> just let those who made the mistakes they did fail rather than rewarding
> them for having failed, the recession would be over by now. The economy is
> already showing signs of recovery -- but don't worry, this "bailout" bill
> just passed will squash that.
>
> My political ideology, btw, is not Right-wing. And supporting free markets,*

> a naturally-occurring, self-organizing system, is not ideological
at all --
> it's like saying I support the existence of deserts on the 30th parallel.
> Opposing deserts being on the 30th parallel is ideological.
>
> Troy Camplin
>
>
>
>
>
> From: George Bowering <[REDACTED]>
> To: [REDACTED]
> Sent: Wednesday, February 11, 2009 2:11:27 PM
> Subject: Re: Secretary of the Arts
>
> You're right.
> That right-wing view should also encompass those other areas of life.
> No more cabinet ministers for the military, foreign affairs, the treasury,
> any of that stuff.
> Turn them all over to the "Free" Enterprise people,
> you know--the anti-socialists who are being bailed out now.
>
> gb
>
>
> On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
>
> > I could not disagree with such an idea more. Here's my
explanation why:
> <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>
> >
> > Troy Camplin
> >
> >
> >
> >
> >
> > From: Maria Damon <[REDACTED]>
> > To: [REDACTED]
> > Sent: Monday, February 9, 2009 6:50:04 PM
> > Subject: Secretary of the Arts
> >
> > Quincy Jones has started a petition to ask President Obama to
appoint a
> Secretary of the Arts. While many other countries have had
Ministers of Art
> or Culture for centuries, The United States has never created such
a
> position. Those in the arts need this and the country need the arts--now

> more than ever. Please take a moment to sign this important
petition and
> then pass it on to your friends and colleagues.
> >
> > <http://www.petitiononline.com/esnyc/petition.html> <
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>
> Mr. G. Bowering, OC
> One foot in the cradle.
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>

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258. **Michael Kelleher**

Literary Buffalo Newsletter 02.16.09-02.22.09

Tue 17 Feb 2009

LITERARY BUFFALO

02.16.09-02.22.09

MEMBER WRITER CRITIQUE GROUP

The Just Buffalo Member critique group is on semi-permanent hiatus. If it does return, we will announce it here.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

02.18.09

Talking Leaves...Books

Gary Earl Ross

Reading/Signing: Nickel City Nights

Wednesday, February 18, 7:00 PM

Talking Leaves...Books, 3158 Main St.

02.19.09

Just Buffalo/Small Press Poetry

Anselm Berrigan/ Dorothea Lasky

Poetry Reading

Thursday, February 19, 7:00 PM

Rust Belt Books, 202 Allen St.

&

Endocrinology!

New monthly open-mic hosted by Doug Manson

featured readers Russell "UFO wizard" Pascatore and

Michael "Magic Fungini" Basinski

Thursday, February 19 7:00 PM

10 open slots throughout. Three-poem or seven minutes, please. Æ

\$3 donation suggested. Æ

Sugar City :: 19 Wadsworth St. Æ Buffalo, NY

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

\$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) \$30

GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [REDACTED] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

\$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

\$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

\$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [REDACTED] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

\$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

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

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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259. **David-Baptiste Chirot**

2 CALLS TO MAKE TODAY: Stop Obama Govt "No Change" on Torture; Close School of the Americas

Tue 17 Feb 2009

A few weeks ago, President Obama announced that, in keeping with Campaign Promises he and others had made, Guantanamo would be closed, and with it the era of Torture by Americans.

Torture, however is not so easily gotten rid of. Once it begins to be practised openly by a State, with the support of nearly half the population, torture becomes as the French writer Pierre Vidal-Nacquet described it over 40 years ago, in the title of his classic work: *Torture: Cancer of Democracy* Algeria-France 1954-62.

President Obama proudly announced that the US military would revert to its old and justly respected handling of prisoners as outlined in its standard Field Manual. AHH--one felt a great collective sigh of the guilt and shame of torture being lifted from the conscience of the Nation. What the president failed to mention, though, is that the methods introduced during the last administration

are no longer "outside" the norm, "beyond the pale," --but are now part of the much revered Manual itself.

What was considered an extreme to be removed ASAP, in order to "recover our high standing the in the eyes of the World," is not gone at all, but has instead become part of the ROUTINE instruction and practice of the Military.

Slowly, steadily, by increments, by small steps, tiny hops, and then by leaps when a "crisis situation" demands it, a great many things formerly considered far too extreme for nearly any Americans to tolerate, let alone accept and even wholeheartedly support, have moved in to the Center of the society and culture, and taken up very comfortable and what it appears to be quite possibly very long term residence.

Who would ever have imagined or thought that when the US elected its first Black President, he would "have to be" a stalwart supporter of an Apartheid State? The cruelty, cynicism, disgracing and degrading aspects of this would not have been lost on Malcolm X or Dr. King. From the President and his Advisors and Cabinet, through the Senate and House, to the Supreme and Federal and State Courts and through every citizen, an immense, overturning humiliation has occurred, with hardly anyone noticing. That is, all the deeply cherished, hard fought for for centuries Ideals and Promises of what America and her first Black President are to be seen as standing for--has turned into its exact opposite. The "real change" in many ways is not in moving "forward," but in going backward with all the trappings and celebration attending the first showing of the Emperor's New Clothes.

The only real Change comes not from Super Heroies, heroic figures and picturesque leaders, but from the immense accumulation of little things done continuously, and by their own choices, of the citizens themselves. "The people" --always invoked, like some mythical Spirit, but rarely called upon for any reasons other than to "make sacrifices" in cleaning up the catastrophes of the Leaders, and to make "the Ultimate Sacrifice" of dying for the benefit of "US Interests in the Region."

The Govt thinks it can just call on you??? Thinks it can say--"Don't Call Me, I'll call you--"??--

CALL THEM First! and Keep on Calling them!!

They WANT YOU TO FIGHT FOR YOUR COUNTRY--???--Fight THEM for it!--

Nationwide Call-in

Day to support legislation to close the School of the Americas, renamed Western Hemisphere Institute for Security Cooperation.

How did the U.S. become a nation that tortures?
Call your Senators now and ask them to press
for an independent investigation.

Dear david-baptiste,

Last week we got new, startling evidence that the Obama administration may continue the failed Bush policies on torture and illegal detention.

The first blow came last Monday, when a lawyer for the new administration used the same "states secret" (or national security concerns) argument put forward by the Bush administration in an attempt to dismiss the case of Binyam Mohamed, who was reportedly brutally tortured and detained without charges.¹

Then on Wednesday, before a key Republican Senator, Solicitor General Nominee Elena Kagan said she believed the government had the legal authority to detain suspected terrorists indefinitely, without charges.²

We fear that the Obama administration is feeling intense pressure for its early, bold actions against Guantanamo Bay and torture, and may be compromising to win political allies.

Despite these troubling developments, we're gaining ground in the Senate on our call for accountability. Thanks to your response to last week's action, we delivered over 20,000 letters to the Senate, and on Tuesday, Senator Patrick Leahy, chairman of the powerful Senate Judiciary Committee joined our call for an independent investigation. In a meeting with the White House, Leahy said he:

"would hate to see us take the attitude that that was then and this is now, let's not worry about any of the mistakes or the abuse of the law and give it a pass ... because it is my experience that you continue to make mistakes until somebody calls you on it." ³

And importantly, in his interview with the Huffington Post, Senator Leahy reportedly said that he would move forward with or without the administration's blessing in seeking the truth.

Our best chance for accountability lies in the Senate. That's why it's so critical that today you call your Senators and urge them to support an independent investigation.

We have a brand new click-to-call tool that will make calling your Senators so easy. We'll give you a simple script and talking points. All you'll need to do is enter your phone number, and our system will call your phone and connect you directly to your Senator's office!

Let's give Senator Leahy the support he needs to follow through on setting up an independent investigation. You and I must show Washington that the public refuses to ignore the mistakes of the past, and that we must get to the bottom of how we became a nation that tortures.

Make your call right now: it will take you less than 2 minutes and your one call will give Senator Leahy the support he needs to move forward with his "truth commission".

We have our work cut out for us. But if we don't speak out, no one else will. That's what it means to be part of the Amnesty movement: we speak out for what's right, even when it's not politically convenient or popular.

We have to nip the Obama administration's backsliding on torture and illegal detention before it goes any further.

Make your call today and show Washington that the voters want accountability for torture.

Sincerely,

Njambi Good

Director, Counter Terror with Justice Campaign

P.S. Let's flood the Senate with calls: forward our special call-action link www.amnestyusa.org/call4accountability. This is an all-hands on deck moment. If you have a chip to call in, now is the time to use it.

* Elena Kagan photo from

<http://www.flickr.com/photos/docsearls/2564985801/>

1<http://www.nytimes.com/2009/02/10/us/10torture.html>

2<http://www.latimes.com/news/nationworld/nation/la-na-solicitor-general11-2009feb11,0,7158432.story>

3http://www.huffingtonpost.com/2009/02/10/exclusive-leahy-talks-to_n_165774.html

Nationwide Call-in

Day to support legislation to close the School of the Americas, renamed

Western Hemisphere Institute for Security Cooperation.

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

From: SOA Watch <[REDACTED]>

Date: Tue, Feb 17, 2009 at 6:01 AM

Subject: [REDACTED] - Call your Representative and Senators Today!

To: [REDACTED]

Feb. 17: Join the National Call-In Day to Close the SOA/ WHINSEC. Click here to make a donation. Make the School of the Americas History!

Tuesday, February 17 is Close the SOA Call-In Day! TOLL FREE: [REDACTED]

Please take a few minutes of your day to participate in the Nationwide Call-in Day to support legislation to close the School of the Americas, renamed Western Hemisphere Institute for Security Cooperation!

Please call the D.C. offices of your Representative and your Senators by calling the Capitol Hill Switchboard (TOLL FREE: [REDACTED]). Ask to speak with the foreign affairs legislative assistant and here is a suggested message for you to convey:

"As a constituent living in _____, I am calling Congressman/woman _____ to urge him/her to contact Rep. McGovern and ask to be an original cosponsor of the Latin America Military Training Review Act of 2009, formerly HR 1707 in the 110th Congress. This legislation will be introduced in the next few weeks. The bill is identical to HR 1707 and would suspend operations at the School of the Americas, renamed WHINSEC, and investigate the history of human rights abuses and failed policies of the institution.

New information indicates that WHINSEC has allowed known human rights abusers to instruct and receive training at the school. Argentina and Uruguay are two more countries that have made public announcements they will no longer send students to the school, citing the negative image and history of this institution. Despite demands by Congress to have oversight over the curriculum and promote human rights, the Pentagon is now denying all requests to provide information to human rights organizations and the public about students and graduates of the school.

I urge you to contact Cindy Buhl in Representative McGovern's office and ask that your boss be added as an original cosponsor of this legislation. I hope you will represent my views and support this bill."

Torture survivors Patricia Isasa from Argentina and Pablo Ruiz from Chile and others are among the scores of human rights activists who are visiting Congressional offices on Capitol Hill today to call for the closure of the SOA/ WHINSEC. You can amplify their voices with your phone call and let your Members of Congress know that there are thousands around the country who feel very strongly about this issue.

Please take the time and call the Capitol switch board now: [REDACTED]
Subscribe to SOA Watch's YouTube Channel. Janice Bennett and Mike Barr of Raising Kane Productions took part in this weekend's SOA Watch Encuentro and shot video of Pablo Ruiz' presentation about the Partnership America Latina, during the Lobby Training and at the Arts and Action workshop with

César Maxit. Janice and Mike will shoot more footage during today's lobby day on Capitol Hill.

Once the editing process is finished, the videos will be available on SOA Watch's YouTube Channel.

Subscribe to the Channel here: www.youtube.com/closethesoa and you will get notified when new videos are being posted on the site.

Please take the time and call the Capitol switch board now: [REDACTED] We appreciate your interest! You are subscribed to this list as [REDACTED].

Contact us.

Our mailing address is:

SOA Watch, PO Box 4566, Washington, D.C. 20017, USA

Our telephone:

[REDACTED]

Donate to Support SOA Watch.

Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.

Learn Now _____ See how Windows connects the people, information, and fun that are part of your life. <http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/>

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260. **Evan Munday**

Lisa Robertson unfurls her Magenta Soul Whip - March 7

Tue 17 Feb 2009

Dear friends:

The inimitable Lisa Robertson will read at Moe's Books on Saturday, March 7, with Rae Armantrout, and it should be a stellar reading from two innovative writers.

Lisa Robertson will launch her brand-new title, Lisa Robertson's Magenta Soul Whip (Coach House Books). Composed of previously uncollected verses, essays, confessions, reports, translations, drafts, treatises, laments and utopias from the past fifteen years, Lisa Robertson's Magenta Soul Whip (edited by Elisa Sampedrin) presents a window into the fierce intellect of one of today's most daring authors.

Robertson will read for a Berkeley audience at the launch of her collection on Saturday, March 7, at historic Moe's Books. She reads with influential West Coast language poet Rae Armantrout, reading from her new collection Versed, from Wesleyan University Press.

Lisa Robertson and Rae Armantrout at Moe's
Saturday, March 7, 7:30 pm
Moe's Books, 2476 Telegraph Avenue
Berkeley, CA
Free

'Robertson makes intellect seductive; only her poetry could turn swooning into a critical gesture.' – The Village Voice

'For [Robertson] all things provoke acts of attention, and hospitable ones at that: sentences play around and about, on sidewalks or ladders, in gardens and sheds, through strawberry patches, over and under tentative city plans with which to relineate our own lives.' – The Believer

You can read more about Lisa Robertson's new book below. For review copies or media requests, contact Evan Munday at [REDACTED] or [REDACTED]. Or purchase the book at

http://www.chbooks.com/catalogue/lisa_robertsons_magenta_soul_whip. Thanks
!

About Lisa Robertson's Magenta Soul Whip:

Lisa Robertson writes poems that mine the past – its ideas, its personages, its syntax – to construct a lexicon of the future. Her poems both court and cuckold subjectivity by unmasking its fundament of sex and hesitancy, the coil of doubt in its certitude. Reading her laments and utopias, we realize that language – whiplike – casts ahead of itself a fortuitous form. The form brims here pleasurably with dogs, movie stars, broths, painting's detritus, Latin and pillage. Erudite and startling, the poems in Lisa Robertson's Magenta Soul Whip, occasional works written over the past fifteen years collected by Elisa Sampeadrin, turn vestige into architecture, chagrin into resplendence. In them, we recognize our grand, saddened century.

Canadian poet and essayist Lisa Robertson is currently artist-in-residence at California College of the Arts. Her books include XEclogue, Debbie: An Epic, The Men, The Weather and Occasional Works and Seven Walks from the Office for Soft Architecture. A frequent collaborator across genres and media, she is currently making a video with the Vancouver artist Allyson Clay and Nathalie Stephens and constructing new works in digital sound with poet Stacy Doris.

Yours,

Evan

Evan Munday
Publicist

Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5

[REDACTED]

[REDACTED]

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261. **Troy Camplin**
Re: Secretary of the Arts

Tue 17 Feb 2009

As someone whose family were artists in WWII Europe, I would think you would be most wary of government promises and government-sponsored or "supported" art. Government has never done anything out goodness or purity of motives. It is always tied up with power. Perhaps in some ideal world we could have what you want. But nowhere in the real world has it ever happened. The real results in the real world have never been good for the arts.

This is precisely why I started The Emerson Institute. I have purposefully not tied it at all to the government. We will not be getting a single dime of support from the government. The idea is that the people can voluntarily patronize the arts through us. Anyone who is serious about the public patronizing the arts -- freely and not by force -- should be supporting what we are doing.

Troy Camplin
President, The Emerson Institute for Freedom and Culture
www.emersoninstitute.org

From: Johanna Fisher <[REDACTED]>

To: [REDACTED]

Sent: Saturday, February 14, 2009 5:53:16 PM

Subject: Re: Secretary of the Arts

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of

being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos

s!

!

ibility that a supposedly civilized society wishes to establish as a means of support for that expression.

I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornography.

johanna

--- Original message ---

>Date: Sat, 14 Feb 2009 08:59:38 -0800

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>Subject: Re: Secretary of the Arts

>To: [REDACTED]

>

>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

>

>Troy Camplin

>

>

>

>

>_____

>From: Alan Sondheim <[REDACTED]>

>To: [REDACTED]

>Sent: Friday, February 13, 2009 10:26:03 PM

>Subject: Re: Secretary of the Arts

>

>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

>

>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

>

>this is insulting.

>

>on any other list this would be a troll.

>

>On Thu, 12 Feb 2009, Troy Camplin wrote:

>

>> You want the same people cutting arts education in our schools to be in charge of the arts?

>>

>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

>>

>> Troy Camplin

>>

>>

>>

>>

>> From: Johanna Fisher <[REDACTED]>

>> To: [REDACTED]

>> Sent: Wednesday, February 11, 2009 10:34:18 AM

>> Subject: Re: Secretary of the Arts

>>

>> I must respond to this kind of hysteria that ultimately prevents us from

making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the

>> imagination might just save us

>> !

>> !

>> afterall.

>>

>> Professor Johanna Fisher

>>

>> ---- Original message ----

>>> Date: Tue, 10 Feb 2009 12:01:32 -0800

>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>>> Subject: Re: Secretary of the Arts

>>> To: [REDACTED]

>>>

>>> I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

>>>

>>> Troy Camplin

>>>

>>>

>>>

>>>

>>> From: Maria Damon <[REDACTED]>

>>> To: [REDACTED]

>>> Sent: Monday, February 9, 2009 6:50:04 PM

>>> Subject: Secretary of the Arts

>>>

>>> Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position.

Those in the arts need this and the country need the arts--now more than ever.
Please take a moment to sign this important petition and then pass it on to your
friends and colleagues.

>>>

>>> <http://www.petitiononline.com/esnyc/petition.html>

<<http://www.petitiononline.com/esnyc/petition.html>>

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>| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

>| To access the Odyssey exhibition The Accidental Artist:

>| <http://slurl.com/secondlife/Odyssey/48/12/22>

>| Webpage (directory) at <http://www.alansondheim.org>

>| [REDACTED], [REDACTED], tel US [REDACTED]

>

>

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262. **Gloria Frym**

Re: BA or BFA in CW?

Tue 17 Feb 2009

I admire and helped create the unique BA Program in Writing & Literature at California College of the Arts in Oakland. We put plenty of emphasis on literature and literary theory, along with "writing workshops." I teach courses in the 19th century novel, Whitman, the modern international novel, and there are courses offered in World Lit, Masterpieces of Literature, The Gothic Novel, Modernism, Romanticism, etc. Students also take a number of art history,

visual criticism, and studio classes, as well as science and math. They can study a foreign language at nearby Mills College for CCA credit.

Have your friend of a friend contact me. Happy to talk.

Gloria

Gloria Frym

Associate Professor

Writing & Literature, MFA Writing

California College of the Arts

██████████

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

From: "Tenney Nathanson" <██████████>

To: <██████████>

Sent: Sunday, February 15, 2009 9:28 PM

Subject: BA or BFA in CW?

any BA or BFA in CW programs that anyone would recommend for a high school student applying to college?

This is for the child of a friend of a friend.

Me, I'd way rather my kids did some other kind of undergraduate degree even if they wanted to go on to creative writing.

But are there any programs out there that anyone admires?

Thanks,

Tenney

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263. **David Seaman**

Re: Where are today's farmer poets?

Tue 17 Feb 2009

Tree house yes! I have been building mine for years, gathering materials to repurpose. I have given up on designing it, it will just have to evolve. The trick is to construct something that absorbs the differing sway of the trees. This is not a fixed rhyme, it must be free verse or the whole structure will wrench apart. A lesson here about organic poetry?

David

On Feb 15, 2009, at 4:19 PM, Obododimma Oha wrote:

A hut in the garden? That's a special place to write. I have been thinking of a tree house myself. My children want it badly -- they, too, write. Perhaps I should give it a try.

--- Obododimma.

On 2/14/09, Audrey Berry <[REDACTED]> wrote:

The yams growing in different directions! That's amazing.

//

I have a small garden, but live in New England so the growing season is relatively short. It evolved the most as my mother was in hospice. There a slate path covered in creeping thymes, wooly and citrus mostly. I tried for strong smells that open and invigorate and white and purples. Moonflowers are tremendous, veiny climbers that open at night.

//

As for the interface: I write in a hut in the garden. As well, I do visual poetry outside. Down the center of a grassy patch I spread out paper, and make marks, shapes, dance along these big sheets. Poems emerge from them.

//

Audrey

--- On Fri, 2/13/09, David Seaman <[REDACTED]> wrote:

From: David Seaman <[REDACTED]>

Subject: Re: Where are today's farmer poets?

To: [REDACTED]

Date: Friday, February 13, 2009, 8:56 AM

My work goes into the blend of art and nature. I am trying to make garden sites that evoke images in Baudelaire's sonnet of the Correspondences. My letriste colleague Alain Satie trained a wisteria vine into word shapes....I work more at the level of trees and shrubs, shaping them. Like Asian gardeners, I think we are invited to make poetry of our plantings.

David

On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited

edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

Hi mIEKAL, Thanks. I do crop farming, producing mainly vegetables such as onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I also have great interest in cultivating yams. Yam is regarded as a special crop in the Igbo culture. But apart from this, I like seeing the tender shoots emerge and climb the stakes. Yams are climbers, strategic climbers. The yellow yam prefers to climb the stake clockwise, whereas the white yam prefers doing its own anticlockwise. Even if you change the directions for these yams, they undo your imposition some hours later. This pattern of movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps me "green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables

*and root crops
germinating and growing as if the destinies of
both are tied together.
Perhaps as I practice both, I realize the need to
nurture ideas creatively,
even in unfriendly seasons and in unfriendly
spaces. In fact, mIEKAL, I
can't stop working on both farms....*

-- Obododimma.

*On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND
<[REDACTED]> wrote:*

Obododimma & others:

*What kind of farming do you do & do you
feel like there is an interface
between your farming life & your writing
life?*

*I've been running a permaculture
demonstration for almost 20 years, on a
yearly basis we have folks coming thru here
interning & learning how to grow
food for themselves, put it up, learn to cook
local & be resourceful in ways
that don't require the big bucks. We grow
primarily fruits nuts garden
annuals gourds & other craftables as well
as a lot of exotics like container
figs & citrus. I also make my living from
largest organic farmers
cooperative in the US...(but as a webmaster).
For my part the interface is
sometimes very sketchy altho in some ways the
visual poetry that I've done
has come much closer to reinventing the wild
space of language.*

~mIEKAL

*On Feb 7, 2009, at 3:53 PM, Obododimma Oha
wrote:*

One of them is online: me!

-- Obododimma.

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED]

welcome.html

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264. **Troy Camplin**
Re: Secretary of the Arts
Tue 17 Feb 2009

There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.

In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.

Troy Camplin

From: Christopher Leland Winks <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, February 17, 2009 9:23:11 AM
Subject: Re: Secretary of the Arts

In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.

And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

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

From: Ryan Daley <[REDACTED]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [REDACTED]

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:

*> Military and foreign affairs are things allowed by the Constitution and
> within the proper purview of government. I would get rid of the Sec. of
> Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of
> Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec.
> of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of
> Education.*

>
> I also would not have bailed out any companies, as that is not the
job of
> government, either. Had the government not interfered in the market
in the
> first place, we wouldn't have had this particular crisis, and if
they had
> just let those who made the mistakes they did fail rather than rewarding
> them for having failed, the recession would be over by now. The
economy is
> already showing signs of recovery -- but don't worry, this
"bailout" bill
> just passed will squash that.
>
> My political ideology, btw, is not Right-wing. And supporting free
markets,
> a naturally-occurring, self-organizing system, is not ideological
at all --
> it's like saying I support the existence of deserts on the 30th parallel.
> Opposing deserts being on the 30th parallel is ideological.
>
> Troy Camplin
>
>
>
>
>
> From: George Bowering <[REDACTED]>
> To: [REDACTED]
> Sent: Wednesday, February 11, 2009 2:11:27 PM
> Subject: Re: Secretary of the Arts
>
> You're right.
> That right-wing view should also encompass those other areas of life.
> No more cabinet ministers for the military, foreign affairs, the treasury,
> any of that stuff.
> Turn them all over to the "Free" Enterprise people,
> you know--the anti-socialists who are being bailed out now.
>
> gb
>
>
> On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
>
> > I could not disagree with such an idea more. Here's my
explanation why:
> <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>
> >
> > Troy Camplin

> >
> >
> >
> >
> >
> > *From: Maria Damon <[REDACTED]>*
> > *To: [REDACTED]*
> > *Sent: Monday, February 9, 2009 6:50:04 PM*
> > *Subject: Secretary of the Arts*
> >
> > *Quincy Jones has started a petition to ask President Obama to*
appoint a
> *Secretary of the Arts. While many other countries have had*
Ministers of Art
> *or Culture for centuries, The United States has never created such*
a
> *position. Those in the arts need this and the country need the arts--now*
> *more than ever. Please take a moment to sign this important*
petition and
> *then pass it on to your friends and colleagues.*
> >
> > *<http://www.petitiononline.com/esnyc/petition.html> <*
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>
> *Mr. G. Bowering, OC*
> *One foot in the cradle.*
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>

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265. **David Kirschenbaum**

NYC Tues./Boog presents Atelos Publishing Project and Lisle Ellis and Larry Ochs

Wed 18 Feb 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Atelos Publishing Project
(Berkeley, Calif.)

Tues., Feb. 24, 6:00 p.m. sharp, free

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

Event will be hosted by
Atelos Publishing Project directors and editors
Lyn Hejinian and Travis Ortiz

Featuring readings from

Ted Greenwald
Jennifer Scappettone
Lytle Shaw
Edwin Torres
Rodrigo Toscano

with music from

Lisle Ellis and Larry Ochs

Atelos One-Night Only Book Sale:

\$10 each for single copies
\$5 for each book thereafter

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

Curated and with an introduction by Boog City editor David Kirschenbaum

****Atelos Publishing Project**
<http://www.atelos.org>

Atelos was founded in 1995 as a project of Hip's Road, devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions

of poetry, since such definitions have tended to isolate poetry from intellectual life, arrest its development, and curtail its impact.

All the works published as part of the Atelos project are commissioned specifically for it, and each is involved in some way with crossing traditional genre boundaries, including, for example, those that would separate theory from practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth.

The Atelos project when complete will consist of 50 volumes.

Performer Bios

**Lisle Ellis

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

Lisle Ellis pioneered the development of improvised and experimental music in his native Canada. In Vancouver and Montreal in the 1980s, Ellis was a conspicuous activator of musician alliance organizations, performance venues and concert series presentations. One collective, Vancouver's New Orchestra Workshop, is active 30 years later.

After relocating to the U.S., Ellis's music began to attract acclaim on a global level. His recording, *Kaleidoscopes: The Ornette Coleman Songbook* (Hat Art), with pianist Paul Plimley, was given five stars in *Downbeat Magazine* and has been hailed a modern masterpiece. He won Canada's Frederick Stone Award in 1986.

**Ted Greenwald

<http://epc.buffalo.edu/authors/greenwald/index.html>

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 books of poetry and of a video, "Poker Blues" (made in collaboration with Les Levine), in which he also appears as the sole performer.

**Larry Ochs

<http://www.ochs.cc>

<http://www.rova.org>

A founding member of Rova, the saxophone quartet, Ochs has created roughly two dozen compositions for saxophone quartet as well as other pieces for larger ensembles, many of which are recorded, and some of which were commissioned by Chamber Music America / Doris Duke Foundation and Meet the Composer Foundation. He has been acting executive director of Rova:Arts since 1978. In addition, Ochs currently composes for and leads Larry Ochs Sax & Drumming

Core, Ochs- Masaoka-Lee, and Kihnoua, as well as performing in collective ensembles Jones Jones, Maybe Monday, and What We Live.

****Jennifer Scappettone**

<http://www.chicagopostmodernpoetry.com/jscappettone.htm>

Jennifer Scappettone is the author of *From Dame Quickly* (Litmus Press), and of several chapbooks: *Ode oggettuale*, a bilingual poemetto translated into Italian with Marco Giovenale (La Camera Verde); *Err- Residence* (Bronze Skull); and *Beauty [Is the New Absurdity]* (dusi/e kollektiv). She is at work on a manuscript for Atelos called *Exit 43*, an archaeology of the landfill and opera of pop-ups. *Belladonna Elders Series #5: Poetry, Landscape, Apocalypse*, with texts from *Exit 43* and from Etel Adnan and Lyn Hejinian, is forthcoming in March. Other current projects include *Lagoon/Lacuna: Venice and the Digressive Invention of the Modern*, a critical study of the city of Venice as a crucible for modernist experimentation; *Neosuprematist Webtexts*, filmed phrasal stills; poetry for *The Last Performance* [dot org], a text-visualization project sponsored by the Goat Island Performance Collective; and a range of translations from Italian. She was guest editor of *Aufgabe 7*, devoted to contemporary Italian poetry of research. She is an assistant professor of English and Creative Writing and associate faculty of Romance Languages and Literatures at the University of Chicago.

****Lytle Shaw**

<http://www.cabinetmagazine.org/issues/3/henrydarger.php>

Lytle Shaw is a writer whose poetry books include *Low Level Bureaucratic Structures: A Novel* (Shark), *Cable Factory 20* (Atelos), and *The Lobe* (Roof). He is also the author of *Frank O'Hara: The Poetics of Coterie* (Iowa University Press) and editor of *19 Lines: A Drawing Center Writing Anthology*. Since 2004 he has co-edited the *Chadwick Family Papers* with the artist J. Blachly. Installations and performances related to this material have occurred at PS1/MoMA, Wave Hill, PS122, Bartram's Garden/ICA Philadelphia, the Queens Museum, and Winkelman Gallery in New York. Periscope Press has just published *The Chadwick Family Papers: A Brief Public Glimpse*. Shaw also teaches literature at NYU.

****Edwin Torres**

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

Edwin Torres is a NYFA recipient and has been a leaky fixture in NYC's poetry world for some time now. His most recent collection is, *The PoPedology Of An Ambient Language* (Atelos).

****Rodrigo Toscano**

<http://cpt.blip.tv>

Rodrigo Toscano's newest book is Collapsible Poetics Theater. His experimental poetics plays, body-movement poems, polyvocalic pieces have been performed at the Disney Redcat Theater in Los Angeles, Ontological-Hysteric Poet's Theater Festival, Yockadot Poetics Theater Festival, Links Hall in Chicago, and Poet's Theater Jamboree 2007. His radio poetics pieces have aired on WPIX FM (NYC), WNYU FM, KAOS Radio (Olympia, WA), WFMU (NYC), and PS.1 Radio (NYC). His writing has been translated into French, German, Catalanian, and Italian. Originally from California, Toscano has been living in New York for the last 10 years, where he works at the Labor Institute.

Directions:

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

Venue is bet. 10th and 11th avenues

Next event:

Tues. March 31

Atticus Finch Chapbooks
(Seattle)

--

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)

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266. **Gabrielle Welford**

Re: Long poems or plays on prison/imprisonment

Wed 18 Feb 2009

and mary gauthier has a fine one about visiting her brother in prison. g

On Sun, 15 Feb 2009, Patrick Dillon wrote:

Obviously country music in general has a wealth of songs dealing with prison, but specifically David Allan Coe has a lot to say about it. Here's an excerpt from the Allmusic guide:

Born in Akron, OH, Coe first got into trouble with the law at age nine. As a result, he was sent to reform school. For the next 20 years, he never spent more than a handful of months outside of a correctional facility -- he

spent much of his twenties in the Ohio State Penitentiary. Released from prison in 1967, the wild-haired, earring-wearing, heavily tattooed Coe went straight for Nashville, where he lived in a hearse that he parked in front of the old Ryman Auditorium, the home of the Grand Ole Opry. Although he didn't conform to Nashville's professional standards, he soon gained the attention of the independent label Plantation Records, which released his debut album, Penitentiary Blues<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wjfxqq5ld6e>>, in 1968. Followed within a year by a second volume, all of the songs on these albums were based on his prison experiences.

I remember looking at the liner notes for the recent reissue of Penitentiary Blues and there was an excerpt from Coe's book Ex-Convict. The excerpt dealt with how to get out of prison and stay out. It was like he was almost addicted to being in prison and had to rehabilitate himself to live in the outside world.

May be of interest if you want to go that route.

On Sat, Feb 14, 2009 at 5:33 PM, Maureen Robins <[REDACTED]> wrote:

Dipping down into young adult literature I suggest Monster by Walter Dean Myers (and several others of his books) but this novel is written as if it's a movie script. And Jack Gantos's memoir Hole In My Life speaks about the year he spent in prison while he was 19.

Maureen Picard Robins

On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <[REDACTED]> wrote:

In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.

What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so reveal this "liberating" piece as instead but another form of imprisonment, another form of control, another form of surveillance, another method for creating conformity as well as for turning out new forms of criminalities . . .

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative"

writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents the reading of any other forms of poetry--

*How many things presented as Truths are simply assumptions based on fallacies--
How much of the language being used is not meaning at the same time its opposite--*

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

*Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets--perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non poets--
which may in turn be, by being unread non writing by non poets in the eyes of the unreading American poets--create instead a poetry which is hidden in plain sight--
-and is completely missed because it is assumed not to be there---*

*David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite ChirotNo
KAURAB Translation Site*

The USA has the world's largest prison population (2,000,000 inmates; this does not includes camps for detained illegal aliens and their families), and supports, arms, funds, the building and keeping of the world's

largest
prison in history--Gaza--1,500,000 inmates--

*From these sources one may begin to find very large and long prison plays
and writings and poetries indeed--*

*To begin with, online one may find a great deal of writing From
Gaza--along
with long breaks when the electricity is shut down--for many of the
contributors--
but these writings, blogs, images, sounds give an ongoing 40 years long
poem--
about his involvement with which Jean Genet entitled his last completed
work, begun years earlier, PRISONER OF LOVE--*

*i think if one gather materials of Palestinian poets including Darwish
over
the course of forty years it would be a very very long poem, and also
about
the world's largest prison in history--one which an Israeli Minister last
year said is destined to be the scene of a Shoa--(his word)--*

*it is modeled in part on another system of prisons and exterminations
through times which includes imprisonment through disease, land and water
removal, deportations, enclosures known as reservations, deliberate
distribution of alcohol and drugs to the population--one might well look
to
Bury My Heart at Wound Knee for a long prison poem continued today at
this
very moment by Leonard Peltier in his Prison Writings--*

*and the Black Ghetto writings, plays, poems of generations of
writers--Amiri Baraka's works--as just one example--among hundreds
including
in music, film, dance--*

*Brendan Behan wrote several plays re his prison experiences after being
captured by the British as young IRA would-be bomber.
An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg
so
don't know the setting) and three or so radio plays, one acts*

*the works of Francois Villon a huge if not al amount of his poetry is
imbued with the criminal/prisoner "thinking," and has many a description
of
life inside the hell holes of 15th Century France, including one of the
most
famous of al time--The Ballad of the Hanged Men--*

*as he we twice condemned to hang and twice pardoned at the very last instant--
he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have
found fresh life in the 20th Century and are used routinely in Israel, Egypt
and other countries, and have come to stand for the "Cancer of Democracy" in the USA of the last 8 years and is still ongoing.*

*Also the poetry of Abdell Latiff, a great deal available in English is concerned with prison where he spent 8 years in Morocco, and a book he also
wrote about what his first days out of prison were like.*

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and other prose works while a prisoner for decades.

*The Greek poet Yannis Ritsos was for some years placed in another form of prison--ioof an ancient kind--he was placed on barren and barely ahibited islands from which he had no chance of escape, and was at the mercy of the
whims of the American supported Junta.*

*A great many of Genet's plays even when not taking place in prison directly, are exhibiting the thought patterns and behaviors of persons who,
in Franz Fanon's great word/concept, "interiorized" a prison and colonial experience, so that their lives are haunted and controlled by bars and guards and locks not visible, but existing just as powerfully inside their
very beings.*

*And though no poems of great length are in the book, the book as a whole of
The Guantanamo Poets is extremely interesting to examine as creating many aspects of a long poem in terms of the manner of their appearnce in English
and also in terms of the great number of years the prisoners have undergone
some of the most deracinating and dehumanizing forms of treatment possible.*

*A play which is not set in a prison but shows another form of prison--hard
core drug addiction--though a bit dated in terms of the junkie slang--is Jack Gelber's The Connection.
Actually when I think of it it is pretty dated--but addiction itself is a*

prison--which leads to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies, by Western standards, women are virtually prisoners, leading an imprisoned and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison, so that an imprisoned mind's battle is "dramatized" in a series of ritual, narratives, scripts, and beliefs and o creates this _doomed -to-be-prisoner mercilessly, ruthlessly or terrifiedly advancing towards the prison doors as to and assignation with Destiny, a Fate "already written," a long (Time) poem that exists before being written down in documents because already the poetics of the mind set has found its own lyricism which creates ahead of time the life of the prisoner-to-be.

Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health care system is really a eugenics set up to rid the socieity of the poor--the useless--the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"

another prison system growing rapidly is the international sex trade--while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest profession"--

The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of

prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor will change. Many of the methods of interrogation which have been announced will be foregone with a return to the old manual followed by the Army--are now included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent upon the use of torture, coercion, force, imprisonment on a vast scale, and the converting of Security and Prison/Panopticon equipments and technologies to high profits. In the US, prisons are Big Business, just as the privatized security companies from the US and Israel are a new form of Big Business. These Security firms can be hired by any entity that can afford them--gated communities, cities, states, wealthy individuals, drug lords, movie stars--with the actions of these existing in a blurry as yet to be determined legal zone, representing the danger of the creation of new forms of prisons as yet unimaginable--other than as updated versions of the dungeons and oubliettes of the nobility of the past, each local fiefdom having its own particular hell hole to cast the locally offensive into.

This suggests why perhaps it might be interesting to conduct the prison-set-drama as indeed the classroom it is perceived to be, the college from which to graduate--by millions of young men and women in the USA today--except that the classroom would be the one one finds on college campuses and perhaps indeed a Poetics or drama classroom--

is it not easy enough to set a prison play inside a prison setting--heck every night on cable one can see the prison shows--

what really might be a challenge and interesting is to examine the drama, poetics, language as the prisons--the panopticons--control systems--which make the prisons themselves all the more possible--and desirable--

*Can anyone think of any long poems or plays on (or in) prison/
imprisonment. I'm not even going to prime the pump, as I want to cast
a wide net. Looking into doing a theater piece at a defunct prison
and want to catalogue and read what's out there.*

thanks all,

Dillon

guidelines &

Windows Live™: E-mail. Chat. Share. Get more ways to connect.

*http://windowslive.com/online/hotmail?
ocid=TXT_TAGLM_WL_HM_AE_Faster_022009
guidelines*

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267. **Alan Sondheim**
Re: Secretary of the Arts
Wed 18 Feb 2009

Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.

Alan

On Sun, 15 Feb 2009, teersteeg wrote:

The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.

regards,
bruno
cape cod

----- Original Message ----- From: "Johanna Fisher" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 14, 2009 6:53 PM

Subject: Re: Secretary of the Arts

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any possibilities!

! ibility that a supposedly civilized society wishes to establish as a means of support for that expression.

I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornography.

johanna

----- Original message -----

Date: Sat, 14 Feb 2009 08:59:38 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf

of Troy Camplin <[REDACTED]>
Subject: Re: Secretary of the Arts
To: [REDACTED]

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

From: Alan Sondheim <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 13, 2009 10:26:03 PM
Subject: Re: Secretary of the Arts

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

this is insulting.

on any other list this would be a troll.

On Thu, 12 Feb 2009, Troy Camplin wrote:

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if

what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

*From: Johanna Fisher <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts*

*I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us
!
!
afterall.*

Professor Johanna Fisher

*---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[REDACTED]> (on
behalf of Troy Camplin <[REDACTED]>)
Subject: Re: Secretary of the Arts
To: [REDACTED]*

*I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

Troy Camplin

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

<http://www.petitiononline.com/esnyc/petition.html>

<<http://www.petitiononline.com/esnyc/petition.html>>

* *

..

____'_'____

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

| To access the Odyssey exhibition The Accidental Artist:

| <http://slurl.com/secondlife/Odyssey/48/12/22>

| Webpage (directory) at <http://www.alansondheim.org>

| [REDACTED], [REDACTED], tel US [REDACTED]

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

| To access the Odyssey exhibition The Accidental Artist:

| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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268. **George Bowering**
Re: Secretary of the Arts

Wed 18 Feb 2009

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

| *As someone whose family were artists in WWII Europe, I would think*

Was your family in Eastern Europe or Western Europe?

George H. Bowering, OUH
Born without a religion.

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269. **cris cheek**
Re: BA or BFA in CW?

Wed 18 Feb 2009

HI Tenney,

amidst the clamor i would advocate for the one we have here.

Cathy Wagner, myself, William R. Howe, Keith Tuma all in and around it on the "poetry" side.

We get students working on their own projects much more than any other school, i venture.

There is a very lively extending community, readings are well attended (usually 100 plus)

good sprints (Tom Raworth, Bernadette Mayer, Rae Armantrout most recently). An emphasis

on diverse performance in production and diverse performance in circulation. Some

international and cross-cultural perspectives strongly in play.

Evidence of work in and

around the program can be witness via "meshworks"

<http://www.orgs.muohio.edu/meshworks/>

lots more i can say, including we have stellar ex-students making waves.

love and looking forwards

cris

On Feb 16, 2009, at 12:28 AM, Tenney Nathanson wrote:

any BA or BFA in CW programs that anyone would recommend for a high school student applying to college?

This is for the child of a friend of a friend.

Me, I'd way rather my kids did some other kind of undergraduate degree even if they wanted to go on to creative writing.

But are there any programs out there that anyone admires?

Thanks,

Tenney

welcome.html

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270. **Rob McLennan**

the ottawa small press book fair, spring 2009

Wed 18 Feb 2009

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

spring 2009 edition

will be happening Saturday, June 20, 2009

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [REDACTED] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with all their love and their dollars.

General info:

the ottawa small press book fair
noon to 5pm (opens at 11am for exhibitors)
admission free to the public.

\$20 for exhibitors, full tables

\$10 for half-tables

(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa
Ontario K1R 6R7).

note for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any). also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.

the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [REDACTED]

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan. if you're able/willing to distribute posters/fliers for the fair, send me an email at [REDACTED]

-- writer/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 ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

[↑ Contents](#)

271. **Johanna Fisher**
Re: Secretary of the Arts
Wed 18 Feb 2009

While what you say is valid, we also cannot become so cynical that we deny many worthy people the possible support they need to pursue their art. I commend your efforts and am interested in reading more about your organization. Perhaps I am imbued with a sense of hope at this very low point in so many areas in this country and in my ideal (and albeit perhaps unrealistic) world, I see a government supporting the one thing as I stated in another post might speak to our common humanity. Besides, who is to say that a privately funded organization might not become the very thing you say governments that is institutes of power? I currently live in a very small minded community where the arts are often privately funded and the myopic view of the people who hold the purse seems to be no better than if a government agency held those same funds. I often wonder how the public voluntarily supports these folks since prices for arts events in my community are so high, the average person may!

!

only be able to attend one or two events per year. Where I come from, because the artists are subsidized by the government, ordinary people have better access to the arts. This is a very complicated question the more I about it. I do not think there are any easy answers.

---- Original message ----

>Date: Tue, 17 Feb 2009 18:30:26 -0800

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>Subject: Re: Secretary of the Arts

>To: [REDACTED]

>

>As someone whose family were artists in WWII Europe, I would think you would be most wary of government promises and government-sponsored or "supported" art. Government has never done anything out goodness or purity of motives. It is always tied up with power. Perhaps in some ideal world we could have what you want. But nowhere in the real world has it ever happened. The real results in the real world have never been good for the arts.

>

>This is precisely why I started The Emerson Institute. I have purposefully not tied it at all to the government. We will not be getting a single dime of support from the government. The idea is that the people can voluntarily patronize the arts through us. Anyone who is serious about the public patronizing the arts -- freely and not by force -- should be supporting what we are doing.

>

>Troy Camplin

>President, The Emerson Institute for Freedom and Culture

>www.emersoninstitute.org

>

>

>

>

>From: Johanna Fisher <[REDACTED]>

>To: [REDACTED]

>Sent: Saturday, February 14, 2009 5:53:16 PM

>Subject: Re: Secretary of the Arts

>

>Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to

> say YES!!!! to any pos

>s!

>!

>ibility that a supposedly civilized society wishes to establish as a means of support for that expression.

>I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but

passes itself as art is merely what Joyce said is pornography.

>

>johanna

>

>

>---- Original message ----

>>Date: Sat, 14 Feb 2009 08:59:38 -0800

>>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin
<[REDACTED]>)

>>Subject: Re: Secretary of the Arts

>>To: [REDACTED]

>>

>>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

>>

>>Troy Camplin

>>

>>

>>

>>

>>From: Alan Sondheim <[REDACTED]>

>>To: [REDACTED]

>>Sent: Friday, February 13, 2009 10:26:03 PM

>>Subject: Re: Secretary of the Arts

>>

>>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

>>

>>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

>>

>>this is insulting.

>>

>>on any other list this would be a troll.

>>

>>On Thu, 12 Feb 2009, Troy Camplin wrote:

>>

>>> You want the same people cutting arts education in our schools to be in charge of the arts?

>>>

>>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

>>>

>>> Troy Camplin

>>>

>>>

>>>

>>>

>>> From: Johanna Fisher <[REDACTED]>

>>> To: [REDACTED]

>>> Sent: Wednesday, February 11, 2009 10:34:18 AM

>>> Subject: Re: Secretary of the Arts

>>>

>>> I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the

>>> imagination might just save us

>>> !

>>> !

>>> afterall.

>>>>
>>> Professor Johanna Fisher
>>>
>>> ---- Original message ----
>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
>>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin
<[REDACTED]>)
>>>> Subject: Re: Secretary of the Arts
>>>> To: [REDACTED]
>>>>
>>>> I could not disagree with such an idea more. Here's my explanation why:
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>
>>>>
>>>> Troy Camplin
>>>>
>>>>
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>>>> _____
>>>> From: Maria Damon <[REDACTED]>
>>>> To: [REDACTED]
>>>> Sent: Monday, February 9, 2009 6:50:04 PM
>>>> Subject: Secretary of the Arts
>>>>
>>>> Quincy Jones has started a petition to ask President Obama to appoint a
Secretary of the Arts. While many other countries have had Ministers of Art or
Culture for centuries, The United States has never created such a position.
Those in the arts need this and the country need the arts-now more than ever.
Please take a moment to sign this important petition and then pass it on to your
friends and colleagues.
>>>>
>>>> <http://www.petitiononline.com/esnyc/petition.html>
<<http://www.petitiononline.com/esnyc/petition.html>>
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>>| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
>>| To access the Odyssey exhibition The Accidental Artist:
>>| <http://slurl.com/secondlife/Odyssey/48/12/22>
>>| Webpage (directory) at <http://www.alansondheim.org>
>>| [REDACTED], [REDACTED], tel US [REDACTED]
>>
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>

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272. **Johanna Fisher**
Re: Secretary of the Arts
Wed 18 Feb 2009

Apparently you have not lived with a jazz musician who was a renowned one. Your remark was rather trite...one does not necessarily think of this when one thinks of a poor artist. There were many artists who managed to live well before and after Van Gogh (someone I do admire by the way). You also live in an area that is not as economically depressed as mine is. This kind of remark is simply not helpful in a discussion as important this one is.....

---- Original message ----

>Date: Sun, 15 Feb 2009 10:51:51 -0500
>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of teersteeeg <[REDACTED]>)
>Subject: Re: Secretary of the Arts
>To: [REDACTED]
>
>The myth of the starving artist--van gogh's the most renowned--died in the
>late 20th century--about the time Warhol came in with Pop. If you're any
>good as an artist--that means if you've been able to contribute to the
>development of the art form you work in--you'll sell your work. Though 90%+
>of artists who sell still need to supplement their sales by teaching--though
>that vocation does have its perks.
>

>regards,

>bruno

>cape cod

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

>From: "Johanna Fisher" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Saturday, February 14, 2009 6:53 PM

>Subject: Re: Secretary of the Arts

>

>

>> Precisely the opposite here...so many who are considered "artists" are
>> simply NOT and we should blithely pretend that they are? I am very much
>> aware of those people whose work was not state sponsored as being artists.
>> Some artists are fortunate enough not to need government support, but
>> there are so many who might continue to work if they did have support. And
>> forgive me, but my breath of what I consider to be the arts is vast.
>> Nonetheless, it would be appropriate and just to support people who are
>> devoted artists...people who eat, sleep and breathe their art despite the
>> sacrifice to do so. So much of what people in this country call art is
>> tied to economy. It is what sells. I think about the great artists whose
>> devotion to the expression of that something inside, something that is
>> inspired because the heart was open to the possibility of being and
>> because they could not survive in a world that places too much emphasis on
>> monetary outcomes compels me to say YES!!!! to any pos
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>> ability that a supposedly civilized society wishes to establish as a means
>> of support for that expression.
>> I come from a family (in Europe) whose artistic voices were silenced in
>> 1933. Artistic freedom is one thing the people fought for after the war-
>> and its government's support for the arts. Support so that perhaps they
>> might find their humanity in the aftermath of so much inhumanity. And yes
>> perhaps there are no perfect agencies-that is to say in this particular
>> case, one that would be fair and just (and YES I do believe that these are
>> viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an
>> INDEPENDENT)but I still believe in my ideal world that the arts should be
>> supported not by the government but rather through it. The government's
>> only vested interest should be one that fosters free expression as a means
>> of allowing its artists to be the voice of its people. That is what the
>> arts should do and that which does not do this but passes itself as art is
>> merely what Joyce said is pornography.
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>> johanna

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>>

>> ---- Original message ----

>>>Date: Sat, 14 Feb 2009 08:59:38 -0800

>>>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf

>>>of Troy Camplin <[REDACTED]>)

>>>Subject: Re: Secretary of the Arts

>>>To: [REDACTED]

>>>

>>>Oh, so only artists who get grants are true artists. And, from the sounds
>>>of things, only those who get government grants. Nice to know that that's
>>>how you define an artist. I guess you leave out those who don't get grants
>>>and who get into galleries or get published. I suppose you leave out all
>>>those people in film, including screenplay writers, those involved in
>>>plays operas, musicals, the many musicians out there, etc. The arts are
>>>wildly successful in this country -- but only if we include the successful
>>>ones in our definition of what an artist is -- meaning, those who don't
>>>need government grants.

>>>

>>>Troy Camplin

>>>

>>>

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>>>From: Alan Sondheim <[REDACTED]>

>>>To: [REDACTED]

>>>Sent: Friday, February 13, 2009 10:26:03 PM

>>>Subject: Re: Secretary of the Arts

>>>

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>>>artist"? I'm sorry, this is ridiculous. "people who don't want to anything
>>>can play at making art"? Have you ever really been involved with the grant
>>>system? You think money goes to people who are "playing"?

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>>>this country gives less per capita than any industrialized country to the
>>>arts. what really gets me infuriated about this is the number of artists I
>>>know who can't afford health care or decent housing because of lack of
>>>support.

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>>>this is insulting.

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>>>> charge of the arts?
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>>>> support. All tons of government support will do is make it so that
>>>> people who don't want to do anything can play at making art, reducing
>>>> the quality and reputation of art and artists. Further, I really do not
>>>> think you want to democratize the arts. Do you want a committee
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>>>> if what you do is art? Do you really want your work put up to a vote?
>>>> Subject to political pressures? This is the reality of something like
>>>> this.
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>>>> Troy Camplin
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>>>> _____
>>>> From: Johanna Fisher <[REDACTED]>
>>>> To: [REDACTED]
>>>> Sent: Wednesday, February 11, 2009 10:34:18 AM
>>>> Subject: Re: Secretary of the Arts
>>>>
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>>>> making the arts what they should and could be, that is a reflection of
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>>>> convey anything reflectively nor honestly) and an example of what can
>>>> occur when the human spirit is allowed to make itself manifest. So many
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>>>> to address any violations to free expression and with careful selection/
>>>> screening of a Secretary (as we try to do whenever any other Secretary
>>>> if nominated) we could have a then have a thriving artistic community.
>>>> Certainly with all the cuts to arts education, we cannot expect to have
>>>> a group of young people less appreciative of what the arts might do for
>>>> their lives, not the least of which is development of the imagination.
>>>> Perhaps this cultivation of the
>>>> imagination might just save us

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>>>> afterall.
>>>>
>>>> Professor Johanna Fisher
>>>>
>>>> ---- Original message ----
>>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
>>>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on
>>>>> behalf of Troy Camplin <[REDACTED]>)
>>>>> Subject: Re: Secretary of the Arts
>>>>> To: [REDACTED]
>>>>>
>>>>> I could not disagree with such an idea more. Here's my explanation
why:
>>>>> <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>
>>>>>
>>>>> Troy Camplin
>>>>>
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>>>>>

From: Maria Damon <[REDACTED]>
>>>>> To: [REDACTED]
>>>>> Sent: Monday, February 9, 2009 6:50:04 PM
>>>>> Subject: Secretary of the Arts
>>>>>
>>>>> Quincy Jones has started a petition to ask President Obama to appoint
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>>>>> Secretary of the Arts. While many other countries have had Ministers
of
>>>>> Art or Culture for centuries, The United States has never created such
>>>>> a position. Those in the arts need this and the country need the
>>>>> arts--now more than ever. Please take a moment to sign this important
>>>>> petition and then pass it on to your friends and colleagues.
>>>>>
>>>>> <http://www.petitiononline.com/esnyc/petition.html>
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>>>| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
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>>>| Webpage (directory) at <http://www.alansondheim.org>
>>>| [REDACTED], [REDACTED], tel US [REDACTED]
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273. **Lars Palm**
new from ungovernable press. Francis Raven
Wed 18 Feb 2009

i am happy to announce that ungovernable press has published
Searching for Accidents
a free e-book by Francis Raven
like all ungovernable books, it's available both at scribd & at goodreads
peace,
lars
<http://ungovernablepress.blogspot.com>

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274. **Little Red Leaves**
New address for Dos Press
Wed 18 Feb 2009

Hi All--

Julia and I have moved again--hopefully for the last time--to a 1938 farm house in Lockhart, TX. So, here's the new mailing address for Dos Press:

Julia Drescher & CJ Martin, eds.
107 Richland Dr.
Lockhart, TX 78644

Hope everyone's good!--C

--

107 Richland St.
Lockhart, TX 78644
www.dospress.blogspot.com
www.littleredleaves.com
www.littleredleaves.com/ebooks

--

www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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275. **amy king**
If you're this way ...
Wed 18 Feb 2009

The Stain of Poetry:
A Reading
Series presents

February 27th @ 7 p.m. - Stain Bar - Williamsburg,
Brooklyn

*Jason Gray, Tony Mancus, Deborah Poe, Ric Royer, Mario
Susko and Jessica Reed*

~~~

Jason Gray is the author of *Photographing Eden* (Ohio Univ. Press, 2008), winner of the Hollis Summers Prize, and two chapbooks, *How to Paint the Savior Dead* (Kent State Univ. Press, 2007) and *Adam & Eve Go to the Zoo* (Dream Horse, 2003). His poems and reviews have appeared in *Poetry*, *The American Poetry Review*, *Poetry Ireland Review*, *Shenandoah*, and elsewhere.

He coedits the online magazine, Unsplendid ([www.unsplendid.com](http://www.unsplendid.com)). Web site: [jason-gray.net](http://jason-gray.net).

~~~

Tony Mancus' poems have appeared or will be appearing in cream city review, Handsome, Forklift, Ohio, Memorious and elsewhere. He teaches writing at Montclair State University and Hunter College. He co-founded Flying Guillotine Press (flyingguillotinepress.blogspot.com) and makes books in Brooklyn and Queens.

~~~

Deborah Poe is the author of the poetry collection *Our Parenthetical Ontology* (CustomWords 2008) as well as chapbooks from Furniture\_Press and Stockport Flats Press. Poe has received several literary awards including the Thayer Fellowship of the Arts (2008) and three Pushcart Prize nominations. Her writing is forthcoming or has appeared in journals such as Coconut, Diode, Ploughshares, Filter Literary Magazine, Denver Quarterly, Copper Nickel, and FOURSQUARE Editions as well as in the anthologies *In Our Own Words* (MW Enterprises 2009), *Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora* (Third World Press 2007) and *A Sing Economy* (Flin Forum 2008). Her current projects include "Elements" (her poetry collection based on the periodic table), a short fiction collection entitled "Event Landmarks," and an anthology of short fiction. Assistant Professor of English at Pace University, Pleasantville, Poe teaches creative writing, contemporary fiction and theory. Visit her Web site, [www.deborahpoe.com](http://www.deborahpoe.com), for more.

~~~

Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include *Hystery of Heat* (Publishing Genius), *There Were One and It Was Two* (Narrow House Records), and *Anthesteria* (Bark Art Press). *The Weather Not The Weather* is forthcoming from Outside Voices Press. He is also a founding editor of *Ferrum Wheel*.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

<http://www.ricroyer.com>

<http://www.looktouch.com/press>

~~~

A witness and survivor of the war in Bosnia, Mario Susko moved to the US in 1993 where he lived in the 70s and got his M.A. and Ph.D. from SUNY Stony Brook. He has published 77 books, 28 of which are his poetry collections. His most recent work includes an integral edition/translation of Walt Whitman's Leaves of Grass, as well as an anthology of modern Jewish-American short stories A Declaration of Being which he co-edited with M. Schwartzman and translated into Croatian. His 6th poetry collection in English, Closing Time, was released in 2008 by Harbor Mountain Press. This January his Croatian publisher Meandarmedia put out a Croatian edition of Closing Time and the erbacce-press from Liverpool, UK, released his chapbook Rules of Engagement.

~ ~ ~

Jessica Reed's poetry has appeared in The Paris Review, Tin House, LIT, The Huffington Post, Zeek: A Journal of Jewish Thought and Culture, as well as various online journals, and has been anthologized in Satellite Convulsions: Poems from Tin House. She is the 2007 recipient of the Marie Ponsot Poetry Prize and the Jerome Lowell Dejur Award. Originally from Asheville, North Carolina, she lives in New York City, where she works as a technical editor and where she received her MFA from the the City College of the City University of New York.

~ ~ ~

Hosted by Amy King and Ana Božićević

stain bar

766 grand street

brooklyn, ny 11211

(L train to Grand  
Street,

1 block west)

SITE: <http://www.stainofpoetry.com/>

VIDEO: <http://stainofpoetry.wordpress.com/video/>

---

Amy's Alias

<http://amyking.org/>

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276. **Johanna Fisher**  
**Re: Secretary of the Arts**  
*Wed 18 Feb 2009*

---

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

>Date: Tue, 17 Feb 2009 23:30:40 -0800

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of George Bowering  
<[REDACTED]>)

>Subject: Re: Secretary of the Arts

>To: [REDACTED]

>

>On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

>

>> As someone whose family were artists in WWII Europe, I would think

>>>>>

>

>Was your family in Eastern Europe or Western Europe?

>

>

>

>

>George H. Bowering, OUH

>Born without a religion.

>

>

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277. **Charles Alexander**  
**Re: Secretary of the Arts**  
*Wed 18 Feb 2009*

---

Have to agree with Alan here. Lots of terrific artists barely making it, or not making it. Not that one should romanticize "the starving artist," but it is not a "myth" and should not be ridiculed. I think there will be contemporary artists (including poets, visual artists, musicians, composers, etc.) who will be seen, in decades to come, to have contributed "to the development of the art form" they work in, but whose contribution won't be noticed in a way that helps them materially in their lifetime.



charles

charles alexander

chax press

██████████

411 N 7th ave, suite 103

tucson arizona 85705

██████████

On Feb 17, 2009, at 11:23 PM, Alan Sondheim wrote:

*Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.*

*Alan*

*On Sun, 15 Feb 2009, teersteeg wrote:*

*The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.*

*regards,*

*bruno*

*cape cod*

*----- Original Message ----- From: "Johanna Fisher"*

*<██████████>*

*To: <██████████>*

*Sent: Saturday, February 14, 2009 6:53 PM*

*Subject: Re: Secretary of the Arts*

*Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I*

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*johanna*

*--- Original message ---*

*Date: Sat, 14 Feb 2009 08:59:38 -0800*

*From: "Poetics List (UPenn, UB)" <[REDACTED]>*

*(on behalf of Troy Camplin <[REDACTED]>)*

*Subject: Re: Secretary of the Arts*

*To: [REDACTED]*

*Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.*

*Troy Camplin*

---

*From: Alan Sondheim <[REDACTED]>*

*To: [REDACTED]*

*Sent: Friday, February 13, 2009 10:26:03 PM*

*Subject: Re: Secretary of the Arts*

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an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

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this is insulting.

on any other list this would be a troll.

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You want the same people cutting arts education in our schools to be in charge of the arts?

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Troy Camplin

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From: Johanna Fisher <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 11, 2009 10:34:18 AM

Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us

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afterall.

Professor Johanna Fisher

--- Original message ---

Date: Tue, 10 Feb 2009 12:01:32 -0800

From: "Poetics List (UPenn, UB)"

<[REDACTED]> (on behalf of Troy Camplin

<[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

I could not disagree with such an idea more. Here's my explanation why: <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

Troy Camplin

---

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Monday, February 9, 2009 6:50:04 PM

Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

<http://www.petitiononline.com/esnyc/petition.html> <<http://www.petitiononline.com/esnyc/petition.html>>

\* \*

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| To access the Odyssey exhibition The Accidental Artist:

| <http://slurl.com/secondlife/Odyssey/48/12/22>

| Webpage (directory) at <http://www.alansondheim.org>

| [REDACTED], [REDACTED], tel US [REDACTED]

[welcome.html](#)

[welcome.html](#)

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welcome.html

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278. **J. Michael Mollohan**

**Re: Secretary of the Arts**

Wed 18 Feb 2009

I agree with Alan. Not all artists, even world-class ones, are good at marketing themselves. Look at Kevin Connolly! If not for chance meetings with Andy Warhol and a few other people, Jean-Michel Basquiat might well have perished on the street, unrecognized. I know musicians who barely manage to scrape by who have better chops than 80% of those making a full-time living at their craft. "The Market" does not recognize talent. It recognizes merchantability.

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 18, 2009 1:23 AM

Subject: Re: Secretary of the Arts

*Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.*

*Alan*

*On Sun, 15 Feb 2009, teersteeg wrote:*

*The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.*

*regards,*

*bruno*

*cape cod*

----- Original Message ----- From: "Johanna Fisher"

<[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 14, 2009 6:53 PM

Subject: Re: Secretary of the Arts

*Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos s!*

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*johanna*

*---- Original message ----*

*Date: Sat, 14 Feb 2009 08:59:38 -0800*

*From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)*

*Subject: Re: Secretary of the Arts*

*To: [REDACTED]*

*Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there,*

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*Troy Camplin*

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*From: Alan Sondheim <[REDACTED]>  
To: [REDACTED]  
Sent: Friday, February 13, 2009 10:26:03 PM  
Subject: Re: Secretary of the Arts*

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*From: Johanna Fisher <[REDACTED]>  
To: [REDACTED]  
Sent: Wednesday, February 11, 2009 10:34:18 AM  
Subject: Re: Secretary of the Arts*

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*Professor Johanna Fisher*

*---- Original message ----  
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From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)  
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279. **J. Michael Mollohan**

**Re: Secretary of the Arts**

Wed 18 Feb 2009

Make that Chuck Connelly. I was reading a Kevin Connolly review and got the two names tangled up in my neurons. . .

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 18, 2009 1:23 AM

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Subject: Re: Secretary of the Arts

To: [REDACTED]

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Troy Camplin

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To: [REDACTED]  
Sent: Friday, February 13, 2009 10:26:03 PM  
Subject: Re: Secretary of the Arts*

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*Troy Camplin*

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Subject: Re: Secretary of the Arts*

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afterall.*

*Professor Johanna Fisher*

*---- Original message ----*

*Date: Tue, 10 Feb 2009 12:01:32 -0800  
From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)  
Subject: Re: Secretary of the Arts  
To: [REDACTED]*

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*Troy Camplin*

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| [REDACTED], [REDACTED], tel US [REDACTED]

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280. **Stephen Ellis**

**Re: Alice Notley poem questionnaire**

Wed 18 Feb 2009

---

5 favorite Notley poems:

Jack Would Speak Through The Imperfect Medium Of Alice [How Spring Comes]

No Woman Is An Islandess [Waltzing Mathilda]

World's Bliss [Waltzing Mathilda]

An Impeccable Sexism I Mean An Elegant Idea Or Procedure Haunts The Stars  
[Disobedience]

Preperception [Alma, or The Dead Woman]

Praise [Alma, or The Dead Woman]

\*

and three long ones:

The Prophet [How Spring Comes]

Waltzing Mathilda [Waltzing Mathilda]

Parts of a Wedding [O Anthology]

EMAILING FOR THE GREATER GOOD

Join me

*Date: Mon, 16 Feb 2009 20:05:38 -0800*

*From: [REDACTED]*

*Subject: Alice Notley poem questionnaire*

*To: [REDACTED]*

*Hello!*

*I think some people on this list may be fans, or at least enjoy  
reading the work, of Alice Notley.*

*So, I need a little help for a project I'm working on.*

*Could you send me a list of, say, your Top 5 favorite Alice Notley  
short (meaning no more than 2 pages, preferably closer to 1) poems---*

*If it's less than 5, that's fine too....  
(if not in any definitive sense, at least as a guide...)*

*You will remain anonymous if you prefer....*

*You may CC your reply to the list, but please backchannel me as well,  
as I don't read this list every day.*

*Thanks again--*

*Chris*

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281. **Alison Croggon**  
**Re: Secretary of the Arts**  
*Wed 18 Feb 2009*

---

Celebrating Charles Darwin's 200th birthday with a mug of locally distilled grappa, I notice pigeons, monkeys and cockroaches pursuing their naturally occurring free markets in my backyard. They have set up little shopping malls, which are a damn nuisance because they clog up the lawnmower. A colony of ants run a thriving stock exchange made out of sugar cubes, although it burned down in recent bushfires. They put out miniature newspapers saying: We Will Rebuild! and have declared war on a neighbouring colony of bull ants in order to generate some revenue. Meanwhile, lively trading of worms and nesting material goes on between possums and magpies in the park down the road, with much fluctuation in their currencies (gumnuts and possum poo). It's a beautiful thing and my heart sings with its perfect naturalness.

On Wed, Feb 18, 2009 at 3:57 PM, Troy Camplin <[REDACTED]> wrote:

> There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.

>

> In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.

>

> Troy Camplin

>

>

>

>

> From: Christopher Leland Winks <[REDACTED]>

> To: [REDACTED]

> Sent: Tuesday, February 17, 2009 9:23:11 AM

> Subject: Re: Secretary of the Arts

>

> In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal



for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.

>

> And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

>

>

>

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

> From: Ryan Daley <[REDACTED]>

> Date: Friday, February 13, 2009 11:05 pm

> Subject: Re: Secretary of the Arts

> To: [REDACTED]

>

>

>> Free markets are NOT naturally occurring. To establish free markets, >> tariffs, monopolies, slavery, theft and mismanagement were involved. >> NONE of >> these things is natural.

>>

>> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:

>>

>> > Military and foreign affairs are things allowed by the Constitution >> and

>> > within the proper purview of government. I would get rid of the >> Sec. of

>> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. >> of

>> > Transportation, Sec. of Housing and Urban Dev., Sec. of the >> Interior, Sec.

>> > of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. >> of

>> > Education.

>> >

>> > I also would not have bailed out any companies, as that is not the >> job of

>> > government, either. Had the government not interfered in the market  
>> in the  
>> > first place, we wouldn't have had this particular crisis, and if  
>> they had  
>> > just let those who made the mistakes they did fail rather than rewarding  
>> > them for having failed, the recession would be over by now. The  
>> economy is  
>> > already showing signs of recovery -- but don't worry, this  
>> "bailout" bill  
>> > just passed will squash that.  
>> >  
>> > My political ideology, btw, is not Right-wing. And supporting free  
>> markets,  
>> > a naturally-occurring, self-organizing system, is not ideological  
>> at all --  
>> > it's like saying I support the existence of deserts on the 30th parallel.  
>> > Opposing deserts being on the 30th parallel is ideological.  
>> >  
>> > Troy Camplin  
>> >  
>> >  
>> >  
>> >  
>> > \_\_\_\_\_  
>> > From: George Bowering <[REDACTED]>  
>> > To: [REDACTED]  
>> > Sent: Wednesday, February 11, 2009 2:11:27 PM  
>> > Subject: Re: Secretary of the Arts  
>> >  
>> > You're right.  
>> > That right-wing view should also encompass those other areas of life.  
>> > No more cabinet ministers for the military, foreign affairs, the treasury,  
>> > any of that stuff.  
>> > Turn them all over to the "Free" Enterprise people,  
>> > you know--the anti-socialists who are being bailed out now.  
>> >  
>> > gb  
>> >  
>> >  
>> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:  
>> >  
>> > > I could not disagree with such an idea more. Here's my  
>> explanation why:

```
>> > http://zativu.blogspot.com/2009/02/how-to-kill-arts.html
>> > >
>> > > Troy Camplin
>> > >
>> > >
>> > >
>> > >
>> > > From: Maria Damon <[REDACTED]>
>> > > To: [REDACTED]
>> > > Sent: Monday, February 9, 2009 6:50:04 PM
>> > > Subject: Secretary of the Arts
>> > >
>> > > Quincy Jones has started a petition to ask President Obama to
>> appoint a
>> > Secretary of the Arts. While many other countries have had
>> Ministers of Art
>> > or Culture for centuries, The United States has never created such
>> a
>> > position. Those in the arts need this and the country need the arts--now
>> > more than ever. Please take a moment to sign this important
>> petition and
>> > then pass it on to your friends and colleagues.
>> > >
>> > > http://www.petitiononline.com/esnyc/petition.html <
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>> > > =====
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>> > > =====
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>> > >
>> > > Mr. G. Bowering, OC
>> > > One foot in the cradle.
>> > >
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Editor, Masthead: <http://www.masthead.net.au>

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

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

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## 282. **David Chirot**

### ***Re: Long poems or plays on prison/imprisonment***

*Wed 18 Feb 2009*

---

merle haggard johnny cash johnny paycheck stonewall jackson george jones  
sreve earle everly brothers louvin brothers roy acuff carter family jimmie  
rodgers hank williams (al 3 of them i beleive--) porter wagoner eddie noack jack  
kittell--the list is endless-- bobby beausolieil--charlie masnon influenced the  
beach boys on one song esp taken from his "cease to exist" andlyrics chnaged --  
(theis was pre the Ranch days--)

between blues jazz country and gospel you have thousands of songs---and  
thats before soul funk and rap--and Hip Hop--  
as wel as decades more worth of c and w prison songs--

prisons and rail raods--  
bars and chruches  
good love gone bad and bad love that'  
s  
oh so good-

there's a whole gerne--most of its stars killed off in ultra vicioious and gory  
fashion as quick as they become stars--of Mexican C and W which deals with  
gangs prisons and dope and also simple love songs-- and Saint Death, Patron  
Saint and Guardian of those with illegal/extremely dangerous undertakings  
including crossing the border into US illegally--

On Tue, Feb 17, 2009 at 9:17 PM, Gabrielle Welford <[REDACTED]> wrote:

*and mary gauthier has a fine one about visiting her brother in prison. g*

*On Sun, 15 Feb 2009, Patrick Dillon wrote:*

*Obviously country music in general has a wealth of songs dealing with prison, but specifically David Allan Coe has a lot to say about it.*

*Here's*

*an excerpt from the Allmusic guide:*

*Born in Akron, OH, Coe first got into trouble with the law at age nine.*

*As*

*a result, he was sent to reform school. For the next 20 years, he never spent more than a handful of months outside of a correctional facility*

*-- he*

*spent much of his twenties in the Ohio State Penitentiary. Released from*

*prison in 1967, the wild-haired, earring-wearing, heavily tattooed Coe went*

*straight for Nashville, where he lived in a hearse that he parked in front*

*of the old Ryman Auditorium, the home of the Grand Ole Opry. Although he*

*didn't conform to Nashville's professional standards, he soon gained the*

*attention of the independent label Plantation Records, which released his*

*debut album, Penitentiary Blues<*

*<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wjfewqq5ld6e>>,*

*in 1968. Followed within a year by a second volume, all of the songs on these albums were based on his prison experiences.*

*I remember looking at the liner notes for the recent reissue of*

*Penitentiary*

*Blues and there was an excerpt from Coe's book Ex-Convict. The excerpt dealt*

*with how to get out of prison and stay out. It was like he was almost addicted to being in prison and had to rehabilitate himself to live in*

*the*

*outside world.*

*May be of interest if you want to go that route.*

*On Sat, Feb 14, 2009 at 5:33 PM, Maureen Robins <> wrote:*

*Dipping down into young adult literature I suggest Monster by Walter Dean*

*Myers (and several others of his books) but this novel is written as if it's a movie script. And Jack Gantos's memoir Hole In My Life speaks about the year he spent in prison while he was 19.*

*Maureen Picard Robins*

*On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <[REDACTED]> wrote:*

*In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.*

*What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so reveal this "liberating" piece as instead but another form of imprisonment, another form of control, another form of surveillance, another method for creating conformity as well as for turning out new forms of criminalities  
.  
.*

*For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative" writing in terms of "Discipline and Punish."*

*How much of the Classroom imprisons the mind, how much of Poetics prevents the reading of any other forms of poetry--*

*How many things presented as Truths are simply assumptions based on fallacies--  
How much of the language being used is not meaning at the same time its opposite--*

*What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?*

*To be ALLOWED--is this not already within the realm of the prison*

system--

*One could choose various long works of such writing and subject them to*

*"interrogation" just as one might any "prisoner"--*

*Or one might begin to consider other scenarios for reading the Guantanamo*

*Poems--across the receptions they received from American poets--perhaps to find that it is the American poets who are imprisoned by what*

*they take to be their "freedom" of "thought and expression" which blinds*

*them to any reading of the poems except as bad poetry by bad people badly*

*translated and thus unreadable--thus becoming the unread non writing of*

*non*

*poets--*

*which may in turn be, by being unread non writing by non poets in the eyes*

*of the unreading American poets--create instead a poetry which is hidden*

*in*

*plain sight--*

*-and is completely missed because it is assumed not to be there---*

*David-Baptiste Chirot: "Waterboarding & Poetry"*

*Wordforword #13 Spring 2008*

*(also has Visual Poetry by chirot)*

*Poems from Guantánamo*

*The Detainees Speak*

*David Baptiste ChirotNo*

*KAURAB Translation Site*

*The USA has the world's largest prison population (2,000,000 inmates; this*

*does not include camps for detained illegal aliens and their families),*

*and supports, arms, funds, the building and keeping of the world's largest*

*prison in history--Gaza--1,500,000 inmates--*

*From these sources one may begin to find very large and long prison plays*

*and writings and poetries indeed--*

To begin with, online one may find a great deal of writing From  
Gaza--along  
with long breaks when the electricity is shut down--for many of the  
contributors--  
but these writings, blogs, images, sounds give an ongoing 40 years  
long  
poem--  
about his involvement with which Jean Genet entitled his last  
completed  
work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including  
Darwish  
over  
the course of forty years it would be a very very long poem, and also  
about  
the world's largest prison in history--one which an Israeli Minister  
last  
year said is destined to be the scene of a Shoa--(his word)--

it is modeled in part on another system of prisons and exterminations  
through times which includes imprisonment through disease, land and  
water  
removal, deportations, enclosures known as reservations, deliberate  
distribution of alcohol and drugs to the population--one might well  
look  
to  
Bury My Heart at Wound Knee for a long prison poem continued today at  
this  
very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of  
writers--Amiri Baraka's works--as just one example--among hundreds  
including  
in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after  
being  
captured by the British as young IRA would-be bomber.  
An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork  
leg  
so  
don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is  
imbued with the criminal/prisoner "thinking," and has many a  
description  
of



life inside the hell holes of 15th Century France, including one of the most famous of al time--The Ballad of the Hanged Men--as he we twice condemned to hang and twice pardoned at the very last instant--he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have found fresh life in the 20th Century and are used routinely in Israel, Egypt and other countries, and have come to stand for the "Cancer of Democracy" in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is concerned with prison where he spent 8 years in Morocco, and a book he also wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of prison--ioof an ancient kind--he was placed on barren and barely ahibited islands from which he had no chance of escape, and was at the mercy of the whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison directly, are exhibiting the thought patterns and behaviors of persons who, in Franz Fanon's great word/concept, "interiorized" a prison and colonial experience, so that their lives are haunted and controlled by bars and guards and locks not visible, but existing just as powerfully inside their very beings.

And though no poems of great length are in the book, the book as a whole of *The Guantanamo Poets* is extremely interesting to examine as creating many aspects of a long poem in terms of the manner of their appearance in English and also in terms of the great number of years the prisoners have undergone some of the most deracinating and dehumanizing forms of treatment possible.

A play which is not set in a prison but shows another form of prison--hard core drug addiction--though a bit dated in terms of the junkie slang--is Jack Gelber's *The Connection*. Actually when I think of it it is pretty dated--but addiction itself is a prison--which leads to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies, by Western standards, women are virtually prisoners, leading an imprisoned and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison, so that an imprisoned mind's battle is "dramatized" in a series of ritual, narratives, scripts, and beliefs and o creates this \_doomed -to-be-prisoner

*mercilessly, ruthlessly or terrifiedly advancing towards the prison doors  
as  
to and assignation with Destiny, a Fate "already written," a long (Time)  
poem that exists before being written down in documents because already  
the  
poetics of the mind set has found its own lyricism which creates ahead of  
time the life of the prisoner-to-be.*

*Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health  
care system is really a eugenics set up to rid the socieity of the poor--the  
useless--  
the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"*

*another prison system growing rapidly is the international sex trade--  
while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest  
profession"--*

*The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of  
prisoners to other countries to be tortured and imprisoned indefinitely--*

*Despite President Obama's pronouncements, very little is changed nor wil  
change. Many of the methods of interrogation which have been announced  
wil  
be foregone with a return to the old manual followed by the Army--are now  
included in the updated old Army manual.*

*Considered overall, the USA and its ally Israel are societies dependent  
upon the use of torture, coercion, force, imprisonment on a vast scale,*

and  
the converting of Security and Prison/Panopticon equipments and  
technologies  
to high profits. In the US, prisons are Big Business, just as the  
privatized security companies from the US and Israel are a new form  
of  
Big  
Business. These Security firms can be hired by any entity that can  
afford  
them--gated communities, cities, states, wealthy individuals, drug  
lords,  
movie stars--with the actions of these existing in a blurry as yet to  
be  
determined legal zone, representing the danger of the creation of new  
forms  
of prisons as yet unimaginable--other than as updated versions of the  
dungeons and oubliettes of the nobility of the past, each local  
fiefdom  
having its own particular hell hole to cast the locally offensive  
into.

This suggests why perhaps it might be interesting to conduct the  
prison-set-drama as indeed the classroom it is perceived to be, the  
college  
from which to graduate--by millions of young men and women in the USA  
today--  
except that the classroom would be the one one finds on college  
campuses  
and perhaps indeed a Poetics or drama classroom--

is it not easy enough to set a prison play inside a prison setting--  
heck every night on cable one can see the prison shows--

what really might be a challenge and interesting is to examine the  
drama,  
poetics, language as the prisons--the panopticons--control  
systems--which  
make the prisons themselves all the more possible--and desirable--

*Can anyone think of any long poems or plays on (or in) prison/  
imprisonment. I'm not even going to prime the pump, as I want to  
cast  
a wide net. Looking into doing a theater piece at a defunct  
prison  
and want to catalogue and read what's out there.*

*thanks all,*

*Dillon*

*guidelines &*

---

*Windows Live™: E-mail. Chat. Share. Get more ways to connect.*

*http://windowslive.com/online/hotmail?  
ocid=TXT\_TAGLM\_WL\_HM\_AE\_Faster\_022009  
guidelines*

*guidelines*

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283. **twshaner**

***Rodney Koeneker & K. Silem Mohammad reading in Eugene***

*Wed 18 Feb 2009*

---

Saturday, February 21st New Poetry Series at DIVA Center

Time: 7:30 PM

Admission: Donation

Visiting poets K. Silem Mohammad and Rodney Koeneker will read their work at DIVA's New Poetry Series.

K. Silem Mohammad is the author of *Breathalyzer* (Edge Books, 2008), *A Thousand Devils* (Combo Books, 2004), and *Deer Head Nation* (Tougher Disguises, 2003). His work has appeared or is soon to appear in various

journals and anthologies, including The Best American Poetry 2004, Bay Poetics, and A Best of Fence: The First Nine Years. He maintains the blog Lime Tree ( <http://lime-tree.blogspot.com> ) and edits Abraham Lincoln, a magazine of poetry. Mohammad teaches creative writing at Southern Oregon University in Ashland.

Rodney Koeneké is the author of Musée Mécanique (BlazeVOX, 2006) and Rouge State (Pavement Saw, 2003). A new chapbook, Rules for Drinking Forties, appears from Cy Press this spring. His poems have been included in Abraham Lincoln, Jacket, New American Writing, ZYZZYVA, and other publications, and in the anthologies Bay Poetics and the forthcoming Flarf reader. He lives in Portland, OR, where he writes about poetry, poetics and Portland at his blog, Modern Americans ( <http://modampo.blogspot.com/> ).

DIVA Center  
110 W. Broadway  
Eugene, Oregon  
Phone: [REDACTED]  
Web: [divacenter.org](http://divacenter.org)

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284. **amy king**

### ***Final proof that maths and poetry have a special relationship***

*Wed 18 Feb 2009*

---

Final proof that maths and poetry have a special relationship:

<http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci>

---

Amy's Alias

<http://amyking.org/>

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285. **George Bowering**

### ***Re: Secretary of the Arts***

*Wed 18 Feb 2009*

---

On Feb 17, 2009, at 8:57 PM, Troy Camplin wrote:

*There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if*

*one is a slave. Thus, one cannot engage in free trade if one is a slave.*

Boy, US propaganda really works!

G. Bowering

Knows which door the tiger's behind.

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286. **George Bowering**  
**Re: Secretary of the Arts**

Wed 18 Feb 2009

I think we can be pretty sure that that propagandized guy has never heard Giuseppe Logan.

Logan lived a lot of years in Northern Europe.

He was wise to it.

He is also a great musician.

The "free" market didnt work for him,

though it works for undressed teenagers who can't play music.

gb

On Feb 17, 2009, at 10:23 PM, Alan Sondheim wrote:

*Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.*

*Alan*

*On Sun, 15 Feb 2009, teersteeg wrote:*

*The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.*

*regards,*

*bruno*

*cape cod*

*----- Original Message ----- From: "Johanna Fisher"*

*<[REDACTED]>*

To: <[REDACTED]>

Sent: Saturday, February 14, 2009 6:53 PM

Subject: Re: Secretary of the Arts

*Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any possibilities!*

*ibility that a supposedly civilized society wishes to establish as a means of support for that expression. I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornography.*

johanna

--- Original message ---

Date: Sat, 14 Feb 2009 08:59:38 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]>  
(on behalf of Troy Camplin <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

Oh, so only artists who get grants are true artists. And, from



*the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.*  
Troy Camplin

---

*From: Alan Sondheim <[REDACTED]>*

*To: [REDACTED]*

*Sent: Friday, February 13, 2009 10:26:03 PM*

*Subject: Re: Secretary of the Arts*

*good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?*

*this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support. this is insulting.*

*on any other list this would be a troll.*

*On Thu, 12 Feb 2009, Troy Camplin wrote:*

*You want the same people cutting arts education in our schools to be in charge of the arts?*

*I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.*  
Troy Camplin

---

*From: Johanna Fisher <[REDACTED]>*

*To: [REDACTED]*

*Sent: Wednesday, February 11, 2009 10:34:18 AM*

*Subject: Re: Secretary of the Arts*

*I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human*

*spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us*

*!*

*!*

*afterall.*

*Professor Johanna Fisher*

*--- Original message ---*

*Date: Tue, 10 Feb 2009 12:01:32 -0800*

*From: "Poetics List (UPenn, UB)"*

*<[REDACTED]> (on behalf of Troy Camplin*

*<[REDACTED]>)*

*Subject: Re: Secretary of the Arts*

*To: [REDACTED]*

*I could not disagree with such an idea more. Here's my explanation why: <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

*Troy Camplin*

---

*From: Maria Damon <[REDACTED]>*

*To: [REDACTED]*

*Sent: Monday, February 9, 2009 6:50:04 PM*

*Subject: Secretary of the Arts*

*Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*

*<http://www.petitiononline.com/esnyc/petition.html> <<http://www.petitiononline.com/esnyc/petition.html>>*

*\* \**

*..*

---

*| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>  
| To access the Odyssey exhibition The Accidental Artist:  
| <http://slurl.com/secondlife/Odyssey/48/12/22>  
| Webpage (directory) at <http://www.alansondheim.org>*

| [REDACTED], [REDACTED], tel US [REDACTED]

welcome.html

welcome.html

welcome.html

welcome.html

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

| To access the Odyssey exhibition The Accidental Artist:

| <http://slurl.com/secondlife/Odyssey/48/12/22>

| Webpage (directory) at <http://www.alansondheim.org>

| [REDACTED], [REDACTED], tel US [REDACTED]

welcome.html

Mr. G. Bowering

Okanagan born.

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287. **amy king**

**Re: Secretary of the Arts**

Wed 18 Feb 2009

I love this 'materialization', Alison!

---

Amy's Alias

<http://amyking.org/>

--- On Wed, 2/18/09, Alison Croggon <[REDACTED]> wrote:

From: Alison Croggon <[REDACTED]>

Subject: Re: Secretary of the Arts

To: [REDACTED]

Date: Wednesday, February 18, 2009, 5:56 PM

Celebrating Charles Darwin's 200th birthday with a mug of locally distilled grappa, I notice pigeons, monkeys and cockroaches pursuing their naturally occurring free markets in my backyard. They have set up little shopping malls, which are a damn nuisance because they clog up the lawnmower. A colony of ants run a thriving stock exchange made out of sugar cubes, although it burned down in recent bushfires. They put out miniature newspapers saying: We Will

Rebuild! and have declared war on a neighbouring colony of bull ants in order to generate some revenue. Meanwhile, lively trading of worms and nesting material goes on between possums and magpies in the park down the road, with much fluctuation in their currencies (gumnuts and possum poo). It's a beautiful thing and my heart sings with its perfect naturalness.

On Wed, Feb 18, 2009 at 3:57 PM, Troy Camplin <[REDACTED]> wrote:

> There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.

>

> In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.

>

> Troy Camplin

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288. **George Bowering**  
***Re: Secretary of the Arts***

*Wed 18 Feb 2009*

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

*George,*

*My family as am I are from Western Europe.*

*Johanna Fisher*

*---- Original message ----*

*Date: Tue, 17 Feb 2009 23:30:40 -0800*

*From: "Poetics List (UPenn, UB)" <[REDACTED]>  
(on behalf of George Bowering <[REDACTED]>)*

*Subject: Re: Secretary of the Arts*

*To: [REDACTED]*

*On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:*

*As someone whose family were artists in WWII Europe, I would think*

*Was your family in Eastern Europe or Western Europe?*

*George H. Bowering, OUH  
Born without a religion.*

*welcome.html*

*welcome.html*

George Bowering  
Scourge of modifier dangles.

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289. **Troy Camplin**  
***Re: Secretary of the Arts***  
*Wed 18 Feb 2009*

---

For me, it's not a question of denying anyone anything. The problem you are pointing out is the problem of monopoly. This is one of the reasons for my opposition to government funding -- there is the tendency, when the government funds anything, for them to monopolize it. But this can happen locally, too, with private organizations and private funding. The difference is that in the private sector, one can develop competing institutions, while the government has a very strong tendency to drive out competitors. Another reason I support private over public funding is the issue of voluntary action. Should someone be made to support something they do not like and do not agree with? When you take tax dollars from someone and use it to support a particular artist and their works, you could be making someone who finds the work distasteful support it. In the private sector, if you like it, support it. If you don't, don't. I do think there is a valid aspect of government funding that I think could be better done by private organizations such as mine, which is the issue of democratic patronage. While I do not think people should be forced to patronize the arts (and if you don't think you're forced, just don't pay your taxes and see what happens to you), I think people should be given the opportunity to do so. Much of what is available is the ability to donate to the opera house, the

ballet, etc. -- but these are large, public organizations that more often than not are professionally run and do traditional works. Which is fine. We need those things. But what about new artists producing new works? There don't seem to be many available avenues for people to patronize new artists and support new works (here, the government typically falls far short too, not wanting to take any risks). Admittedly, the Emerson Institute does support a particular world view and thus will support artists who create works within that world view. There's nothing wrong with that. Choices must be made, no matter how much money one has available (which is nothing for us right now). The great thing about the private sector, though, is that if someone wants to allow people to freely patronize some other form of art or art created in and with a particular world view, then they can certainly do so. The more, the merrier, I say. Competition improves the product, no matter what that product may be.

So in the end, yes, it is a more complex issue than anyone has admitted to so far here. I want to create a place in the Emerson Institute where people can develop as artists -- literally, if I can get the money. Part of the dream of the Emerson Institute is an artist/writers colony where people are brought in to work and show their works, do readings, attend talks, and get paid for it. Admittedly, that's a long way off, but it will never be achieved without the goal being set. I want nothing more than a renaissance and an arts-based economy. And I want the Emerson Institute to be a founding institution of that new economy. All of economy history shows that that will become a reality only if the government gets out of the way.

Troy Camplin

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From: Johanna Fisher <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 18, 2009 10:40:19 AM

Subject: Re: Secretary of the Arts

While what you say is valid, we also cannot become so cynical that we deny many worthy people the possible support they need to pursue their art. I commend your efforts and am interested in reading more about your organization. Perhaps I am imbued with a sense of hope at this very low point in so many areas in this country and in my ideal (and albeit perhaps unrealistic) world, I see a government supporting the one thing as I stated in another post might speak to our common humanity. Besides, who is to say that a privately funded organization might not become the very thing you say governments that is institutes of power? I currently live in a very small minded community where the arts are often privately funded and the myopic view of the people who hold the purse seems to be no better than if a government agency held those same

funds. I often wonder how the public voluntarily supports these folks since prices for arts events in my community are so high, the average person ma

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only be able to attend one or two events per year. Where I come from, because the artists are subsidized by the government, ordinary people have better access to the arts. This is a very complicated question the more I about it. I do not think there are any easy answers.

---- Original message ----

>Date: Tue, 17 Feb 2009 18:30:26 -0800

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>Subject: Re: Secretary of the Arts

>To: [REDACTED]

>

>As someone whose family were artists in WWII Europe, I would think you would be most wary of government promises and government-sponsored or "supported" art. Government has never done anything out goodness or purity of motives. It is always tied up with power. Perhaps in some ideal world we could have what you want. But nowhere in the real world has it ever happened. The real results in the real world have never been good for the arts.

>

>This is precisely why I started The Emerson Institute. I have purposefully not tied it at all to the government. We will not be getting a single dime of support from the government. The idea is that the people can voluntarily patronize the arts through us. Anyone who is serious about the public patronizing the arts -- freely and not by force -- should be supporting what we are doing.

>

>Troy Camplin

>President, The Emerson Institute for Freedom and Culture

>www.emersoninstitute.org

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>From: Johanna Fisher <[REDACTED]>

>To: [REDACTED]

>Sent: Saturday, February 14, 2009 5:53:16 PM

>Subject: Re: Secretary of the Arts

>

>Precisely the opposite here...so many who are considered "artists" are simply

NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to

> say YES!!!! to any pos

>s!

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>ibility that a supposedly civilized society wishes to establish as a means of support for that expression.

>I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornography.

>

>johanna

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>

>---- Original message ----

>>Date: Sat, 14 Feb 2009 08:59:38 -0800

>>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>>Subject: Re: Secretary of the Arts

>>To: [REDACTED]

>>

>>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you



define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

>>

>>Troy Camplin

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>>From: Alan Sondheim <[REDACTED]>

>>To: [REDACTED]

>>Sent: Friday, February 13, 2009 10:26:03 PM

>>Subject: Re: Secretary of the Arts

>>

>>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

>>

>>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

>>

>>this is insulting.

>>

>>on any other list this would be a troll.

>>

>>On Thu, 12 Feb 2009, Troy Camplin wrote:

>>

>>> You want the same people cutting arts education in our schools to be in charge of the arts?

>>>

>>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

>>>

>>> Troy Camplin

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>>>

>>> From: Johanna Fisher <[REDACTED]>

>>> To: [REDACTED]

>>> Sent: Wednesday, February 11, 2009 10:34:18 AM

>>> Subject: Re: Secretary of the Arts

>>>

>>> I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the

>>> imagination might just save us

>>> !

>>> !

>>> afterall.

>>>

>>> Professor Johanna Fisher

>>>

>>> ---- Original message ----

>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800

>>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)

>>>> Subject: Re: Secretary of the Arts

>>>> To: [REDACTED]

>>>>

>>>> I could not disagree with such an idea more. Here's my explanation why:  
<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

>>>>

>>>> Troy Camplin

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>>>> From: Maria Damon <[REDACTED]>

>>>> To: [REDACTED]

>>>> Sent: Monday, February 9, 2009 6:50:04 PM

>>>> Subject: Secretary of the Arts

>>>>

>>>> Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

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>>>> <http://www.petitiononline.com/esnyc/petition.html>

<<http://www.petitiononline.com/esnyc/petition.html>>

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>>| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

>>| To access the Odyssey exhibition The Accidental Artist:

>>| <http://slurl.com/secondlife/Odyssey/48/12/22>

>>| Webpage (directory) at <http://www.alansondheim.org>

>>| [REDACTED], [REDACTED], tel US [REDACTED]

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290. **Troy Camplin**

***Fw: Final proof that maths and poetry have a special relationship***

*Wed 18 Feb 2009*

---

Good stuff. But why stop at math? I explain, at great length (but in reverse order, so you have to start at the bottom and read backwards) how the arts, including poetry, are a more complex reflection of the fundamental nature of the universe.

<http://evolutionaryaesthetics.blogspot.com>

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 18, 2009 5:18:44 PM

Subject: Final proof that maths and poetry have a special relationship

Final proof that maths and poetry have a special relationship:

<http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci>

---

Amy's Alias

<http://amyking.org/>

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291. **Troy Camplin**

***Re: Secretary of the Arts***

*Wed 18 Feb 2009*

---

Neither does the government recognize talent. The market is much more likely to do so. Even more likely are people educated in the arts who have the money to patronize the arts. Even more likely are private institutions and organizations run by those who can recognize talent who collect private funds to patronize the arts.

Troy Camplin

---

From: J. Michael Mollohan <[REDACTED]>  
To: [REDACTED]  
Sent: Wednesday, February 18, 2009 2:31:37 PM  
Subject: Re: Secretary of the Arts

I agree with Alan. Not all artists, even world-class ones, are good at marketing themselves. Look at Kevin Connolly! If not for chance meetings with Andy Warhol and a few other people, Jean-Michel Basquiat might well have perished on the street, unrecognized. I know musicians who barely manage to scrape by who have better chops than 80% of those making a full-time living at their craft. "The Market" does not recognize talent. It recognizes merchantability.

----- Original Message ----- From: "Alan Sondheim" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Wednesday, February 18, 2009 1:23 AM  
Subject: Re: Secretary of the Arts

> Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.

>

> Alan

>

>

> On Sun, 15 Feb 2009, teersteeg wrote:

>

>> The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.

>>

>> regards,

>> bruno

>> cape cod

>> ----- Original Message ----- From: "Johanna Fisher" <[REDACTED]>

>> To: <[REDACTED]>

>> Sent: Saturday, February 14, 2009 6:53 PM

>> Subject: Re: Secretary of the Arts

>>

>>

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simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsored as being artists. Some artists are fortunate enough not to need government support, but there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos

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>>> johanna

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>>>> Date: Sat, 14 Feb 2009 08:59:38 -0800

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>>>> Subject: Re: Secretary of the Arts

>>>> To: [REDACTED]

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>>>> Troy Camplin

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>>>> From: Alan Sondheim <[REDACTED]>

>>>> To: [REDACTED]

>>>> Sent: Friday, February 13, 2009 10:26:03 PM

>>>> Subject: Re: Secretary of the Arts

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>>>>>  
>>>>> Troy Camplin  
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>>>>> \_\_\_\_\_  
>>>>> From: Johanna Fisher <[REDACTED]>  
>>>>> To: [REDACTED]  
>>>>> Sent: Wednesday, February 11, 2009 10:34:18 AM  
>>>>> Subject: Re: Secretary of the Arts  
>>>>>  
>>>>> I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary is nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the  
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>>>>>  
>>>>> Professor Johanna Fisher  
>>>>>  
>>>>> ---- Original message ----  
>>>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800  
>>>>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Troy Camplin <[REDACTED]>)  
>>>>>> Subject: Re: Secretary of the Arts  
>>>>>> To: [REDACTED]  
>>>>>>  
>>>>>> I could not disagree with such an idea more. Here's my explanation why: <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>  
>>>>>>  
>>>>>> Troy Camplin



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>>>>> From: Maria Damon <[REDACTED]>

>>>>> To: [REDACTED]

>>>>> Sent: Monday, February 9, 2009 6:50:04 PM

>>>>> Subject: Secretary of the Arts

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>>>>> Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

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>>>> | Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

>>>> | To access the Odyssey exhibition The Accidental Artist:

>>>> | <http://slurl.com/secondlife/Odyssey/48/12/22>

>>>> | Webpage (directory) at <http://www.alansondheim.org>

>>>> | [REDACTED], [REDACTED], tel US [REDACTED]

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> | [REDACTED], [REDACTED], tel US [REDACTED]

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## 292. **Alan Sondheim**

**Azure Carter's blog: <http://thedonkeyskin.blogspot.com>**

Thu 19 Feb 2009

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Azure Carter's blog: <http://thedonkeyskin.blogspot.com>

From Azure -

I've recently started a blog (<http://thedonkeyskin.blogspot.com>), so I can have a space to share some completed projects and works-in-progress with family, friends, and interested parties. This includes songs, writings, performances, costumes, videos, etc.

If you like Alan's work, my site offers another view on our collaborations. If you enjoy my songs, I've got links to them and lyrics and explanatory notes. I'm also posting about a video I am currently working on based on the nature writings of Opal Whiteley, which is part nature guide, part fairytale. Future projects in development deal the Regency clown Grimaldi and Pierrot, and the genres of psychological horror and/or Gothic fiction.

Feel free to visit and hopefully you'll find something of interest.

- Azure, [REDACTED]

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293. **Gary Sullivan**

**NIELSON & WINTZ | SEGUE @ BPC | SAT FEB 21**

Thu 19 Feb 2009

---

MELANIE NIELSON and SARA WINTZ

SEGUE READING

SERIES @ BOWERY POETRY CLUB

Saturday, Feb 21, 4:00 p.m. - 6:00 p.m.

308 BOWERY, just north of Houston

\$6 admission goes to support the readers

Melanie Nielson was born in Humboldt, Tennessee, grew up in Southern California, and lives in New York City.

She edited Big Allis magazine for many years with Jessica Grim, and is the author of Civil Noir (Roof Books, 1991).

Sara Wintz's writing has appeared in Ecopoetics, Cricket Online Review, Interrobang?!, and on Ceptuetics. She co-directs, with Cristiana Baik, :the press gang:, publisher of Intricate Systems, by Juliana Spahr and One Might, by Karen Volkman. She lives in Brooklyn and works at P.S.1 Contemporary Art Center.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit [seguefoundation.com](http://seguefoundation.com), [bowerypoetry.com](http://bowerypoetry.com), or call [REDACTED]. Curators for February-March: Nada Gordon & Gary Sullivan.

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294. **Christopher Leland Winks**

**Re: Secretary of the Arts**

Thu 19 Feb 2009

---

Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern

slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.

Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Department. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.

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

From: Troy Camplin <[REDACTED]>

Date: Wednesday, February 18, 2009 3:12 pm

Subject: Re: Secretary of the Arts

To: [REDACTED]

*There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.*

*In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.*

*Troy Camplin*

---

*From: Christopher Leland Winks <[REDACTED]>*

To: [REDACTED]  
Sent: Tuesday, February 17, 2009 9:23:11 AM  
Subject: Re: Secretary of the Arts

*In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.*

*And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.*

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

From: Ryan Daley <[REDACTED]>  
Date: Friday, February 13, 2009 11:05 pm  
Subject: Re: Secretary of the Arts  
To: [REDACTED]

> Free markets are NOT naturally occurring. To establish free markets,  
> tariffs, monopolies, slavery, theft and mismanagement were  
involved.  
> NONE of  
> these things is natural.  
>  
> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:  
>  
> > Military and foreign affairs are things allowed by the  
Constitution  
> and  
> > within the proper purview of government. I would get rid of the  
  
> Sec. of  
> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce,  
Sec.  
> of  
> > Transportation, Sec. of Housing and Urban Dev., Sec. of the

> Interior, Sec.  
> > of Agriculture, Sec. of Energy, and, of course, as mentioned,  
Sec.  
> of  
> > Education.  
> >  
> > I also would not have bailed out any companies, as that is not  
the  
> job of  
> > government, either. Had the government not interfered in the  
market  
> in the  
> > first place, we wouldn't have had this particular crisis, and if  
  
> they had  
> > just let those who made the mistakes they did fail rather than rewarding  
> > them for having failed, the recession would be over by now. The  
  
> economy is  
> > already showing signs of recovery -- but don't worry, this  
> "bailout" bill  
> > just passed will squash that.  
> >  
> > My political ideology, btw, is not Right-wing. And supporting  
free  
> markets,  
> > a naturally-occurring, self-organizing system, is not  
ideological  
> at all --  
> > it's like saying I support the existence of deserts on the 30th  
parallel.  
> > Opposing deserts being on the 30th parallel is ideological.  
> >  
> > Troy Camplin  
> >  
> >  
> >  
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> >  
> > \_\_\_\_\_  
> > From: George Bowering <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Wednesday, February 11, 2009 2:11:27 PM  
> > Subject: Re: Secretary of the Arts  
> >  
> > You're right.  
> > That right-wing view should also encompass those other areas of  
life.  
> > No more cabinet ministers for the military, foreign affairs, the  
treasury,

> > any of that stuff.  
> > Turn them all over to the "Free" Enterprise people,  
> > you know--the anti-socialists who are being bailed out now.  
> >  
> > gb  
> >  
> >  
> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:  
> >  
> > > I could not disagree with such an idea more. Here's my  
> explanation why:  
> > <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>  
> > >  
> > > Troy Camplin  
> > >  
> > >  
> > >  
> > >  
> > > \_\_\_\_\_  
> > > From: Maria Damon <[REDACTED]>  
> > > To: [REDACTED]  
> > > Sent: Monday, February 9, 2009 6:50:04 PM  
> > > Subject: Secretary of the Arts  
> > >  
> > > Quincy Jones has started a petition to ask President Obama to  
  
> appoint a  
> > Secretary of the Arts. While many other countries have had  
> Ministers of Art  
> > or Culture for centuries, The United States has never created  
such  
> a  
> > position. Those in the arts need this and the country need the arts--now  
> > more than ever. Please take a moment to sign this important  
> petition and  
> > then pass it on to your friends and colleagues.  
> > >  
> > > <http://www.petitiononline.com/esnyc/petition.html> <  
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> > > \* \*  
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> >  
> > *Mr. G. Bowering, OC*  
> > *One foot in the cradle.*  
> >  
> >  
> > =====  
*guidelines*  
> >  
> > =====  
*guidelines*  
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295. **Sharon Dolin**

***Poetry Reading in NYC Thursday, February 19th***

*Thu 19 Feb 2009*

For those of you in the NYC area:

I'll be reading with Anne-Marie Macari at McNally Jackson Bookstore (52 Prince St.) on Thursday, February 26th at 7pm. We'll both be reading from our new books. Hope to see you there.

—Sharon

Sharon Dolin, author of *Burn and Dodge* (University of Pittsburgh Press)

Anne Marie Macari, author of *Heads Into the Wilderness* (Autumn House Press)

Sharon Dolin's newest collection won the 2007 AWP Donald Hall Prize in Poetry. She currently teaches at the 92nd Street Y and directs the Center for Book Arts Annual Letterpress Poetry Chapbook Competition.

Anne Marie Macari is director of the Drew University Low-Residency MFA Program in Poetry and lives in New Jersey with the poet Gerald Stern.

McNally Jackson

52 Prince St.

(b/t Lafayette & Mulberry)



New York, NY 10012

[REDACTED]

Sharon Dolin

[REDACTED]

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296. **Philip Meersman**

***Re: Fw: Final proof that maths and poetry have a special relationship***

*Thu 19 Feb 2009*

---

If you want to read more fibonacci poetry:

[http://whatis.techtarget.com/definition/0,,sid9\\_gci1185930,00.html](http://whatis.techtarget.com/definition/0,,sid9_gci1185930,00.html)

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

[www.myspace.com/spooninmybrain](http://www.myspace.com/spooninmybrain)

[http://www.poetasdelmundo.com/verInfo\\_europa.asp?ID=4337](http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337)

<http://www.youtube.com/spooninmybrain>

skype: Spooninmybrain

[REDACTED]

06/03/09: Foire du Livre, Turn & Taxi, BXL (<http://www.flb.be/>)

11/03/09: 2e BruSlam, 20.00 uur, De Monk, BXL ([bruslam.over-blog.com](http://bruslam.over-blog.com))

11/04/09: 3e BruSlam, 20.00 uur, De Monk, BXL ([bruslam.over-blog.com](http://bruslam.over-blog.com))

11/05/09: 4e BruSlam, 20.00 uur, ([bruslam.over-blog.com](http://bruslam.over-blog.com))

22/0509:

28/05/09-03/06/09: Antares festival, Romania (<http://antares.inforapart.ro/>)

11-16/06/09: Festival and Colloquium "Days and Nights of Literature"

Mangalia-Neptun, Romania ([www.uniuneascritorilor.ro](http://www.uniuneascritorilor.ro))

17/07/09-28/07/09: Ghent in Cap: Het poeziepodium van de Gentse Feesten met workshops, debatten,...

21/08/09-31/08/09: 2nd Masterclass poezie @ Struga Poetry Evenings ([www.svp.org.mk/](http://www.svp.org.mk/)) ([www.creatiefschrijven.be](http://www.creatiefschrijven.be))

13-15/11/09: Festival Flamme, Amnéville les Thermes, France

On Thu, Feb 19, 2009 at 5:36 AM, Troy Camplin <[REDACTED]> wrote:

*Good stuff. But why stop at math? I explain, at great length (but in reverse order, so you have to start at the bottom and read backwards) how the arts, including poetry, are a more complex reflection of the fundamental nature of the universe.*

<http://evolutionaryaesthetics.blogspot.com>

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 18, 2009 5:18:44 PM

Subject: Final proof that maths and poetry have a special relationship

Final proof that maths and poetry have a special relationship:

<http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci>

---

Amy's Alias

<http://amyking.org/>

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297. **Patrick Dillon**

**Re: Secretary of the Arts**

Thu 19 Feb 2009

---

I could be convinced that the actions of actors inside the free market is "naturally occurring," but that's not what we were talking about. We were talking about the market itself.

The market, whether it is communist, socialist or absolutely laissez-faire operates within parameters defined by the government. That is one of the major

roles of government. It doesn't "naturally occur." To claim that it naturally occurs would mean that it operates independently of government and would hence be ideological.

So perhaps your response post is based on a misunderstanding. Perhaps when you said "Naturally-occurring" you really meant that it "occurs naturally," which would still be less than perfect but more in line with what you were going on about in your response.

On Thu, Feb 19, 2009 at 9:27 AM, Christopher Leland Winks

<[REDACTED]> wrote:

*Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.*

*Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Department. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.*

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

From: Troy Camplin <[REDACTED]>

Date: Wednesday, February 18, 2009 3:12 pm

Subject: Re: Secretary of the Arts

To: [REDACTED]

*There were attempts to bring back chattel slavery. They were known as*

*the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.*

*In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.*

Troy Camplin

---

*From: Christopher Leland Winks <[REDACTED]>  
To: [REDACTED]  
Sent: Tuesday, February 17, 2009 9:23:11 AM  
Subject: Re: Secretary of the Arts*

*In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.*

*And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.*

*----- Original Message -----*

*From: Ryan Daley <[REDACTED]>  
Date: Friday, February 13, 2009 11:05 pm  
Subject: Re: Secretary of the Arts  
To: [REDACTED]*

> Free markets are NOT naturally occurring. To establish free markets,  
> tariffs, monopolies, slavery, theft and mismanagement were  
involved.

> NONE of

> these things is natural.

>

> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <

██████████>wrote:

>

> > Military and foreign affairs are things allowed by the  
Constitution

> and

> > within the proper purview of government. I would get rid of the

> Sec. of

> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce,  
Sec.

> of

> > Transportation, Sec. of Housing and Urban Dev., Sec. of the  
> Interior, Sec.

> > of Agriculture, Sec. of Energy, and, of course, as mentioned,  
Sec.

> of

> > Education.

> >

> > I also would not have bailed out any companies, as that is not  
the

> job of

> > government, either. Had the government not interfered in the  
market

> in the

> > first place, we wouldn't have had this particular crisis, and if

> they had

> > just let those who made the mistakes they did fail rather than  
rewarding

> > them for having failed, the recession would be over by now. The

> economy is

> > already showing signs of recovery -- but don't worry, this

> "bailout" bill

> > just passed will squash that.

> >

> > My political ideology, btw, is not Right-wing. And supporting  
free

> markets,

> > a naturally-occurring, self-organizing system, is not

*ideological*

> *at all --*

> > *it's like saying I support the existence of deserts on the 30th parallel.*

> > *Opposing deserts being on the 30th parallel is ideological.*

> >

> > *Troy Camplin*

> >

> >

> >

> >

> > *From: George Bowering <[REDACTED]>*

> > *To: [REDACTED]*

> > *Sent: Wednesday, February 11, 2009 2:11:27 PM*

> > *Subject: Re: Secretary of the Arts*

> >

> > *You're right.*

> > *That right-wing view should also encompass those other areas of life.*

> > *No more cabinet ministers for the military, foreign affairs, the treasury,*

> > *any of that stuff.*

> > *Turn them all over to the "Free" Enterprise people,*

> > *you know--the anti-socialists who are being bailed out now.*

> >

> > *gb*

> >

> >

> > *On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:*

> >

> > > *I could not disagree with such an idea more. Here's my explanation why:*

> > *<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*

> > >

> > > *Troy Camplin*

> > >

> > >

> > >

> > >

> > > *From: Maria Damon <[REDACTED]>*

> > > *To: [REDACTED]*

> > > *Sent: Monday, February 9, 2009 6:50:04 PM*

> > > *Subject: Secretary of the Arts*

> > >

> > > *Quincy Jones has started a petition to ask President Obama to*

> *appoint a*

> > *Secretary of the Arts. While many other countries have had*

> *Ministers of Art*  
> > *or Culture for centuries, The United States has never created*  
such  
> *a*  
> > *position. Those in the arts need this and the country need the*  
arts--now  
> > *more than ever. Please take a moment to sign this important*  
> *petition and*  
> > *then pass it on to your friends and colleagues.*  
> > >  
> > > <http://www.petitiononline.com/esnyc/petition.html> <  
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> >  
> > *Mr. G. Bowering, OC*  
> > *One foot in the cradle.*  
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298. **Steve Halle**

***Joanne Diaz @ Seven Corners***

*Thu 19 Feb 2009*

---

Please stop by to check out five terrific poems by \*Joanne Diaz\* now at \*Seven Corners\* (<http://sevencornerspoetry.blogspot.com/>).

Best,  
Steve Halle  
editor

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299. **Julie Strand**

***Duncan/Levertov & The War Now February 28th @ Woodland Pattern- Milwaukee, WI***

*Thu 19 Feb 2009*

---

\*Duncan/Levertov & The War Now-\*Panel, Open Forum, Reading & Reception\*Saturday, February 28, 2009

\*

@ Woodland Pattern Book Center 720 E Locust St. Milwaukee WI 53212

\*How should artists as citizens respond to war? What response is possible beyond protest?\*

Over the course of their decades-long friendship, Devinse Levertov and Robert Duncan wrote passionately and eloquently about their writing and revision processes. During the years of the Vietnam war, however, their once-close friendship began to show signs of strain. Their diverging views on how to respond to in the face of that war ultimately caused the friendship to founder. In 2006 a group of poets and Woodland Pattern community members starting meeting regularly to read and discuss the decades long correspondence between Duncan and Levertov. Our reading group then became a poetic "research" group leading to The War Now forum. Looking at the lessons drawn from the dissolution of friendship between Robert Duncan and Denise Levertov, we hope to promote further conversations and collaborations among artists, scholars, and activists about the role that literary texts play in disseminating information in war-time. The schedule for the day will include a panel session followed by an open forum. The event will close with forum participants joining John Balaban in a group reading in the evening.

\*The War Now\*\* 2:00 Panel\*: Robert Duncan, Denise Levertov, and The War Now Panelists (Ed Block, Faith Barrett, Karl Gartung, Andrew Graff, Dale Ritterbusch, and John Balaban) will consider what lessons artists can draw from the correspondence between Robert Duncan and Denise Levertov, two poets



with deeply considered responses to the war(s) of their time. To what extent can literary texts represent the horrors of battlefield violence and should writers try to do so? In what ways might poetry be particularly well-suited to the task of representing war, and what ways might it be a particularly limiting or confining form of representation? Does an artist have a responsibility to register some artistic "truth" or to persuade? What is a "just" response? Is it possible, being human, to respond to events both contemporaneously and justly?

Each panelist will offer 3-5 minutes of prepared remarks, with presenters responding to one another as well as raising further questions for the audience members and panelists to discuss.

**\*3:00 Open Forum\*** with Paul Lacey: Participants include Peter O'Leary, Anne-Marie Cusac, Angela Sorby, John Balaban, Ed Block, Faith Barrett, Karl Gartung, Andrew Graff, Dale Ritterbusch, Chuck Stebelton, Peggy Hong, Roberto Harrison, William Allegrezza, and Woodland Pattern community members.

**\*7:00 Reading & Reception\***: Forum participants will join John Balaban in a group poetry reading at 7pm. Each poet will present a short set of their own writing in addition to sharing work that relates to the Duncan-Levertov debate or a poem from the tradition of war writing. \$8 / \$7 /\$6

**\*John Balaban\*** is the author of twelve books of poetry and prose, including four volumes which together have won The Academy of American Poets' Lamont prize, a National Poetry Series Selection, and two nominations for the National Book Award. His *\*Locusts at the Edge of Summer: New and Selected Poems\** won the 1998 William Carlos Williams Award from the Poetry Society of America. In 2003, he was awarded a John Simon Guggenheim Fellowship. In 2005, he was a judge for the National Book Awards. His latest book of poetry is *\*Path, Crooked Path\**, published by Copper Canyon Press (March, 2006).

**\*Faith Barrett\*** is Assistant Professor of English at Lawrence University in Appleton, Wisconsin. With Cristanne Miller, she co-edited *\*Words for the Hour: A New Anthology of American Civil War Poetry\** (U Mass Press 2005). She has also published articles on the Civil War era poetry of Whitman, Dickinson, and Melville, and she is currently completing a manuscript on American poetry of the Civil War.

**\*Ed Block\*** is Professor of English at Marquette University, Milwaukee, Wisconsin. He has been editor of *\*Renaissance: Essays on Values in Literature \** since 1995. He has overseen the publication of two special issues of the journal (1997 and 2005) on Levertov and her work. He has authored or co-authored three essays on Denise Levertov and is currently at work on an essay on Levertov and her poems for paintings.

\*Andy Graff\* is completing an English degree at Lawrence University. He is currently writing a novella titled \*Flat Black\* which draws on his time served in Kandahar, Afghanistan in the US Air Force during the spring of 2002. Andy is also working on a book of prose poetry, design, and photography in collaboration with his brother, Aaron Graff. This manuscript in progress is titled "The Bishop Project."

\*Paul Lacey\* is Professor of English emeritus at Earlham College and is currently chair of the national board of the American Friends Service Committee. His publications include \*The Inner War\* (1971) on the work of poets Levertov, Bly, Wright, and Sexton, as well as several articles on Levertov. He is also the editor of Levertov's posthumous poems \*This Great Unknowing\* and her \*Selected Poems\*. He is currently working on an edition of Levertov's collected poems.

\*Dale Ritterbusch\* is the author of \*Lessons Learned\*, a collection of poems centered on the Vietnam War and its aftermath, and more recently, \*Far From the Temple of Heaven\*, a collection that contains, as well, war poems derived from more recent military ventures. He served in the U.S. Army from 1966 to 1969. After receiving his commission from the Infantry School at Ft. Benning, he served as a hazardous munitions escort officer before being attached to JUSMAAG/MACTHAI where he was responsible for coordinating shipments of aerial mines for dispersal along the Ho Chi Minh trail and elsewhere in Vietnam. He is Professor of Languages and Literatures at the University of Wisconsin-Whitewater and served as Distinguished Visiting Professor in the Department of English and Fine Arts at the United States Air Force Academy for the academic year 2004-2005.

\*Karl Gartung\* was born in Liberal, Kansas in 1947. He married artist Anne Kingsbury in 1970. In 1976 he was hired to run a small press bookstore (Boox, Inc.) in Milwaukee, Wisconsin. Gartung says this was the beginning of his serious apprenticeship to contemporary literature. In 1979 he was a co-founder, with Karl Young and Anne Kingsbury, of Woodland Pattern Book Center. His first full-length poetry collection, \*Now That Memory Has Become So Important\*, was recently published by MWPB Books in Fairwater, Wisconsin.

\*Responsibility is to keep the ability to respond.

- Robert Duncan

It is hard to be an artist in this time because it is hard to be human. - Denise Levertov\*

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300. **Danny Snelson**

***Tonight 7PM: U B U W E B - Film & Video: Flash Artifacts  
(Reminder)***

*Thu 19 Feb 2009*

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[image: U B U W E B - FILM AND VIDEO: FLASH  
ARTIFACTS]<[http://www.crggallery.com/video/2009/ovs\\_008](http://www.crggallery.com/video/2009/ovs_008)> Arranged  
by João Enxuto and Danny Snelson

Thursday, February 19, 2009 - 7PM  
CRG Gallery 535 West 22nd Street

João Enxuto and Danny Snelson will organize selections from the streaming video archives of the [www.ubuweb.com/film](http://www.ubuweb.com/film) website as a means to momentarily "clothe and house" classic avant-garde film and video works. This performance will investigate the characteristics of online versions of media-reflexive works. Through live projections and interventions, the curators will reprogram works designed to address mediums now teetering at the edge of obsolescence.

\*\*

\*\* \*Including Flash Excerpts from:

\* Vito Acconci

Skip Arnold

Anthony Balch

John Baldessari

Joseph Beuys

Jeremy Blake

George Brecht

Chris Burden

William Burroughs

Peter Campus

Tacita Dean

Marcel Duchamp Cheryl Donegan

Stan Douglas

Stephen Dwoskin

Jack Goldstein

Dan Graham

Gary Hill

Nancy Holt

Tehching Hsieh

Mauricio Kagel

George Landow

Standish Lawder

Fernand Leger

Paul McCarthy  
bp nichol  
Nam Jun Paik  
Paper Rad  
Oliver Payne  
Hans Richter  
Nick Relph  
Pipilotti Rist  
Carolee Schneeman  
Richard Serra  
Paul Sharits  
Michael Snow  
Ryan Trecartin

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301. **ixnay press**  
***the ixnay reader : volume four***

*Thu 19 Feb 2009*

---

Hello list folks,

The latest installment of the ixnay reader is now available for download at our website <[http://www.ixnaypress.com/the\\_ixnay\\_reader.html](http://www.ixnaypress.com/the_ixnay_reader.html)>. This online-only issue features 125 pages of new work by CAConrad, Arielle Greenberg, Ryan Eckes, Lewis Warsh, Elizabeth Scanlon, Kirsten Kaschock, Eric Baus, sasha fletcher, Brenda Iijima, Sarah Dowling, and Michael Kelleher.

Won't you stop in for a visit? We'd love to have you!

Chris McCreary / co-editor, ixnay press



[www.ixnaypress.com](http://www.ixnaypress.com)

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302. **Troy Camplin**  
***Re: Secretary of the Arts***

*Thu 19 Feb 2009*

---

No. I was responding to the person saying that her family was from Europe. The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

---

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 18, 2009 10:23:05 PM

Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

*George,*

*My family as am I are from Western Europe.*

*Johanna Fisher*

*---- Original message ----*

*Date: Tue, 17 Feb 2009 23:30:40 -0800*

*From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of George Bowering <[REDACTED]>)*

*Subject: Re: Secretary of the Arts*

*To: [REDACTED]*

*On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:*

*As someone whose family were artists in WWII Europe, I would think*

*Was your family in Eastern Europe or Western Europe?*

*George H. Bowering, OUH*

*Born without a religion.*

George Bowering  
Scourge of modifier dangles.

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303. **Christophe Casamassima**

**APPRENTICE HOUSE ANNUAL POETRY CHAPBOOK CONTEST**

*Thu 19 Feb 2009*

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APPRENTICE HOUSE ANNUAL POETRY CHAPBOOK CONTEST

Poets & Writers Call for manuscripts: Chapbooks

APPRENTICE HOUSE Third annual contest for poets previously unpublished in book form. Winner receives \$250 prize and 25 copies. \$25 submission payable to AH. Deadline March 13 postmark. Submit no more than 30 pages of typed poetry. Chapbook Contest, Apprentice House, Comm Dept., Loyola College, 4501 N. Charles St., Baltimore, MD 21210. For guidelines, visit [www.apprenticehouse.com/resources](http://www.apprenticehouse.com/resources) or email [REDACTED].

Submission Guidelines Entrants should be previously unpublished in book form. Please include an acknowledgments page that lists poems previously published in periodicals, anthologies, journals, etc., and a one-paragraph bio (both will be removed before final judging).

Manuscripts should be typed (and available in electronic format), paginated, with two cover pages: one should include entrant's name, address, contact information (including e-mail address, if available), and title of manuscript; the other should include title of manuscript only. (Coversheet with name will be removed before final judging.) FINALIST MANUSCRIPTS WILL BE JUDGED ANONYMOUSLY.

Except for coversheet and bio, the entrant's name should not appear anywhere on the manuscript.

Manuscripts will be recycled; please do not send your original or only copy. SASE(s): Include a self-addressed stamped postcard for confirmation of receipt or use your cancelled check as verification. Include an 8x10 self-addressed stamped mailer with adequate USPS postage to receive a complimentary copy of the winning chapbook. Submit a maximum of 30 pages of poetry, \$25 entry fee (made payable to Apprentice House), and SASEs for confirmation and comp copy of winner, if desired, to

Chapbook Contest  
Apprentice House  
Communication Department  
Loyola College  
4501 N. Charles Street  
Baltimore, MD 21210

Deadline: March 13, 2009, postmark.

Loyola College staff, faculty, students, and their immediate family, and previous AH chapbook contest winners, are ineligible.

The winner of the competition will be notified in June, with the winning chapbook published in Fall 2009.

2009 Contest Final Judge: Timothy Houghton Timothy Houghton's recent book, *Drop Light* (his fourth), appeared in 2005 from Orchises Press. Positive reviews of this book have appeared in such magazines as *Chelsea* and *The Literary Review*. He has received over twenty-five fellowships to work on his poetry from such organizations as Yaddo, Hawthornden Castle International Retreat, and The MacDowell Colony. His poems have appeared in over fifty national and international journals, including *Chelsea*, *Quarterly West*, *Malahat Review*, and *Stand*. He teaches in both the Writing Department and English Department at Loyola College.

Advisory Faculty Member: Ned Balbo Poet and essayist Ned Balbo is Affiliate Associate Professor in the Writing Department at Loyola College. A graduate of the Johns Hopkins Writing Seminars and the Iowa Writers' Workshop, he has published *Lives of the Sleepers* (University of Notre Dame Press), winner of the Ernest Sandeen Poetry Prize and *ForeWord* magazine Book of the Year Award in poetry, and *Galileo's Banquet* (Washington Writers' Publishing House), awarded the Towson University Prize for Literature. Balbo's poetry has been broadcast on WYPR's "The Signal" and NPR's "The Writer's Almanac," and his poems have appeared in print or on-line at *American Poetry Review*, *Antioch Review*, *Crab Orchard Review*, *Del Sol Review*, *Marginalia*, *River Styx*, *Unsplendid*, and *Valparaiso Poetry Review*, among others.

AH Poetry Chapbook Contest Winner 2008

*Supposing, for Instance, Here in the Space-Time Continuum*

John Pursley III

ISBN: 978-1-934074-38-1

"Pursley's sense of abiding formal control allows for such a smart sense of play, for such quick veerings of heart, and for utterly clear renderings of ineffable states of being."

—Lia Purpura

Judge and Writer in Residence, Loyola College

John Pursley III earned a BA in Creative Writing from the University of Missouri and

an MFA in Poetry from the University of Alabama. He has been nominated for a Pushcart Prize and as a Best New Poet in 2008 by AGNI. His poetry has appeared in

several journals including AGNI, Cold Mountain Review, Antioch Review, Lumina, Chelsea, and American Poetry Journal. He is an English Lecturer at Clemson University.

AH Poetry Chapbook Contest Winner 2007

My Father's Speech

Katherine Cottle

ISBN: 978-1-934074-30-5

"Cottle's poems took me into a world I knew nothing about, but found fascinating."

—Christine Stewart

Judge and Director, "Write Here, Write Now" Workshops

Katherine Cottle received her BA from Goucher College and her MFA from the University of Maryland at College Park. Her work has appeared in such literary journals

as Eclipse, The Greensboro Review, Karamu, The Mochila Review, The New Delta

Review, Poetry East, and River Oak Review, as well as in several national anthologies

--

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304. **Troy Camplin**

***Re: Secretary of the Arts***

*Thu 19 Feb 2009*

---

This is pathetic. It demonstrates at best (if I am to be generous with your intentions) ignorance of what "natural classicism" is, what "natural" means, what free markets are, the nature of slavery, the history of economics and of humans in general, and the fact that "Nazi" is short for "National Socialist". The Nazis were socialists, not supporters of the free market.

One of the few proper roles of the government is protection against force. Now, we can certainly have a discussion about whether this or that military action actually fulfills that role (our action in Afghanistan, yes; our action in Iraq, no), but national defense is actually something the government is supposed to do and is designed to do well.

What I don't understand is how everyone here can seem to recognize corruption, abuse of power and money, etc. when it comes to rich CEO's, but cannot see the corruption, abuse of power and money, etc. when it comes to rich government officials. As far as I can tell, the only difference is that you



don't like the fact that the CEO is rich from having engaged in trade with you, but you do like the fact that the politician is rich from having forcibly taken your money from you. You support what amounts to theft (try to do the same thing as the government and see what happens to you; also, try not to pay your taxes, and see what happens to you); I support free exchange between cooperating, free people. My world view is deeply, inherently opposed to slavery; yours creates slavery. I'm sorry you're so blind you can't see that.

Troy Camplin

---

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED]

Sent: Thursday, February 19, 2009 9:27:51 AM

Subject: Re: Secretary of the Arts

Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the

chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.

Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Department. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.

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

From: Troy Camplin <[REDACTED]>

Date: Wednesday, February 18, 2009 3:12 pm

Subject: Re: Secretary of the Arts

To: [REDACTED]

*There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.*

*In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.*

Troy Camplin

---

From: Christopher Leland Winks <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, February 17, 2009 9:23:11 AM

Subject: Re: Secretary of the Arts

*In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.*

*And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.*

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

From: Ryan Daley <[REDACTED]>  
Date: Friday, February 13, 2009 11:05 pm  
Subject: Re: Secretary of the Arts  
To: [REDACTED]

> Free markets are NOT naturally occurring. To establish free markets,  
> tariffs, monopolies, slavery, theft and mismanagement were  
involved.  
> NONE of  
> these things is natural.  
>  
> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[REDACTED]> wrote:  
>  
> > Military and foreign affairs are things allowed by the  
Constitution  
> and  
> > within the proper purview of government. I would get rid of the  
  
> Sec. of  
> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce,  
Sec.  
> of  
> > Transportation, Sec. of Housing and Urban Dev., Sec. of the  
> Interior, Sec.  
> > of Agriculture, Sec. of Energy, and, of course, as mentioned,  
Sec.  
> of  
> > Education.  
> >  
> > I also would not have bailed out any companies, as that is not  
the  
> job of  
> > government, either. Had the government not interfered in the  
market  
> in the  
> > first place, we wouldn't have had this particular crisis, and if  
  
> they had  
> > just let those who made the mistakes they did fail rather than rewarding  
> > them for having failed, the recession would be over by now. The  
  
> economy is  
> > already showing signs of recovery -- but don't worry, this  
> "bailout" bill  
> > just passed will squash that.  
> >  
> > My political ideology, btw, is not Right-wing. And supporting

free

> markets,  
> > a naturally-occurring, self-organizing system, is not  
ideological  
> at all --  
> > it's like saying I support the existence of deserts on the 30th  
parallel.  
> > Opposing deserts being on the 30th parallel is ideological.  
> >  
> > Troy Camplin  
> >  
> >  
> >  
> >  
> >  
> > 

---

From: George Bowering <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Wednesday, February 11, 2009 2:11:27 PM  
> > Subject: Re: Secretary of the Arts  
> >  
> > You're right.  
> > That right-wing view should also encompass those other areas of  
life.  
> > No more cabinet ministers for the military, foreign affairs, the  
treasury,  
> > any of that stuff.  
> > Turn them all over to the "Free" Enterprise people,  
> > you know--the anti-socialists who are being bailed out now.  
> >  
> > gb  
> >  
> >  
> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:  
> >  
> > > I could not disagree with such an idea more. Here's my  
> explanation why:  
> > <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>  
> > >  
> > > Troy Camplin  
> > >  
> > >  
> > >  
> > > 

---

From: Maria Damon <[REDACTED]>  
> > > To: [REDACTED]  
> > > Sent: Monday, February 9, 2009 6:50:04 PM  
> > > Subject: Secretary of the Arts  
> > >  
> > > Quincy Jones has started a petition to ask President Obama to

> appoint a  
> > Secretary of the Arts. While many other countries have had  
> Ministers of Art  
> > or Culture for centuries, The United States has never created  
such  
> a  
> > position. Those in the arts need this and the country need the arts--now  
> > more than ever. Please take a moment to sign this important  
> petition and  
> > then pass it on to your friends and colleagues.  
> > >  
> > > <http://www.petitiononline.com/esnyc/petition.html> <  
> >  
> > >  
> > > \* \*  
> > >  
> > > ..  
> > >  
> > >  
> > >  
> > > \_/\_/\_/\_/\_  
> > >  
> > > =====  
> > >  
> > > =====  
> > >  
> >  
> > Mr. G. Bowering, OC  
> > One foot in the cradle.  
> >  
> >  
> > =====  
guidelines  
> >  
> > =====  
guidelines  
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> =====  
>

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305. **Jim Andrews**

***video of a talk I gave in Vancouver***

Thu 19 Feb 2009

---

Here's a streaming video of a presentation I gave in Vancouver on Feb 12:

<http://vispo.com/dbcinema/video/vantalk>

The presentation is on dbCinema, a graphic synthesizer I'm writing in Director, and on Jig-Sound, an interactive audio app I'm writing. There's more info on both these apps at

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

and

<http://vispo.com/jig>

The talk was at The Centre for Digital Media, which is a new school, a joint effort between some schools in Vancouver (UBC, SFU, BCIT, and Emily Carr). They run a masters program in digital media.

ja

<http://vispo.com>

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306. **Paul Nelson**

***Re: The Market recognizes talent!***

Thu 19 Feb 2009

---

---

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 18, 2009 8:39:28 PM

Subject: Re: Secretary of the Arts

Neither does the government recognize talent. The market is much more likely to do so...

There is SO MUCH proof of Troy's assertion through the years:

Donny & Marie Osmond

The Captain & Tennille

Britney Spears

American Idol

The Backstreet Boys

Menudo

Billy Collins

the list is endless...

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA

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### 307. **Poetry Project**

#### ***Events at The Poetry Project February***

*Thu 19 Feb 2009*

---

Here's what's coming up at The Poetry Project.

Monday, February 23, 8 PM

Stan Apps & Kareem Estefan

Stan Apps and Russell Reed present "Princess of the World in Love," a song-cycle adapted from the book of the same name. Previous collaborations include "Oracular Vagina Takes Her Place Among World Leaders" (a series of operatic skits) and "The Book Beneath the Covers" (poems and drawings, unpublished). Stan Apps is a poet and essayist living in Los Angeles. His books of poems include *soft hands* (Ugly Duckling Presse), *Princess of the World in Love* (Cy Press), *Info Ration* (Make Now Press) and *God's Livestock Policy* (Les Figs Press). A collection of essays is underway from Combo Books. Stan co-curates the Smell Last Sunday of the Month reading series and assistant curates The Ups and Downs, a short-term art installation series. Dr. Russell Reed attended Baylor University and The University of Texas at Austin where he received his D.M.A in composition in 2005. While attending The University of Texas, he studied composition with Dan Welcher and Donald Grantham and served as the assistant director of The New Music Ensemble. Since graduating, Dr. Reed has received many notable honors and performances including a state sponsored performance and exhibition at the historic home of Alexander Scriabin in Moscow. In October of 2007 he premiered several of his new works for piano in recital in Monterrey, Mexico. Dr. Reed resides in Austin. Kareem Estefan's writing has appeared in *President's Choice*, *Rain Taxi*, *Sustainable Aircraft*, and *Boog City*. From October 2007 to October 2008, he hosted *Ceptuetics*, a weekly radio reading/interview series for conceptually innovative poetry, which is archived at PennSound.

Wednesday, February 25, 8 PM

Bill Luoma & Gary Sullivan

Bill Luoma is the author of *My Trip to New York City*, *Western Love*, *Swoonrocket* and *Dear Dad*. He's a member of the subpress collective and currently lives in Berkeley, CA. New work can be found in *Work and Try*. Poet and cartoonist Gary Sullivan's most recent book is *PPL in a Depot*, (Roof, 2008). He is currently at work on the fourth issue of his comic book, *Elsewhere*. His translations of the poetry of Austrian "outsider" poet Ernst Herbeck appear at <http://herbeck.blogspot.com>.

Friday, February 27, 10 PM

Flim Forum Press presents: *A Sing Economy*

Flim Forum Press presents the poetry anthology *A Sing Economy*, featuring readings by Jessica Smith, Stephanie Strickland, Jennifer Karmin, Thom Donovan, John Cotter, Jaye Bartell, Kate Schapira, Deborah Poe, Eric Gelsinger, and editors Matthew Klane and Adam Golaski. Flim Forum Press provides space to emerging poets working in a variety of experimental modes. Other FF volumes include the anthology *Oh One Arrow* and *The Alps* by Brandon Shimoda.

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 \$95 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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308. **Jennifer Karmin**

***How2 - vol. 3 / #2***

*Fri 20 Feb 2009*

---

\*\*\*for those who missed it\*\*\*



How2

<http://www.how2journal.com>

The current issue featuring:

ECOPOETICS with poems, essays, papers and postcards from:

Dorothy Alexander / LaTasha N. Nevada Diggs / Tina Darragh and Marcella Durand / Rachel Blau DuPlessis / Cynthia / Hogue / Janis Butler Holm / Siel Ju / a.rawlings / Arpine Konyalian Grenier / Ann Fisher-Wirth / Kathleen Miller / Melanie Neilson / Frances Presley / Evelyn Reilly / Carol Watts / Christopher Arigo / Elisabeth Joyce / Susan Moore / Frances Presley / Linda Russo / Jonathan Skinner / Jane Sprague / Cara Benson / Susanna Fry / Jane Joritz-Nakagawa / Anna Reckin / Addie Tsai

POETIC ECONOMIES OF PERFORMANCE with writing and interviews with Anne Waldman & Kristin Prevallet

THIS CONDENSERY: POETS ON MENTORSHIP featuring interviews with: Arielle Greenberg and Rachel Zucker / Joanna Fuhrman and Susanna Fry / Shin Yu Pai and Renee Rossi / Jennifer Firestone and Eileen Myles

Essays and poems by:

Jen Benka / Susanna Fry & Joanna Fuhrman / Renée Rossi / Shin Yu Pai

And excerpts from Women Poets on Mentorship: Efforts & Affections from Elizabeth Treadwell / Katy Lederer / Kristin Prevallet

NEW MEDIA featuring:

GilbertandGrape / Rosheen Brennan / Sophie Robinson / Hazel Smith and Roger Dean

NEW WRITING featuring:

Elisabeth Frost / Katie Clapham

BARBARA GUEST FEATURE with essays by:

Patricia Dienstfrey / Andrew Joron / Elizabeth Robinson / Catherine Wagner

ALERTS by Shannon Brennan / Robin Tremblay-McGaw / Drew Milne / Gavin Selerie / Andrew Zawacki

HIGHLIGHTS FROM THE HOW(ever) ARCHIVES featuring archived work by:

Kathleen Fraser / Barbara Guest / Karen Brodine / Myung Mi Kim / Norma Cole / Susan Howe / Trinh T. Minh-ha

RESPONSES TO PUBLIC FIGURES with submissions from:

Frances Presley / Amze Emmons / Francis Raven / John Sparrow

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309. **Jeff Davis**

***Thomas Meyer on the airwaves ... er, internet***

*Fri 20 Feb 2009*

---

When Lisa Jarnot heard Thomas Meyer read his new work in Hickory last fall, she said simply "That's a great poem". This week Meyer, author of *At Dusk*, *Iridescent*, *The Bang Book*, *Staves Calends Legends*, *Sappho's Raft*, and *Coromandel*, among other titles, translator of the *daodejing*, reads that new work on Wordplay.

The program note, complete with link to the audio, is here:

<http://naturespoetry.blogspot.com/2009/02/visit-with-thomas-meyer.html>

Enjoy.

Jeff

On the web at <http://naturespoetry.blogspot.com>

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310. **Andy Nicholson**

***Re: BA or BFA in CW?***

*Fri 20 Feb 2009*

---

I attended California College of the Arts as a graduate student and not as an undergraduate, but I can attest that the school has an astoundingly generous and talented faculty for their Writing program. The opportunities the school provides for Writing students to try out other artistic disciplines helped open up the writing of a number of graduate students, and I'm sure it's the same case for undergraduates.

On Tue, Feb 17, 2009 at 8:15 PM, Gloria Frym <[REDACTED]> wrote:

> I admire and helped create the unique BA Program in Writing & Literature at California College of the Arts in Oakland. We put plenty of emphasis on literature and literary theory, along with "writing workshops." I teach courses in the 19th century novel, Whitman, the modern international novel, and there are courses offered in World Lit, Masterpieces of Literature, The Gothic Novel, Modernism, Romanticism, etc. Students also take a number of art history, visual criticism, and studio classes, as well as science and math. They can study a foreign language at nearby Mills College for CCA credit.

> Have your friend or a friend contact me. Happy to talk.

> Gloria

>

>

>

> Gloria Frym

> Associate Professor  
> Writing & Literature, MFA Writing  
> California College of the Arts  
> [REDACTED]  
>  
>  
> ----- Original Message -----  
> From: "Tenney Nathanson" <[REDACTED]>  
> To: <[REDACTED]>  
> Sent: Sunday, February 15, 2009 9:28 PM  
> Subject: BA or BFA in CW?  
>  
>  
>> any BA or BFA in CW programs that anyone would recommend for a high  
school  
>> student applying to college?  
>>  
>> This is for the child of a friend of a friend.  
>>  
>> Me, I'd way rather my kids did some other kind of undergraduate degree  
even  
>> if they wanted to go on to creative writing.  
>>  
>> But are there any programs out there that anyone admires?  
>>  
>> Thanks,  
>>  
>> Tenney  
>>  
>>  
>  
>

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311. **{ brad brace }**

***Re: Secretary of Arts***

*Fri 20 Feb 2009*

---

Some 10,000 US arts institutions have disappeared or are close to ending their operations. This represents about 10 percent of the total, and the economic crisis is only a few months old! Arts organizations in the West are especially

vulnerable because so many in recent years have come to rely on insider government subsidies, corporate largesse or the contributions of wealthy conspirators. Aside from the inevitable ideological limitations this placed on arts groups, this corrupt relationship tied the latter to the fate of the stock market and the wider economy. Good riddance and happy days!

/:b

"We fill the craters left by the bombs  
And once again we sing  
And once again we sow  
Because life never surrenders."  
-- anonymous Vietnamese poem

"Nothing can be said about the sea."  
-- Mr Selvam, Akkrattai, India 2004

{ brad brace } <<<< [REDACTED] >>>> ~finger for pgp

--- bbs: brad brace sound --- http://69.64.229.114:8000

---

.

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

+ + + serial ftp://ftp.eskimo.com/u/b/bbrace + + + eccentric  
ftp:// (your-site-here!) + + + continuous hotline://artlyin.ftr.va.com.au +  
+ + hypermodern ftp://ftp.rdrop.com/pub/users/bbrace + + + imagery  
http://kunst.noemata.net/12hr/

News: alt.binaries.pictures.12hr alt.binaries.pictures.misc  
alt.binaries.pictures.fine-art.misc alt.12hr

. 12hr email

subscriptions => <http://bbrace.laughingsquid.net/buy-into.html>

. Other | Mirror: <http://www.eskimo.com/~bbrace/bbrace.html> Projects |  
Reverse Solidus: <http://bbrace.laughingsquid.net/> |  
<http://bbrace.net>

. Blog | <http://bbrace.laughingsquid.net/wordpress/>

. IM | [REDACTED]

. IRC | #bbrace

. ICQ | 109352289

. SIP | [REDACTED]

| registered linux user #323978

~>

I am not a victim  
I am a messenger

/:b

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312. **George Bowering**  
**Re: Secretary of the Arts**

Fri 20 Feb 2009

---

No, the sentence went this way: "As someone whose family were artists in WWII Europe, I would think . . . "

That is an "I", not a "you". The phrase modifies the pronoun that then becomes the subject of the sentence.

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

*No. I was responding to the person saying that her family was from Europe. The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.*

*Troy Camplin*

---

*From: George Bowering <[REDACTED]>*

*To: [REDACTED]*

*Sent: Wednesday, February 18, 2009 10:23:05 PM*

*Subject: Re: Secretary of the Arts*

*Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.*

*On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:*

*George,*

*My family as am I are from Western Europe.*

*Johanna Fisher*

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]>

(on behalf of George Bowering <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

*As someone whose family were artists in WWII Europe, I would think*

*Was your family in Eastern Europe or Western Europe?*

*George H. Bowering, OUH*

*Born without a religion.*

*welcome.html*

*welcome.html*

*George Bowering*

*Scourge of modifier dangles.*

*welcome.html*

*welcome.html*

George Bowering, M.A.

Acclaimed for his modesty.

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313. **George Bowering**  
***Re: Secretary of the Arts***

*Fri 20 Feb 2009*

---

On Feb 19, 2009, at 12:29 PM, Troy Camplin wrote:

| *The Nazis were socialists, not supporters of the free market.*

Oh, I get it! And The Democratic Republic of Congo is a democracy!

>>>>>

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314. **Troy Camplin**

***Re: The Market recognizes talent!***

*Fri 20 Feb 2009*

---

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

---

From: Paul Nelson <[REDACTED]>

To: [REDACTED]

Sent: Thursday, February 19, 2009 3:34:39 PM

Subject: Re: The Market recognizes talent!

---

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 18, 2009 8:39:28 PM

Subject: Re: Secretary of the Arts

Neither does the government recognize talent. The market is much more likely to do so...

There is SO MUCH proof of Troy's assertion through the years:

Donny & Marie Osmond

The Captain & Tennille

Britney Spears

American Idol

The Backstreet Boys

Menudo

Billy Collins

the list is endless...

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED]

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315. **Kimmelman, Burt**

**David Clippinger**

*Fri 20 Feb 2009*

---

Hi Everyone,

I'm writing in behalf of Henry Weinfield whose book on Bronk and Oppen will be coming out this summer. He has lost touch with David Clippinger (so have I) whose book on Bronk was of great use to Henry, and he wants to write to David about it.

If you happen to know how to contact David could you let Henry and me know perhaps?

Henry's email is [REDACTED] <mailto:[REDACTED]>. Mine is [REDACTED] <mailto:[REDACTED]>.

Thanks,

Burt

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316. **Troy Camplin**

**Re: Secretary of the Arts**

*Fri 20 Feb 2009*

---

Indeed, let me clarify further. It is the actions of actors who create the phenomenon known as the free market. The market is an emergent system that arises out of the various interactions of those various actors. The role of the government thus becomes: are the rules that arise out of free exchange between actors recognized and accepted, or not? One can recognize the elements that facilitate free exchange between people and reinforce them with laws or thwart them with laws. Thus can a government facilitate what occurs naturally, or prevent such interactions. If one had a law that simply stated that when you enter into an agreement with someone to do something, you have to abide by that agreement, or face certain consequences for breaking the



contract, then that is simply a codification of a natural social behavior. In a very small community, where everyone knows everybody else, social pressures can keep things on a handshake-only basis. Codification of the handshake-agreement into a contract allows you to make more agreements with more people, including strangers. In other words, it opens up the close-knit community to allow it to become a much larger community. Is this ideological? Not in and of itself. It becomes ideological when the government goes a step further and says that this or that kind of contract, between these or those people are not allowed. For example, the 1964 Civil Rights Act primarily overthrew state laws that prevented certain kinds of contracts from being entered into -- whether those contracts were literal contracts, or implied contracts. An implied contract would be a rule about where people could sit on a bus. It was actually a state law that said African-Americans had to sit in the back of the bus. This should clue you in to something. If there is a law against it, that means people would likely do the thing the law is preventing them from doing. In this case, the law prevented a bus company from letting people sit wherever they wanted to if they wanted to. All you need is one bus company deciding they wanted to get more African-American riders to make more money, and that bus line would let African-Americans sit wherever they wanted to sit. It was the ideology of racism that prevented that from happening. Admittedly, the Civil Rights Act went a bit further than merely allowing the markets to work, going on to say that another set of contracts could not be entered into, but I would venture to say that even those restrictions are no longer necessary, having worked to correct the problem quite well. Besides, anyone who would engage in contractual racism deserves to have their company boycotted against.

Troy Camplin

---

From: Patrick Dillon <[REDACTED]>

To: [REDACTED]

Sent: Thursday, February 19, 2009 12:46:44 PM

Subject: Re: Secretary of the Arts

I could be convinced that the actions of actors inside the free market is "naturally occurring," but that's not what we were talking about. We were talking about the market itself.

The market, whether it is communist, socialist or absolutely laissez-faire operates within parameters defined by the government. That is one of the major roles of government. It doesn't "naturally occur." To claim that it naturally occurs would mean that it operates independently of government and would hence be ideological.

So perhaps your response post is based on a misunderstanding. Perhaps when you said "Naturally-occurring" you really meant that it "occurs naturally," which would still be less than perfect but more in line with what you were going on about in your response.

On Thu, Feb 19, 2009 at 9:27 AM, Christopher Leland Winks

<[REDACTED]> wrote:

*Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.*

*Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Department. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.*

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

From: Troy Camplin <[REDACTED]>

Date: Wednesday, February 18, 2009 3:12 pm

Subject: Re: Secretary of the Arts

To: [REDACTED]

*There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.*

*In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.*

Troy Camplin

---

*From: Christopher Leland Winks <[REDACTED]>  
To: [REDACTED]  
Sent: Tuesday, February 17, 2009 9:23:11 AM  
Subject: Re: Secretary of the Arts*

*In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.*

*And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.*

*----- Original Message -----*

*From: Ryan Daley <[REDACTED]>  
Date: Friday, February 13, 2009 11:05 pm  
Subject: Re: Secretary of the Arts  
To: [REDACTED]*

*> Free markets are NOT naturally occurring. To establish free markets,  
> tariffs, monopolies, slavery, theft and mismanagement were  
involved.*

> NONE of  
> these things is natural.  
>  
> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <  
[REDACTED]> wrote:  
>  
> > Military and foreign affairs are things allowed by the  
Constitution  
> and  
> > within the proper purview of government. I would get rid of the  
  
> Sec. of  
> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce,  
Sec.  
> of  
> > Transportation, Sec. of Housing and Urban Dev., Sec. of the  
> Interior, Sec.  
> > of Agriculture, Sec. of Energy, and, of course, as mentioned,  
Sec.  
> of  
> > Education.  
> >  
> > I also would not have bailed out any companies, as that is not  
the  
> job of  
> > government, either. Had the government not interfered in the  
market  
> in the  
> > first place, we wouldn't have had this particular crisis, and if  
  
> they had  
> > just let those who made the mistakes they did fail rather than  
rewarding  
> > them for having failed, the recession would be over by now. The  
  
> economy is  
> > already showing signs of recovery -- but don't worry, this  
> "bailout" bill  
> > just passed will squash that.  
> >  
> > My political ideology, btw, is not Right-wing. And supporting  
free  
> markets,  
> > a naturally-occurring, self-organizing system, is not  
ideological  
> at all --  
> > it's like saying I support the existence of deserts on the 30th  
parallel.

> > *Opposing deserts being on the 30th parallel is ideological.*  
> >  
> > *Troy Camplin*  
> >  
> >  
> >  
> >  
> >  
> > *From: George Bowering <[REDACTED]>*  
> > *To: [REDACTED]*  
> > *Sent: Wednesday, February 11, 2009 2:11:27 PM*  
> > *Subject: Re: Secretary of the Arts*  
> >  
> > *You're right.*  
> > *That right-wing view should also encompass those other areas of*  
*life.*  
> > *No more cabinet ministers for the military, foreign affairs, the*  
*treasury,*  
> > *any of that stuff.*  
> > *Turn them all over to the "Free" Enterprise people,*  
> > *you know--the anti-socialists who are being bailed out now.*  
> >  
> > *gb*  
> >  
> >  
> > *On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:*  
> >  
> > > *I could not disagree with such an idea more. Here's my*  
> *explanation why:*  
> > *<http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>*  
> > >  
> > > *Troy Camplin*  
> > >  
> > >  
> > >  
> > >  
> > > *From: Maria Damon <[REDACTED]>*  
> > > *To: [REDACTED]*  
> > > *Sent: Monday, February 9, 2009 6:50:04 PM*  
> > > *Subject: Secretary of the Arts*  
> > >  
> > > *Quincy Jones has started a petition to ask President Obama to*  
  
> *appoint a*  
> > *Secretary of the Arts. While many other countries have had*  
> *Ministers of Art*  
> > *or Culture for centuries, The United States has never created*  
*such*  
> *a*

> > *position. Those in the arts need this and the country need the  
arts--now*

> > *more than ever. Please take a moment to sign this important  
> petition and*

> > *then pass it on to your friends and colleagues.*

> > >

> > > <http://www.petitiononline.com/esnyc/petition.html> <

> >

> > >

> > > \* \*

> > >

> > > ..

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> > >

> > > \_/\_/\_/\_/\_

> > >

> > > =====

> > >

> > > =====

> > >

> >

> > *Mr. G. Bowering, OC*

> > *One foot in the cradle.*

> >

> >

> > =====

*guidelines*

> >

> > =====

*guidelines*

> >

>

> =====

>

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317. **David-Baptiste Chirot**

**"On Poetry: The Geatness Game"--NY Times Sunday Book Review**

*Fri 20 Feb 2009*

---

BOOKS / SUNDAY BOOK REVIEW

| February 22, 2009

On Poetry:

The Great(ness) Game

By DAVID ORR

When it comes to the matter of poetic "greatness," questions abound, and there are no easy answers.

<http://www.nytimes.com/2009/02/22/books/review/Orr-t.html?emc=eta1>

Windows

Live™: E-mail. Chat. Share. Get more ways to connect.

<http://windowslive.com/howitworks?>

ocid=TXT\_TAGLM\_WL\_t2\_allup\_howitworks\_022009

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318. **laura hinton**

**Re: How2 - vol. 3 / #2**

Fri 20 Feb 2009

The new issue of How2 will be on internet live in about 2 weeks. It's been in the works for a while. Forthcoming in this issue will be a large special section on Carla Harryman's poetics, with sound and video links of readings / sound pieces / poet's theater performances. We will keep you posted --

Laura

On Fri, Feb 20, 2009 at 12:53 AM, Jennifer Karmin <[REDACTED]> wrote:

*\*\*\*for those who missed it\*\*\**

*How2*

*<http://www.how2journal.com>*

*The current issue featuring:*

*ECOPOETICS with poems, essays, papers and postcards from:*

*Dorothy Alexander / LaTasha N. Nevada Diggs / Tina Darragh and Marcella Durand / Rachel Blau DuPlessis / Cynthia / Hogue / Janis Butler Holm / Siel Ju / a.rawlings / Arpine Konyalian Grenier / Ann Fisher-Wirth / Kathleen Miller / Melanie Neilson / Frances Presley / Evelyn Reilly / Carol Watts / Christopher Arigo / Elisabeth Joyce / Susan Moore / Frances Presley / Linda Russo / Jonathan Skinner / Jane Sprague / Cara Benson / Susanna Fry / Jane Joritz-Nakagawa / Anna Reckin / Addie Tsai*

*POETIC ECONOMIES OF PERFORMANCE with writing and interviews with Anne Waldman & Kristin Prevallet*

*THIS CONDENSERY: POETS ON MENTORSHIP* featuring interviews with:  
Arielle Greenberg and Rachel Zucker / Joanna Fuhrman and Susanna Fry / Shin  
Yu Pai and Renee Rossi / Jennifer Firestone and Eileen Myles

*Essays and poems by:*

Jen Benka / Susanna Fry & Joanna Fuhrman / Renée Rossi / Shin Yu Pai

*And excerpts from Women Poets on Mentorship: Efforts & Affections from*  
Elizabeth Treadwell / Katy Lederer / Kristin Prevallet

*NEW MEDIA* featuring:

GilbertandGrape / Rosheen Brennan / Sophie Robinson / Hazel Smith and Roger  
Dean

*NEW WRITING* featuring:

Elisabeth Frost / Katie Clapham

*BARBARA GUEST FEATURE* with essays by:

Patricia Dienstfrey / Andrew Joron / Elizabeth Robinson / Catherine Wagner

*ALERTS* by Shannon Brennan / Robin Tremblay-McGaw / Drew Milne / Gavin  
Selerie / Andrew Zawacki

*HIGHLIGHTS FROM THE HOW(ever) ARCHIVES* featuring archived work by:  
Kathleen Fraser / Barbara Guest / Karen Brodine / Myung Mi Kim / Norma Cole  
/ Susan Howe / Trinh T. Minh-ha

*RESPONSES TO PUBLIC FIGURES* with submissions from:

Frances Presley / Amze Emmons / Francis Raven / John Sparrow

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319. **charles alexander**  
***new on chaxblog***

*Fri 20 Feb 2009*

---

Four new posts on chaxblog

Nancy Tokar Miller's "In Retrospect"

Contribute to Chax Press (please)

and POG, yes POG!!! (info, also recent & forthcoming)

To Blog Is The Thing (an update on Chax Press)

<http://chax.org/blog.htm>



Charles Alexander  
Chax Press  
411 N 7th Ave Suite 103  
Tucson, AZ 85705-8388

██████████ (Chax Press)  
██████████ (cell)  
██████████

<http://chax.org>

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320. **steve russell**

***Re: The Market recognizes talent!***

*Fri 20 Feb 2009*

---

Bukowski may be an exception. He sold.

--- On Thu, 2/19/09, Paul Nelson <██████████> wrote:

From: Paul Nelson <██████████>

Subject: Re: The Market recognizes talent!

To: ██████████

Date: Thursday, February 19, 2009, 4:34 PM

---

From: Troy Camplin <██████████>

To: ██████████

Sent: Wednesday, February 18, 2009 8:39:28 PM

Subject: Re: Secretary of the Arts

Neither does the government recognize talent. The market is much more likely to do so...

There is SO MUCH proof of Troy's assertion through the years:

Donny & Marie Osmond

The Captain & Tennille

Britney Spears

American Idol

The Backstreet Boys

Menudo

Billy Collins

the list is endless...

Paul E. Nelson

Global Voices Radio  
SPLAB!  
American Sentences  
Organic Poetry  
Poetry Postcard Blog  
Ilalqo, WA [REDACTED]

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321. **Nicholas Karavatos**

***Re: etymological derivations of "clitoris"***

*Sat 21 Feb 2009*

---

I don't recall the thread, but you may enjoy my poem "Homologous Organs" in \*After the Fallen\*, #1 (2000) edited by Christine Story.

Nicholas Karavatos  
Dept of English  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates

> Date: Tue, 16 Sep 2008 14:10:41 +0000  
> From: [REDACTED]  
> Subject: etymological derivations of "clitoris"  
> To: [REDACTED]

>

> Dear All,  
> I seem to remember a very brief thread that discussed this, a part of which was a rather interesting and thorough-seeming (and geographically quite "wide") etymological development that related "clitoris" to "guitar" among other things . . . I think the post was from Gabriel Gudding, but haven't a clue as to the year.

>

> I just did a search through the UB archives which turned a blank . . . does anyone recall this thread, and its details? If so, b/c me if you want; I remain most curious about it all.

> Best,

> SE

>

> \_\_\_\_\_  
> Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.

> [http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT\\_TAGLM\\_WL\\_domore\\_092008](http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008)

---

Windows Live™ Hotmail®...more than just e-mail.  
http://windowslive.com/howitworks?  
ocid=TXT\_TAGLM\_WL\_t2\_hm\_justgotbetter\_howitworks\_022009

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322. **Peter Ciccariello**  
***Monument to the myth of subject-object***  
*Sat 21 Feb 2009*

---

Monument to the myth of  
subject-object<http://ciccariello.viewbook.com/myth#/1/>  
Peter Ciccariello  
http://invisiblenotes.blogspot.com/

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323. **Sarah Sarai**  
***Re: The Market recognizes talent!***  
*Sat 21 Feb 2009*

---

Paul: Marie Osmond was \*featured\* on the cover of "Designs in Machine Embroidery." How many years have they rejected my poetry? Sarah

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324. **Obododimma Oha**  
***Re: Where are today's farmer poets?***  
*Sat 21 Feb 2009*

---

Beautiful! Moreso, an idea on how to relink "house" with nest. -- Obododimma.  
On Tue, Feb 17, 2009 at 8:21 PM, David Seaman <[REDACTED]> wrote:

*Tree house yes! I have been building mine for years, gathering materials to repurpose. I have given up on designing it, it will just have to evolve. The trick is to construct something that absorbs the differing sway of the trees. This is not a fixed rhyme, it must be free verse or the whole structure will wrench apart. A lesson here about organic poetry?*

*David*

*On Feb 15, 2009, at 4:19 PM, Obododimma Oha wrote:*

*A hut in the garden? That's a special place to write. I have been thinking of a tree house myself. My children want it badly -- they,*

*too, write. Perhaps I should give it a try.*

*--- Obododimma.*

*On 2/14/09, Audrey Berry <[REDACTED]> wrote:*

*The yams growing in different directions! That's amazing.*

*//*

*I have a small garden, but live in New England so the growing season is relatively short. It evolved the most as my mother was in hospice. There a*

*slate path covered in creeping thymes, wooly and citrus mostly. I tried for*

*strong smells that open and invigorate and white and purples. Moonflowers are tremendous, veiny climbers that open at night.*

*//*

*As for the interface: I write in a hut in the garden. As well, I do visual*

*poetry outside. Down the center of a grassy patch I spread out paper, and make marks, shapes, dance along these big sheets. Poems emerge from them.*

*//*

*Audrey*

*--- On Fri, 2/13/09, David Seaman <[REDACTED]> wrote:*

*From: David Seaman <[REDACTED]>*

*Subject: Re: Where are today's farmer poets?*

*To: [REDACTED]*

*Date: Friday, February 13, 2009, 8:56 AM*

*My work goes into the blend of art and nature. I am trying to make garden sites that evoke images in Baudelaire's sonnet of the Correspondences. My letriste colleague Alain Satie trained a wisteria vine into word shapes....I work more at the level of trees and shrubs, shaping them. Like Asian gardeners, I think we are invited to make poetry of our plantings.*

*David*

*On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:*

*One of the fundamentals of gardening / growing /*

*writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry*

*being published by mainstream media.*

*& as for yams, I'm in a place that gets 40*

*below 0 (C or F, take your pick) but I manage to grow  
dioscorea batatas in the forest garden...*

*~mIEKAL*

*On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:*

*Hi mIEKAL, Thanks. I do crop farming, producing  
mainly vegetables such as  
onion, fluted pumpkin (we eat the leaves over here  
in Nigeria), okra, etc. I  
also have great interest in cultivating yams. Yam  
is regarded as a special  
crop in the Igbo culture. But apart from this, I  
like seeing the tender  
shoots emerge and climb the stakes. Yams are  
climbers, strategic climbers.*

*The yellow yam prefers to climb the stake  
clockwise, whereas the white yam  
prefers doing its own anticlockwise. Even if you  
change the directions for  
these yams, they undo your imposition some hours  
later. This pattern of  
movement and peculiar phototropism, engage my*

*interest a lot.*

*On interface between my farming life and writing  
life: I talk to my crops  
and do often imagine that my interaction with them  
renews my life, keeps me  
"green." Perhaps it is a hunger,  
perhaps. But whenever I emerge from my  
farm, I feel a great mental energy to want to  
write.*

*For three days now, I have been sharing my time  
between sowing ideas through  
writing and sowing seeds in the garden behind my  
place of residence. I see  
the seeds of ideas and the seeds of the vegetables  
and root crops  
germinating and growing as if the destinies of  
both are tied together.*

*Perhaps as I practice both, I realize the need to  
nurture ideas creatively,  
even in unfriendly seasons and in unfriendly  
spaces. In fact, mIEKAL, I  
can't stop working on both farms....*

*-- Obododimma.*

*On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND*

*<[REDACTED]> wrote:*

*Obododimma & others:*

*What kind of farming do you do & do you  
feel like there is an interface  
between your farming life & your writing  
life?*

*I've been running a permaculture  
demonstration for almost 20 years, on a  
yearly basis we have folks coming thru here  
interning & learning how to grow  
food for themselves, put it up, learn to cook  
local & be resourceful in ways  
that don't require the big bucks. We grow  
primarily fruits nuts garden  
annuals gourds & other craftables as well  
as a lot of exotics like container  
figs & citrus. I also make my living from  
largest organic farmers  
cooperative in the US...(but as a webmaster).  
For my part the interface is  
sometimes very sketchy altho in some ways the  
visual poetry that I've done*

*has come much closer to reinventing the wild  
space of language.*

*~mIEKAL*

*On Feb 7, 2009, at 3:53 PM, Obododimma Oha  
wrote:*

*One of them is online: me!  
-- Obododimma.*

*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];*

*[REDACTED].*



--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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325. **Sharon Mesmer/David Borchart**

***Query on behalf of a student***

*Sat 21 Feb 2009*

---

Hi all,

One of my students is looking to submit a prose manuscript to publishers who are interested in/focused on/amenable to "first-person stories from transgender writers as well as those who are partners of, or have partnered with, someone transgender. Subject is the experience of dating, sex, relationships, and finding love. Memoir-short stories, some poems, and interviews."

Any info is greatly appreciated!

All best,  
Sharon Mesmer

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326. **mIEKAL aND**

***Twitter's Evil Plot to Destroy the English Language***

*Sat 21 Feb 2009*

---

Twitter's Evil Plot to Destroy the English Language

By Owen Thomas, 2:33 PM on Thu Feb 19 2009

<http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language>

Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status- updating

tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.

There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw." Here are just a few examples:

\* Twirting. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas. \* Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner. \* Twisticuffs. A fight between Twitter users.

It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar — "webinar" — conducted over Twitter. Twanks, but no twanks.

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327. **David Kirschenbaum**  
***Roommate sought, Chelsea, NYC***

Sat 21 Feb 2009

---

Large room for rent in beautiful Chelsea apartment, parquet floors, eat-in kitchen, Empire State Building views, front and back yards. Includes cable tv, cable modem, and utilities.

Available March 1.

Email [REDACTED] or call [REDACTED]

as ever,  
David

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328. **Andrew Lundwall**  
***Scantly Clad's Newest Titles!***

Sun 22 Feb 2009

---

FIRST PERSON by Cara Benson

YEAR ZERO by Cynthia Cruz

ACROSS SOFT RUINS by Megan Kaminski

TO LIVE DON'S LIFE: A FILM IN 15 CREAMS by Joseph Mains

THE SMALL DANCE by Chris Martin

WILTED THINGS by Kristen Orser

L=u=N=G=U=A=G=E by Morgan Lucas Schuldt

WHOSE COUNTING by Jordan Stempleman

THIS IS NOT HOW PEOPLE FALL IN LOVE by Andrew Terhune

THE MEDICAL DIARIES by Letitia Trent

Read these & other SCP e-chaps at <http://scantilycladpress.blogspot.com>

[↑ Contents](#)

329. **David-Baptiste Chirot**

***Write Yr. Support/NYCLAW denounces the NYU admin's attack on student protestersp***

*Sun 22 Feb 2009*

---

[Write messages in support of the NYU student protesters to: [REDACTED], [REDACTED], [REDACTED].edu, [REDACTED]]

New York City Labor Against the War denounces the NYU administration's attack on student protesters of Take Back NYU.

The students demand that the university serve its student body through financial transparency and accountability.

They demand that the administration recognize the Graduate Student Organizing Committee/UAW Local 2110, and agree to fair labor contracts for all university employees.

They are particularly courageous in calling on NYU to support the people of Gaza and end University complicity with the Israeli apartheid regime -- demands that parallel recent student protests at the University of Rochester, Hampshire College, and two dozen universities through the UK.

When the administration arrogantly ignored these concerns, protesters nonviolently occupied their student center, a direct action in the tradition of the civil rights, Vietnam antiwar and anti-apartheid movements.

The administration's response has been typically deceitful and vindictive.

It called in the NYPD to attack protest rallies outside the building. It falsely agreed to negotiate, only to detain the students' representatives. It forcibly removed other protesters -- some of whom were assaulted by NYU security, and at least one of whom was arrested. It suspended eighteen protesters and evicted them from university residences.

We are proud of these students' protest and refusal to be silenced. NYU administration must immediately:

1. Rescind suspensions, dorm evictions and all other disciplinary action.
2. Drop all criminal charges.

### 3. Meet the students' demands.

-----

Issued by NYCLAW Co-Conveners:

Larry Adams

Former President, NPMHU Local 300

Michael Letwin

Former President, UAW Local 2325/Assn. of Legal Aid Attorneys

Brenda Stokely

Former President, AFSCME DC 1707; N.E. Regional Coordinator, Million Worker March Movement

---

Access your email online and on the go with Windows Live Hotmail.

<http://windowslive.com/online/hotmail?>

[ocid=TXT\\_TAGLM\\_WL\\_HM\\_AE\\_Access\\_022009](http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Access_022009)

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### 330. **Halvard Johnson** ***Re: Secretary of the Arts***

*Sun 22 Feb 2009*

---

Methinks the phrase modifies the verb of the clause that follows it.

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[REDACTED]> wrote:

> No, the sentence went this way: "As someone whose family were artists in  
> WWII Europe, I would think . . . "

>

>

> That is an "I", not a "you". The phrase modifies the pronoun that then  
> becomes the subject of the sentence.

>

> Unless grammar is a matter of the "free" market---

>

>

> gb

>

>

> On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

>

>> No. I was responding to the person saying that her family was from Europe.

>> The phrase "As someone whose family were artists in WWII Europe" refers to

>> "you" in the sentence (the "you" was cut off). My family has lived in

>> Kentucky in poverty until my father's generation worked their way out of it.

>>

>> Troy Camplin

>>

>>

>>

>>

>> \_\_\_\_\_

>> From: George Bowering <[REDACTED]>

>> To: [REDACTED]

>> Sent: Wednesday, February 18, 2009 10:23:05 PM

>> Subject: Re: Secretary of the Arts

>>

>> Ah, but in his remark to you that guy said that HE was someone whose

>> family were artists in Europe.

>>

>> On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

>>

>>> George,

>>>

>>> My family as am I are from Western Europe.

>>>

>>> Johanna Fisher

>>>

>>> ---- Original message ----

>>>>

>>>> Date: Tue, 17 Feb 2009 23:30:40 -0800

>>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on

>>>> behalf of George Bowering <[REDACTED]>)

>>>> Subject: Re: Secretary of the Arts

>>>> To: [REDACTED]

>>>>

>>>> On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

>>>>

>>>>> As someone whose family were artists in WWII Europe, I would think

>>>>>>>

>>>>

>>>> Was your family in Eastern Europe or Western Europe?

>>>>

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>>>> George H. Bowering, OUH  
>>>> Born without a religion.  
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>> George Bowering  
>> Scourge of modifier dangles.  
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> George Bowering, M.A.  
> Acclaimed for his modesty.  
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Halvard Johnson

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<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>

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331. **Kyle Schlesinger**

**STAN APPS and KAREEM ESTEFAN | POETRY PROJECT | MONDAY  
02.23.09 8PM**

*Sun 22 Feb 2009*

---

STAN APPS and KAREEM ESTEFAN  
POETRY PROJECT  
MONDAY, FEBRUARY 23, 8 PM

STAN APPS and RUSSELL REED present "Princess of the World in Love," a song-cycle adapted from the book of the same name. Previous collaborations include "Oracular Vagina Takes Her Place Among World Leaders" (a series of operatic skits) and "The Book Beneath the Covers" (poems and drawings, unpublished). Stan Apps is a poet and essayist living in Los Angeles. His books of poems include *soft hands* (Ugly Duckling Presse), *Princess of the World in Love* (Cy Press), *Info Ration* (Make Now Press) and *God's Livestock Policy* (Les Fignes Press). A collection of essays is underway from Combo Books. Stan co-curates the Smell Last Sunday of the Month reading series and assistant curates The Ups and Downs, a short-term art installation series. Dr. RUSSELL REED attended Baylor University and The University of Texas at Austin where he received his D.M.A in composition in 2005. While attending The University of Texas, he studied composition with Dan Welcher and Donald Grantham and served as the assistant director of The New Music Ensemble. Since graduating, Dr. Reed has received many notable honors and performances including a state sponsored performance and exhibition at the historic home of Alexander Scriabin in Moscow. In October of 2007 he premiered several of his new works for piano in recital in Monterrey, Mexico. Dr. Reed resides in Austin.

KAREEM ESTEFAN's writing has appeared in *President's Choice*, *Rain Taxi*, *Sustainable Aircraft*, and *Boog City*. From October 2007 to October 2008, he hosted Ceptuetics, a weekly radio reading/interview series for conceptually innovative poetry, which is archived at PennSound.

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 \$95 or higher will get in FREE to all regular readings).

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

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332. **Susan Webster Schultz**

***Multiformalisms: A Postmodern Poetics of Form***

Sun 22 Feb 2009

Please consider using this book in courses or encouraging your cash-strapped libraries to purchase it. The AWP panel we did with Kasey Mohammad and Hank Lazer was nothing if not lively.

<http://www.textos-books.com/finch-schultz.html>

aloha, Susan

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333. **Obododimma Oha**

***Re: Twitter's Evil Plot to Destroy the English Language***

Sun 22 Feb 2009

Perhaps, the English language is just a raw material from which "inventors" could create their "para-languages."

-- Obododimma.

On Sat, Feb 21, 2009 at 2:08 PM, mIEKAL aND <[REDACTED]> wrote:

*Twitter's Evil Plot to Destroy the English Language*  
By Owen Thomas, 2:33 PM on Thu Feb 19 2009

<http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language>

*Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status-updating tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.*

*There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw." Here are just a few examples:*

- \* Twirting. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas.*
- \* Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner.*
- \* Twisticuffs. A fight between Twitter users.*

*It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar — "webinar" — conducted over*



Twitter. Twanks, but no twanks.

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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334. **Sarah Sarai**

***Re: The Market recognizes talent!***

Sun 22 Feb 2009

---

Troy: I'm a feminist, yes, and of peasant stock half clarinety, half not. Still I cringe at the idea of you or anyone throwing a straw woman. That's me all over, as Ray Bolger said. Me. I know Paul Nelson to be a gentle and manly man, as they are in the great Pacific Northwest, and one who would not throw even a man of straw into an argument. Thank you all for your forbearance. Sarah (I may regret sending this one.)

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335. **George Bowering**

***Re: Secretary of the Arts***

Sun 22 Feb 2009

---

I don't think so. There is no adverb in the phrase.

gb

On Feb 22, 2009, at 10:12 AM, Halvard Johnson wrote:

*Methinks the phrase modifies the verb of the clause that follows it.*

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[REDACTED]> wrote:

No, the sentence went this way: "As someone whose family were

artists in  
WWII Europe, I would think . . . "

*That is an "I", not a "you". The phrase modifies the pronoun that then becomes the subject of the sentence.*

*Unless grammar is a matter of the "free" market---*

*gb*

*On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:*

*No. I was responding to the person saying that her family was from Europe.  
The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.*

*Troy Camplin*

---

*From: George Bowering <[REDACTED]>  
To: [REDACTED]  
Sent: Wednesday, February 18, 2009 10:23:05 PM  
Subject: Re: Secretary of the Arts*

*Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.*

*On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:*

*George,*

*My family as am I are from Western Europe.*

*Johanna Fisher*

*---- Original message ----*

*Date: Tue, 17 Feb 2009 23:30:40 -0800*  
*From: "Poetics List (UPenn, UB)" <[REDACTED]>*  
*(on*  
*behalf of George Bowering <[REDACTED]>)*  
*Subject: Re: Secretary of the Arts*  
*To: [REDACTED]*

*On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:*

*As someone whose family were artists in WWII Europe, I would think*

*Was your family in Eastern Europe or Western Europe?*

*George H. Bowering, OUH*  
*Born without a religion.*

*welcome.html*

*welcome.html*

*George Bowering*  
*Scourge of modifier dangles.*

*welcome.html*

*welcome.html*

*George Bowering, M.A.*  
*Acclaimed for his modesty.*

*guidelines*

*--*

*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>

[welcome.html](#)

George Bowering, OBC  
Grammar cop

[↑ Contents](#)

336. **Paul Nelson**

***Re: The Market recognizes talent!***

*Sun 22 Feb 2009*

---

From: Troy Camplin <██████████>

To: ██████████

Sent: Friday, February 20, 2009 1:14:23 PM

Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh? Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA ██████████

337. **Stephen Baraban**  
***Terpy Twisty Twitter Twaddle***

Sun 22 Feb 2009

This contention about the "vile" nature of Twitter lingo--all those neologisms beginning with "tw"--is very interesting to me because I've often tried to figure out why "tween", meaning kids roughly between the ages of eight and twelve, has seemed to me just about the ugliest word I've ever encountered. I know I don't like this recently invented word because it newly frames a stage of life--a vulnerable and tender stage, at that--for purposes of Marketing. But I've sometimes wondered if there is something about the *\*sound\** of the word "tween" that is off-putting. But I can't say I'm disturbed to hear the sounds "twist", "twenty", "twelve", "tweet", or the very close "twin".

But it could be that when one has another reason to hate a word that the presence of the "tw" sound, or of any "w" in a consonant cluster, magnifies the repulsion. And this may be because the "w" sounds like a frustrated attempt to pronounce an "r", in the manner of cartoon character Elmer Fudd twusting that this time he'll catch the wabbit.

--- On Sat, 2/21/09, mIEKAL aND <[REDACTED]> wrote:

*Twitter's Evil Plot to Destroy the English Language*  
By Owen Thomas, 2:33 PM on Thu Feb 19 2009

<http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language>

*Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status-updating tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.*

*There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw." Here are just a few examples:*

- \* Twirting. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas.*
- \* Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner.*
- \* Twisticuffs. A fight between Twitter users.*

*It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar "webinar" conducted over Twitter. Twanks, but no twanks.*

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338. **Gabrielle Welford**

**Re: The Market recognizes talent!**

Sun 22 Feb 2009

what trolls do is take the conversation away from the list purpose. they do it by being constantly argumentative, taking the conversation into detours, baiting, etc. i'm just deleting, but it's still a syphoning off of energy that could be used for talking at a more productive level. al best g

On Fri, 20 Feb 2009, Troy Camplin wrote:

*One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."*

Troy Camplin

---

From: Paul Nelson <[REDACTED]>  
To: [REDACTED]  
Sent: Thursday, February 19, 2009 3:34:39 PM  
Subject: Re: The Market recognizes talent!

---

From: Troy Camplin <[REDACTED]>  
To: [REDACTED]  
Sent: Wednesday, February 18, 2009 8:39:28 PM  
Subject: Re: Secretary of the Arts

*Neither does the government recognize talent. The market is much more likely to do so...*

*There is SO MUCH proof of Troy's assertion through the years:*

Donny & Marie Osmond  
The Captain & Tennille  
Britney Spears  
American Idol  
The Backstreet Boys  
Menudo  
Billy Collins

*the list is endless...*

Paul E. Nelson

Global Voices Radio  
SPLAB!  
American Sentences  
Organic Poetry  
Poetry Postcard Blog

Ilalqo, WA

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339. **Gabrielle Welford**

***Re: Twitter's Evil Plot to Destroy the English Language***

Sun 22 Feb 2009

or, wanks, lots of wanks...

On Sat, 21 Feb 2009, mIEKAL aND wrote:

*Twitter's Evil Plot to Destroy the English Language*  
By Owen Thomas, 2:33 PM on Thu Feb 19 2009

<http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language>

*Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status-updating tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.*

*There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw."*

*Here are just a few examples:*

- \* Twirling. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas.*
- \* Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner.*
- \* Twisticuffs. A fight between Twitter users.*

*It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar — "webinar" — conducted over Twitter. Twanks, but no twanks.*

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340. **Troy Camplin**  
***Re: Secretary of the Arts***

*Sun 22 Feb 2009*

---

Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.

Troy Camplin

---

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Sunday, February 22, 2009 12:12:46 PM

Subject: Re: Secretary of the Arts

Methinks the phrase modifies the verb of the clause that follows it.

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[REDACTED]> wrote:

> No, the sentence went this way: "As someone whose family were artists in  
> WWII Europe, I would think . . . . "

>

>

> That is an "I", not a "you". The phrase modifies the pronoun that then  
> becomes the subject of the sentence.

>

> Unless grammar is a matter of the "free" market---



>  
>  
> gb  
>  
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>> Kentucky in poverty until my father's generation worked their way out of it.  
>>  
>> Troy Camplin  
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>> \_\_\_\_\_  
>> From: George Bowering <[REDACTED]>  
>> To: [REDACTED]  
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>> Subject: Re: Secretary of the Arts  
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>>> George,  
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>>> My family as am I are from Western Europe.  
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>>> Johanna Fisher  
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>>>> Date: Tue, 17 Feb 2009 23:30:40 -0800  
>>>> From: "Poetics List (UPenn, UB)" <[REDACTED]> (on  
>>>> behalf of George Bowering <[REDACTED]>)  
>>>> Subject: Re: Secretary of the Arts  
>>>> To: [REDACTED]  
>>>>

>>>> On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:  
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>>>>> As someone whose family were artists in WWII Europe, I would think  
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Halvard Johnson

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

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341. **Troy Camplin**

***Re: The Market recognizes talent!***

Sun 22 Feb 2009

---

There's no accounting for taste. Doesn't mean the government should step in and make them take it, though. Send stuff to places that are actually interested in your stuff. Don't force it on people. That's all I'm saying. "Government is not persuasion, it is force." -- George Washington

Troy Camplin

---

From: Sarah Sarai <[REDACTED]>

To: [REDACTED]

Sent: Saturday, February 21, 2009 11:29:55 AM

Subject: Re: The Market recognizes talent!

Paul: Marie Osmond was \*featured\* on the cover of "Designs in Machine Embroidery." How many years have they rejected my poetry? Sarah

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342. **Troy Camplin**

***Re: Secretary of the Arts***

Sun 22 Feb 2009

---

It's interesting that many of the countries that advertise being Republics or Democracies in their names aren't. I am equally suspicious of the Democratic Party and the Republican Party, as neither actually seem to be in favor of either democracy or republican government.

But the national socialists were in fact socialists. If you knew anything about socialism, you would know that to be true. Socialist countries as a whole don't have a great track record. Unless you think hundreds of millions of people being killed just because they don't fit into the socialist utopia is in fact a good idea. I suppose now you'll make some sort of ahistorical, Marxist interpretation of history that will lead you claim that capitalism killed even more people through this or that indirect means, or wars, or some such nonsense. Such arguments from you people are so incredibly predictable -- only there's no evidence at all in your case, while I can point to the mass graves and the gulags in mine. Nobody wants to deal with the realities of socialism as actually practiced in the real world, but only deal with Marxist fantasies. It really is like trying to talk to Intelligent Designers. You can't.

Troy Camplin

---

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 20, 2009 2:00:11 PM

Subject: Re: Secretary of the Arts

On Feb 19, 2009, at 12:29 PM, Troy Camplin wrote:

| *The Nazis were socialists, not supporters of the free market.*

Oh, I get it! And The Democratic Republic of Congo is a democracy!

>>>>>

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343. **peter ganick**

***books and free downloads of writings of Peter Ganick***

Sun 22 Feb 2009

---

Recent publications of Peter Ganick, former publisher of Potes & Poets Press, A.BACUS. POTEPOETZINE, POTEPOETTEXT, poethia, small-chapbook-project, and now with Jukka-Pekka Kervinen, Blue Lion Books are available at the following website: <http://whiteskybooks.weebly.com> ..... These works are from the period 2007--2009 and most are available in free download or as print books, tastefully designed by Kervinen..... A biography of his early days as a musician are included..... ||| ..... Ganick currently edits an experimental literary blog: <http://pganickz.livejournal.com> ..... ||| [ apologies for cross-posting ]

books by pg -- <http://whiteskybooks.weebly.com>

literary blog -- <http://pganickz.livejournal.com>

as literary publisher -- <http://bluelionbooks.info>

art [www.flickr.com/photos/textimagepoetry/sets](http://www.flickr.com/photos/textimagepoetry/sets)

hear music -- <http://netnewmusic.ning.com>

buy music -- <http://stores.lulu.com/pganickz>

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344. **Stephen Vincent**

***Rachel Zolf, Israel, Bok et le blog***

Sun 22 Feb 2009

---

In the course of The First 100 Days of President Obama, (haptics and reflective commentary), I am often at poetry readings and panels. A 'taste', or go direct to the blog at <http://stephenvincent.net/blog/>

Last night we in San Francisco had an invasion of two Canadian poets: Rachel Zolf (by way of New York), and Christian Bok. Unlike this past week's meeting

of President Obama and Canada's Prime Minister - in which the advertised Obama intention was to give reassurances to our northern neighbor that a "Buy American" agenda will not destroy Canada's economy - Bok and Zolf were enthusiastically received as poets with much strong work to offer the local poetry economy that is the audience of primarily poets in the Small Press Traffic audience. It was an intense evening that also partied late into the night at The Right Spot, the night club Bar at the corner of 17h & Folsom. There is not time or space to blog on at length here. But, first off, Rachel Zolf's work cuts right across the spectrum that constitutes coping with the internal contradictions of being Jewish and confronting Israel's occupation, if not already the start of the decimation and/or removal of Palestinians from Gaza and the West Bank. "De-Arabization" was her short hand for what has been initiated in Gaza. Or, to point in the opposite direction, in "a priori", the opening poem, from a series conditional propositions she asks,

If Israel is not in Israel

As if not to dispose of the idea of Israel as a spiritual home & refuge, but to pose the idea that concept of Israel is not 'geo-dependent' but one with a fluid sense of location, and/or that its current geographic location is actually a counter-Israel. The poem is from a beautifully produced new chapbook *Shoot and Weep*, (Nomados: Vancouver). Her language moves with the stinging velocity of a counter-Biblical, righteous sense of query, one that strips bare the 'wire' filled on-the-ground reality of asymmetrical moral and physical violence. If the Sabbath is a form of constraint

If jihad is the first word learn to spell

If Elie Wiesel is the Holocaust

If must expropriate gently

If messianism licks at the edge of thought

If the truth does not lie in silence

If naf means self and brother

If the space between words can be bridged

If moderate physical pressure is acceptable...

Zolf's language embraces, explores and is torn by the contradictions of the condition called Israel It's brave and fearless work.

This work, among others in her reading, was part of other works that embed themselves in the 'data' condition of being global, corporate and modern. A person who has not yet chose an academic career, she has clearly worked as a writer in the 'technical & training manual bowels' of the corporate world. The poems navigate a space in which numbers co-opt words as transmitters of

knowledge. It's a space in which a human, bodily and psychological presence is not acknowledged. The poems wrestle, for example, with the numerical negations of sexuality, gender and difference. As so much begins to unravel - the demolition of the global Economy, including more and more Failed States - Zolf's language - moving with the parodic speed of a computer computation - invokes the texture of an increasing world enfolding anxiety. In the manner of an Oppen vision, the poems read/perform as signals, the words and histories resisting and flashing on and off as from lights of shipwreck.....(On to Christian Bok)

Your direct email comments are welcome (tho the site spam vulnerable site does not take them).

Stephen V

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

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345. **Jennifer Karmin**

***Feb 27: Flim Forum @ The Poetry Project***

*Sun 22 Feb 2009*

---

FRIDAY, FEBRUARY 27

10pm

FLIM FORUM authors:

John Cotter

Thom Donovan

Eric Gelsinger

Jennifer Karmin

Deborah Poe

Kate Schapira

Jessica Smith

Stephanie Strickland

FLIM FORUM editors:

Adam Golaski

Matthew Klane

at THE POETRY PROJECT

131 E. 10th Street, New York City

<http://poetryproject.com>

\$8 / \$7 students & seniors / \$5 members

JOHN COTTER's horror story "Cristobel" is featured in the new issue of *Lifted Brow* and some of his poetic collaborations with Shafer Hall will appear in the next *Handsome*. His long essay on CD Wright, "The Damage Collector,"

appeared in the January issue of Open Letters Monthly where he serves as poetry editor. He lives in Jamaica Plain, Massachusetts.

THOM DONOVAN lives in NYC, where he wears many hats. He co-edits ON: Contemporary Practice ([oncontemporaries.wordpress.com](http://oncontemporaries.wordpress.com)), the second issue of which will be out this summer, as well as the weblog, Wild Horses of Fire ([whof.blogspot.com](http://whof.blogspot.com)). He is also the curator of PEACE EVENTS, an events series devoted to emerging work across disciplines and categories, and an enthusiastic participant in the Nonsite Collective. His poetry and criticism have been published variously.

ERIC GELSINGER writes a blog of economic and poetic criticism at <http://www.gelsingers.blogspot.com>. He is a member of House Press, and author of the Hooter Poems. He lives in Brooklyn.

ADAM GOLASKI has some new work in Little Red Leaves, Torpedo, The Lifted Brow, and an anthology of horror stories called Exotic Gothic II. His story "They Look Like Little Girls" won the Supernatural Tales readers' poll--\$35! Some of his translation of Sir Gawain & the Green Knight--called "Green"--will be reprinted in the next Drunken Boat "Mistranslation" feature. He edits Flim Forum Press books with Matthew Klane. Adam's review of There Are Birds, by John Taggart, appeared in the January issue of Open Letters Monthly, and has been receiving some very nice attention. His daughter Elizabeth can recite most of the alphabet, loves the letter "W," and is learning how to jump.

JENNIFER KARMIN curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Cannot Exist, MoonLit, Otoliths, and the anthologies Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

MATTHEW KLANE is co-editor/founder of Flim Forum Press, publisher of the anthologies Oh One Arrow (2007) and A Sing Economy (2008). His book is B\_\_\_\_ Meditations from Stockport Flats Press (2008). His latest chapbooks include Friend Delighting the Eloquent, Sorrow Songs, and The- Associated Press. Also see: The Meister-Reich Experiments, a sprawling hypertext, online at <http://www.housepress.org>. He currently lives and writes in Albany, NY.

DEBORAH POE is the author of the poetry collection Our Parenthetical Ontology (CustomWords 2008) as well as chapbooks from Furniture\_Press and Stockport Flats Press. Her writing is forthcoming or has recently appeared in journals such as Coconut, Ploughshares, Filter Literary Magazine, Denver

Quarterly and FOURSQUARE Editions. Deborah Poe's current projects include a short fiction collection entitled "Event Landmarks," "Elements" (a poetry collection based on the periodic table), and a poetry collection entitled "The Death Ekphrastics." Assistant Professor of English at Pace University, Westchester, Poe teaches creative writing, contemporary fiction and theory. Visit her Web site, <http://www.deborahpoe.com>, for more.

KATE SCHAPIRA lives in Providence, RI, where she writes, teaches, and runs the Publicly Complex Reading Series. She's the author of three chapbooks published by other people, Phoenix Memory (horse less press), Case Fbdy. (Rope-A-Dope Press) and The Love of Freak Millways and Tango Wax (Cy Gist Press), as well as many chapbooks assembled at her kitchen table. She recently co-edited a feature on poetry and travel for Mantis Magazine and curated a mini-anthology of heteronymic poetry, and she just started work as a Writer in the Schools for first and second graders.

JESSICA SMITH is the editor of Outside Voices Press, an imprint of Bootstrap Productions. Her first book, Organic Furniture Cellar, was published in 2006. She also edits Foursquare, a monthly women's poetry magazine.

STEPHANIE STRICKLAND's fifth book of poems, Zone : Zero (book + CD), was just published by Ahsahta Press. Her latest collaborative hypermedia work, slippingglimpse, was introduced in Paris and will be shown in Barcelona this spring. She teaches experimental poetry and e-lit at many colleges and universities, most recently the University of Utah, and is working on a book-length sequence of poems, "Huracan's Harp."

FLIM FORUM PRESS provides space to emerging poets working in a variety of experimental modes.

<http://flimforum.blogspot.com>

<http://flimforum.com>

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346. **Adam Fieled**

***PFS Post: Kent Johnson & Daniel Borzutzky***

*Mon 23 Feb 2009*

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Check out provocative work from Chicago/Illinois poets Kent Johnson and Daniel Borzutzky on PFS Post:

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

Thanks!

Adam



my new Blazevox book "Chimes"!!!

<http://www.blazevox.org/bk-af.htm>

"When You Bit..."

<http://www.lulu.com/content/3100247>

"Opera Bufo"

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

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347. **Tammy Ho**

***Cha: An Asian Literary Journal (Issue#6)***

*Mon 23 Feb 2009*

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THE SIXTH ISSUE OF CHA: AN ASIAN LITERARY JOURNAL HAS NOW BEEN LAUNCHED

CHA: An Asian Literary Journal is the first and currently only Hong Kong- based online literary publication.

We are pleased to announce that the sixth issue of CHA: An Asian Literary Journal has now been launched. It features work by Inara Cedrins, Ching-In Chen, Kevin Hsu, Shara K. Johnson, Jee Leong Koh, Franky Lau, Jason Lee, Yew Leong Lee, Joey Li, Blair Reeve, Gillian Sze, Eddie Tay, Phoebe Tsang, Brian Urtz, Nicole Wong, Bryan Thao Worra, Xu Xi and Yuan Qiongqiong.

Two guest editors helped put the issue together. Award-winning Hong Kong poet Arthur Leung generously lent us his time and expertise to help us read the poetry. Historian, poet and CHA regular Reid Mitchell provided feedback on the prose.

Starting from the seventh issue, Singapore-born Hong Kong-based poet and academic Eddie Tay will serve as our in-house book reviewer. Eddie has already written several excellent reviews for our journal, and we are excited that he will be joining us in an official capacity. To find out where to send review copies or to submit a review to CHA, please email Eddie at [REDACTED]

Our seventh issue is due out in May of this year. We are happy to announce that poet Bob Bradshaw has agreed to act as guest editor. Submissions should be sent to [REDACTED]. The deadline is April 1st, 2009.

For news and updates about our contributors, please visit our blog, <http://www.asiancha.blogspot.com/>. If you would like to contact CHA, email us at [REDACTED].

Thank you,

Tammy Ho & Jeff Zroback  
The Editors

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348. **Brian Clements**

***Re: Fw: Final proof that maths and poetry have a special relationship***

*Mon 23 Feb 2009*

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In case anyone is interested in another book that employs the Fibonacci sequence (as a way of generating a kind of fractal mirror of the book within the book), I humbly offer my *And How to End It*, from Quale Press...

<http://www.spdbooks.org/Products/19333/and-how-to-end-it.aspx>

bc

Prof. Brian Clements  
Coordinator, MFA in Professional Writing  
Western Connecticut State University

██████████

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

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

From: Poetics List (UPenn, UB) [mailto:██████████] On Behalf Of Philip Meersman

Sent: Thursday, February 19, 2009 11:32 AM

To: ██████████

Subject: Re: Fw: Final proof that maths and poetry have a special relationship

If you want to read more fibonacci poetry:

[http://whatis.techtarget.com/definition/0,,sid9\\_gci1185930,00.html](http://whatis.techtarget.com/definition/0,,sid9_gci1185930,00.html)

--

Philip Meersman  
A. Lynenstraat 25 bus 3  
1210 St-Joost-ten-Noode  
Belgium

tel ██████████

[www.myspace.com/spooninmybrain](http://www.myspace.com/spooninmybrain)

[http://www.poetasdelmundo.com/verInfo\\_europa.asp?ID=4337](http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337)

<http://www.youtube.com/spooninmybrain>

skype: Spooninmybrain

██████████

06/03/09: Foire du Livre, Turn & Taxi, BXL (<http://www.flb.be/>)

11/03/09: 2e BruSlam, 20.00 uur, De Monk, BXL ([bruslam.over-blog.com](http://bruslam.over-blog.com))

11/04/09: 3e BruSlam, 20.00 uur, De Monk, BXL ([bruslam.over-blog.com](http://bruslam.over-blog.com))

11/05/09: 4e BruSlam, 20.00 uur, ([bruslam.over-blog.com](http://bruslam.over-blog.com))

22/0509:

28/05/09-03/06/09: Antares festival, Romania (<http://antares.inforapart.ro/>)

11-16/06/09: Festival and Colloquium "Days and Nights of Literature"

Mangalia-Neptun, Romania ([www.uniuneascritorilor.ro](http://www.uniuneascritorilor.ro))

17/07/09-28/07/09: Ghent in Cap: Het poeziepodium van de Gentse Feesten met workshops, debatten,...

21/08/09-31/08/09: 2nd Masterclass poezie @ Struga Poetry Evenings ([www.svp.org.mk/](http://www.svp.org.mk/)) ([www.creatiefschrijven.be](http://www.creatiefschrijven.be))

13-15/11/09: Festival Flamme, Amnéville les Thermes, France

On Thu, Feb 19, 2009 at 5:36 AM, Troy Camplin <[REDACTED]> wrote:

*Good stuff. But why stop at math? I explain, at great length (but in reverse order, so you have to start at the bottom and read backwards) how the arts, including poetry, are a more complex reflection of the fundamental nature of the universe.*

<http://evolutionaryaesthetics.blogspot.com>

Troy Camplin

---

*From: amy king <[REDACTED]>*

*To: [REDACTED]*

*Sent: Wednesday, February 18, 2009 5:18:44 PM*

*Subject: Final proof that maths and poetry have a special relationship*

*Final proof that maths and poetry have a special relationship:*

<http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci>

---

Amy's Alias

<http://amyking.org/>

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349. **Michael Kelleher**

***Literary Buffalo Newsletter 02.23.09-03.01.09***

*Mon 23 Feb 2009*

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## LITERARY BUFFALO

02.23.09-03.01.09

### MEMBER WRITER CRITIQUE GROUP

The Just Buffalo Member critique group is on semi-permanent hiatus. If it does return, we will announce it here. We do have information about another critique group that meets twice a month. If you are interested, send us an email and we can put you in contact with them.

### EVENTS THIS WEEK

Visit the Literary Buffalo calendar at [www.justbuffalo.org](http://www.justbuffalo.org) for more detailed info on these events. All events free and open to the public unless otherwise noted.

02.26.09

Talking Leaves...Books/Canisius College

Mick Cochrane

Reading/Signing: The Girl Who Threw Butterflies

Thursday, February 26, 7:00 PM

Grupp Fireside Lounge, 80 Hughes, Canisius College

Poetics Plus

Planned Obsolescence

Reading/Media Event

Thursday, February 26, 8:00 PM

Soundlab, 110 Pearl St.

02.28.09

Poetics Plus

Jen Hofer

Poetry Reading

Saturday, February 28, 8:00 PM

Rust Belt Books, 202 Allen St.

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BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

\$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) \$30 GENERAL ADMISSION (Includes general admission seating to event)

Visit [www.justbuffalo.org](http://www.justbuffalo.org) or call [REDACTED] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

\$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

\$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

\$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [REDACTED] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

\$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

---

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

[REDACTED]

[REDACTED] (fax)

[www.justbuffalo.org](http://www.justbuffalo.org)

[REDACTED]

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350. **Maria Damon**  
***grad student internship...***  
*Mon 23 Feb 2009*

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1. \*United States Holocaust Memorial Museum\* Center for Advanced Holocaust Studies\* \*Summer Research Assistantships for Graduate Students\*\*\*

The Center is now accepting applications for graduate student summer research assistants. Recipients will have the opportunity to participate with the Center's staff scholars in cutting-edge research and publication projects relating to key areas of Holocaust scholarship. Sample projects may include writing and editing for the Museum's /Encyclopedia of Camps and Ghettos, 1933-1945; /research and translating for the Center's archival source series on /Documenting Life and Destruction/; and preparing in-depth studies and reports about the archival collections of the International Tracing Service (ITS), among others.

Applicants must be enrolled in or admitted to a graduate program at a North American university. The Center is unable to provide visa assistance for non-U.S. citizens. Applicants must have basic knowledge of the Holocaust, experience in conducting archival or library research and the ability to work as part of a team. In addition to English, fluency in one or more of the following languages is desired: German, Russian, Polish, Romanian Hebrew, Yiddish, French, Dutch, Hungarian, Slovak, and/or Croatian. Each assistantship will last for up to three months during the May-August timeframe. Awardees will receive a stipend of \$2,500/month. The Center will also provide funds for one roundtrip airline ticket to and from Washington, D.C. for travel within North America.

\*Application Procedure: \*

Applicants should submit a resume, a personal statement of no more than two pages in length, and one letter of recommendation from a faculty member or dean at his/her institution that speaks to the applicant's qualifications. The personal statement must explain the significance of the assistantship to the applicant's professional and/or academic goals, and the contributions the applicant's skills and interests could make to the Center's research and publication projects. Application materials must be received by March 31, 2009. All applicants will be notified of selection results by early April 2009.

Application materials should be sent to: Dr. Lisa Yavnai, Director, Visiting Scholar Programs, Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024. Inquiries may be addressed to [REDACTED] <mailto:[REDACTED]> or via telephone at [REDACTED].

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351. **derek beaulieu**

**Fw: Call for Submissions: STEPHEN HARPER a journal of the literary arts**

Mon 23 Feb 2009

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ubuers;  
forwarded on behalf of the editors...  
d

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

> CALL FOR SUBMISSIONS

>

>

> Announcing the formation of a new Canadian literary magazine!

>

> STEPHEN HARPER: a journal of the literary arts

>

> Dedicated to the publication of Canadian literary talent, STEPHEN

> HARPER is looking for said talent to bombard our inbox with your best

> writing. We are looking for submissions from across Canada in both

> official languages.

>

> Submissions should be made via email to

> [REDACTED]. Submissions should remain

> under 1 page as budget constraints are also size restraints. Deadline

> is as soon as possible! We will start reading as soon as submissions

> start rolling in!

>

> We look forward to reading your submissions!

>

> ryan fitzpatrick & Natalie Zina Walschots

> STEPHEN HARPER Managing Editors

>

>

> About STEPHEN HARPER:

>

> STEPHEN HARPER was started as the first magazine under new funding

> guidelines made by the Canadian Periodical Fund. We believe that the

> best response to these new guidelines is to try to produce a literary

> journal streamlined enough to meet the new realities of today's

> publishing industry. STEPHEN HARPER has an official subscription base

> of 413 - each MP and senator in the Canadian government is a

> subscriber, including our namesake! As well, STEPHEN HARPER will be

- > starting a list of unsubscribers (the SH! list) of people not quite
- > lucky enough to be members of Canada's own government, but who still
- > wish to receive the light of STEPHEN HARPER into their heart.

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352. **Peter**  
***she gone 2***

*Mon 23 Feb 2009*

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she gone 2

<http://ciccariello.viewbook.com/she>

Peter Ciccariello

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

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353. **Pierre Joris**  
***Recent Nomadics posts & SWITCH TO WordPress***

*Tue 24 Feb 2009*

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—>Switching to Wordpress<—

I have decided to switch from Blogger.com to WordPress (which gives me more design possibilities) & host NOMADICS blog on my own server. This will therefore be the last post on blogger.com.

Please change your bookmarks to the new address, <http://pierrejoris.com/blog> , bookmark that address and I hope that those who have my blog address in their blogroll will be kind enough to change the address.

I will leave the blogger.com site up for the time being with the last post showing to give my readers time to switch.

You can read the latest posts here: <http://pierrejoris.com/blog>

Carolee Schneeman Exhibitions

Marinetti's Manifesto Meets MoMA

Happy 100th B-Day, Futurismo

Keith Waldrop @ Poetry Project

Jonathan Littell reads Maurice Blanchot

On von Stauffenberg & the George Circle

Coney Island of the \$\$\$ Mind

Thanks for helping make this switch easier.

Pierre

=====



=

"Play what you don't know" -- Sun Ra

=====

=

Pierre Joris

244 Elm Street

Albany NY 12202-1310

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: (011 33) 6 75 43 57 10

email: [REDACTED]

<http://pierrejoris.com>

[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

=====

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354. **Kimmelman, Burt**

***Heller and Kimmelman in Greenwich Village, March 11th at 6***

*Tue 24 Feb 2009*

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Michael Heller and Burt Kimmelman

Reading at the Cornelia Street Café

March 11th, promptly at 6 PM (sharp)

One drink minimum

Address and Directions: <http://www.corneliastreetcafe.com/>

Michael Heller has published eight volumes of poetry, the most recent being *Eschaton* (2009). His collection of essays on George Oppen, *Speaking the Estranged*, was published in 2008. *Uncertain Poetries*, a book of essays appeared in 2006. *Exigent Futures: New and Selected Poems* appeared in 2003. His memoir, *Living Root*, was published by the State University of New York Press in the Fall of 2000. *Two Novellas: Marble Snows & The Study* is forthcoming in 2009. His poetry and criticism have appeared in numerous magazines and anthologies including *The Paris Review*, *Conjunctions*, *Harpers*, *New Letters*, *The Nation*, *American Poetry Review*, *Jewish American Poetry*, *Pequod*, *The New York Times Book Review*, *Parnassus: Poetry in Review* and many others. His critical study, *Conviction's Net of Branches: Essays on the Objectivist Poets and Poetry*, was published by Southern Illinois University Press. His many awards and honors include prizes from The New School for

Social Research, Poetry in Public Places, the New York State CAPS Fellowship in Poetry, the Alice Fay Di Castagnola Prize of the Poetry Society of America, a New York Foundation on the Arts Fellowship, the National Endowment for the Humanities and the Fund for Poetry.

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. For over a decade he was Senior Editor of *Poetry New York: A Journal of Poetry and Translation*. He is a professor of English at New Jersey Institute of Technology and 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: The Emergence of the Modern Literary Persona* (1999). He also edited *The Facts on File Companion to 20th-Century American Poetry* (2005) and co-edited *The Facts on File Companion to American Poetry* (2007).

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355. **Alan Sondheim**

***[intertheory] Fw: Open Letter on Academic Freedom (fwd)***

*Tue 24 Feb 2009*

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

--0-2104367329-1235492286=:26183

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

Date: Tue, 24 Feb 2009 08:11:34 -0800 (PST)

From: Nicholas Ruiz III <[REDACTED]>

To: [REDACTED]

Cc: Cultural Studies <[REDACTED]>, [REDACTED]

Subject: [intertheory] Fw: Open Letter on Academic Freedom

fyi...

Nicholas Ruiz III, Ph.D

Editor, Kritikos

<http://intertheory.org>

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

From: cynara medina <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, February 24, 2009 10:50:26 AM

Subject: Open Letter on Academic Freedom

As members of the academic community, we are deeply saddened by the statements made by State Representatives Charlice Byrd and Calvin Hill (R-Georgia), which were reported on by CNN on February 18, 2009 (see: <http://www.cnn.com/video/#/video/living/2009/02/18/am.costello.teaching.sex.cnn>). Both legislators, supported by the Christian Coalition, have declared their opposition to the teaching of queer theory, sexuality, and similar subjects on moral grounds, arguing that these courses should be cut because they are a waste of taxpayer money.

Granted, lawmakers are entitled to their opinion; the first amendment guarantees their right to express it freely. However, representatives Byrd, Hill and their supporters demonstrate a complete disregard and lack of understanding of the fundamental mission of a university.

The principle of Academic Freedom helps define our roles and responsibilities as members of the university community. Individually and collectively, through our teaching and scholarship, we encourage our students to search and discover knowledge. Academic freedom protects us and our rights to conduct research, to publish and to freely discuss ideas that are relevant to our fields of study. The principle, as defined by the American Association of University Professors, also recognizes our rights, as citizens, to free expression of our opinions, which should not be restricted by the institution. At the same time, we are reminded of our special obligations to our students, and to the community. Hence, we are urged to "exercise proper restraint", to avoid controversies that have no bearing to our subject matter, to respect the opinions of others, and "to make every effort to indicate that they are not speaking for the institution" for which we work (AAUP, 1940).

We believe that classrooms are spaces to discuss ideas. A well-rounded education, furthermore, is not just about learning practical skills; it should help students develop their ability to think critically, and to engage and question their surroundings, their culture, their government, and even their religious beliefs. If they can come out on the other side with deeper convictions, either those they held before or new ones they have embraced, then we can say that it was all worth it. The grading, the uninspired students, the incomprehensible committee jargon... all of it.

Still, it saddens us that lawmakers in Georgia find so much to object about, and that they use their position as a bully pulpit. They obviously don't understand that queer theory, for example, is not meant as an attempt to recruit new "queers"; it is a useful tool to understand society and culture from the point of view of a group that has always been on the outside looking in. We can only hope that most of the students to come out of such a course would be better

equipped to handle themselves in a diverse world than legislators Byrd and Hill are.

We support our colleagues and appreciate the freedom to share knowledge, and we encourage everyone who shares these sentiments to sign our online petition, available at <http://www.petitiononline.com/MDIA/petition.html>, and/or join our Facebook group at <http://www.facebook.com/group.php?gid=55324105142>

Sincerely,

Cynara M. Medina, School of Media Arts and Studies - Ohio University Dan Nelson, School of Media Arts and Studies - Ohio University Mia Consalvo, School of Media Arts and Studies - Ohio University Roger Cooper, School of Media Arts and Studies - Ohio University Joseph Straubhaar, Department of Radio-Television-Film, University of Texas at Austin Janie Henderson, School of Media Arts and Studies - Ohio University Will Klatt, School of Media Arts and Studies - Ohio University Danielle M. Stern, Department of Communication - Christopher Newport University Meghan Peirce, School of Media Arts and Studies - Ohio University Todd Harper, School of Media Arts and Studies - Ohio University Erin L. Hill, University of Colorado - Denver Victoria Wang, School of Media Arts and Studies - Ohio University Yu-ping Cheng, University of Illinois at Urbana-Champaign Jill Estep, Staff - Ohio University Tanja E. Bosch, Lecturer, University of Cape Town, South Africa Masudul Biswas, Louisiana State University. Raúl A. Mora, University of Illinois at Urbana-Champaign Laura M. Rusnak, School of Media Arts and Studies - Ohio University Emily Kresiak, Department of Sociology - Ohio University Tiffany Teofilo, School of Media Arts and Studies - Ohio University Ann Alquist, School of Media Arts and Studies - Ohio University Shane Tilton, School of Media Arts and Studies - Ohio University Aarthi Rayapura, Ohio University Alumna Virginia Lacayo, School of Media Arts and Studies - Ohio University Tiffany Bowden, School of Media Arts and Studies - Ohio University Jamie McDonald, Graduate Teaching Fellow, University of Utah

--0-2104367329-1235492286=:26183--

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356. **Rodney Koenek**

***Reading in Portland this SATURDAY, 2/28: ALLI WARREN, BRANDON BROWN & TOM FISHER***

*Tue 24 Feb 2009*

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Tangent presents

SATURDAY, FEBRUARY 28 at 7 PM

ALLI WARREN, BRANDON BROWN & TOM FISHER

Clinton Corner Cafe, 2633 SE 21st Avenue, Portland, OR  
[www.thetangentpress.org/readings.html](http://www.thetangentpress.org/readings.html)

ALLI WARREN was born in the 1980s and remains extant. Recent publications include No Can Do (Duration Press) and a collaboration with Michael Nicoloff entitled Bruised Dick. Alli co-curates The (New) Reading Series at 21 Grand, and lives in San Francisco's Mission District.

BRANDON BROWN is from Kansas City, Missouri. His friends have published his poetry in chapbook form including Memoirs Of My Nervous Illness (Cy Press), [REDACTED] (Transmission Press), Kidnapped (Duration Press), Camels! (TAXT), and the forthcoming Wondrous Things I Have Seen (Mitzvah Chaps). He co-curates The (New) Reading Series at 21 Grand in Oakland and lives in San Francisco.

TOM FISHER is working on two manuscripts: one on not writing and modernism; one on songs, selves and sorceries. He lives in Portland, OR and teaches at Portland State University.

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357. **steve d. dalachinsky**

***gigs***

*Tue 24 Feb 2009*

---

James Ilgenfritz Group with Steve Dalachinsky  
Issue Project Room, Friday February 27, 8PM

James Ilgenfritz - Contrabass  
Jay Rozen - Tuba  
Jay Rosen - Drums  
Denman Maroney - Piano  
Sara Schoenbeck - Bassoon  
Steve Dalachinsky - Poetry

Also, a brief appearance by the Monarch Trio::

Julianne Carney - Violin  
Sara Schoenbeck - Bassoon  
James Ilgenfritz - Contrabass

2 Sets! \$10 Admission  
Issue Project Room  
The (OA) Can Factory  
232 3rd Street,  
3rd Floor

and steve march 5 unnamable books bergen st brooklyn and march 19 at 5c  
e 5th and ave c w/ 3 bass players

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358. **Alan Sondheim**

***On e-poetry for an online seminar at De Montfort University 2/23***

*Tue 24 Feb 2009*

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(Please post: The notes are relevant to Poetics and Odyssey is going down in a few days - thanks, Alan)

Notes on e-poetry for an online seminar at De Montfort University 2/23

If you go to <http://www.alansondheim.org/howard/> you'll see the materials I used - the talk was on e-poetry and virtual worlds. (Please note there are references to the Odyssey show; again, it's only up for a few more days - please check out <http://slurl.com/secondlife/Odyssey/48/12/22> .)

the virtual, writing, inscription: intertwined dynamics, presencing, virtual and material strata

the linearity of writing melds with the passing of time, constructs the diegesis and the inhabiting of a text.

hypertext jumps you in and out of choice / reading and I think as a result is problematic - you're making choices within a production of the text, but you're taken out of the text to make the choices.

in virtual worlds, moving creates the dynamics of choice so that you're seeing or hearing signposts and signs, as if within the word, within the world, not within / without / within / etc.

in virtual worlds, languaging appears always dynamic and in any number of modes - it's the pleasure of the living text (to the extent that anything lives or survives in the virtual).

so there's a power and an incredible simplicity in working in Second Life for example - the database and software does almost all the work for you.

the next steps are portals - productions between virtual worlds or sectors of virtual worlds or real worlds; eventually all sorts of intrusions will be possible.

there are also behavioral signs. if you look at sprayed1 or swirl or vortices or writingmachine or kanji in the /howard/ directory, you'll see all sorts of ways for writing in the sky. these use either intrinsic motions scripted for objects, or extrinsic animation files scripted for avatars. the animation files come from altered motion capture files.

most of the image files in the /howard/ directory contain texts attached to objects. if you look at slscript.txt you'll see how these are done.

For the most recent texts, look in /howard/ at recent.txt - this contains my 'pertinent' writings from the last 2-3 weeks; for some of them I used the chat at DMU or chat within Second Life, as a compositional structure.

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359. **David-Baptiste Chirot**

***Joyeux Fetes! Mardi Gras--Laissez les bons temps rouler!!***

*Tue 24 Feb 2009*

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<http://davidbaptistechirot.blogspot.com/2009/02/david-chirot-joyeux-fetes-mardi-gras.html>

Windows

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Live™: Discover 10 secrets about the new Windows Live.

[http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!7540.entry?ocid=TXT\\_TAGLM\\_WL\\_t2\\_ugc\\_post\\_022009](http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!7540.entry?ocid=TXT_TAGLM_WL_t2_ugc_post_022009)

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360. **Evan Munday**

***March 7: Lisa Robertson unleashes her Magenta Soul Whip***

*Tue 24 Feb 2009*

---

Dear friends,

Next Saturday -- March 7th -- the incredible Lisa Robertson will read at Moe's Books with Rae Armantrout. Two great readings from two innovative writers.

At the event, Lisa Robertson will launch her brand-new title, Lisa Robertson's Magenta Soul Whip (Coach House Books). Composed of previously uncollected verses, essays, confessions, reports, translations, drafts, treatises, laments and utopias from the past fifteen years, Lisa Robertson's Magenta Soul Whip presents a window into the workings of what The Village Voice calls the 'seductive intellect' of one of today's most diverse and daring authors.

Robertson will read for a Berkeley audience at the launch of her collection on Saturday, March 7, at historic Moe's Books. She reads with influential West Coast language poet Rae Armantrout, reading from Versed (Wesleyan).

Lisa Robertson and Rae Armantrout at Moe's

Saturday, March 7, 7:30 pm

Moe's Books, 2476 Telegraph Avenue

Berkeley, CA

Free

\*\*\*

### About Lisa Robertson's Magenta Soul Whip:

Lisa Robertson writes poems that mine the past – its ideas, its personages, its syntax – to construct a lexicon of the future. Her poems both court and cuckold subjectivity by unmasking its fundament of sex and hesitancy, the coil of doubt in its certitude. Reading her laments and utopias, we realize that language – whiplike – casts ahead of itself a fortuitous form. The form brims here pleasurably with dogs, movie stars, brothels, painting's detritus, Latin and pillage. Erudite and startling, the poems in Lisa Robertson's Magenta Soul Whip, occasional works written over the past fifteen years collected by Elisa Sampeadrin, turn vestige into architecture, chagrin into resplendence. In them, we recognize our grand, saddened century.

If you can't make the event, you can order Lisa Robertson's Magenta Soul Whip from <http://www.chbooks.com>.

### Praise for Lisa Robertson:

'Though Lucretius and other names of antiquity appear throughout the searching, philosophical verse of Lisa Robertson's Magenta Soul Whip, Robertson's sensibility — an exuberant, saucy approach to the materiality of language and vice versa — is much more in step with [George] Clinton than long-dead ascetics ... The self-contained nature of Lisa Robertson's Magenta Soul Whip is just that good.' – Eye Weekly

'For [Robertson] all things provoke acts of attention, and hospitable ones at that: sentences play around and about, on sidewalks or ladders, in gardens and sheds, through strawberry patches, over and under tentative city plans with which to relineate our own lives.' – The Believer

Yours,

Evan

-----  
Evan Munday  
Publicist  
Coach House Books  
401 Huron St. (rear) on bpNichol Lane  
Toronto ON, M5S 2G5



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361. **George Bowering**  
**Re: Secretary of the Arts**  
Tue 24 Feb 2009

---

Aw, the old "context" defence!

On Feb 22, 2009, at 5:16 PM, Troy Camplin wrote:

*Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.*

Troy Camplin

---

*From: Halvard Johnson <[REDACTED]>  
To: [REDACTED]  
Sent: Sunday, February 22, 2009 12:12:46 PM  
Subject: Re: Secretary of the Arts*

*Methinks the phrase modifies the verb of the clause that follows it.*

HJ

*On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[REDACTED]> wrote:  
No, the sentence went this way: "As someone whose family were artists in WWII Europe, I would think . . . ."*

*That is an "I", not a "you". The phrase modifies the pronoun that then becomes the subject of the sentence.*

*Unless grammar is a matter of the "free" market---*

gb

*On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:*

No. I was responding to the person saying that her family was from Europe.  
The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

---

From: George Bowering <[REDACTED]>  
To: [REDACTED]  
Sent: Wednesday, February 18, 2009 10:23:05 PM  
Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800  
From: "Poetics List (UPenn, UB)" <[REDACTED]>  
(on  
behalf of George Bowering <[REDACTED]>)  
Subject: Re: Secretary of the Arts  
To: [REDACTED]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

*George H. Bowering, OUH*  
*Born without a religion.*

*welcome.html*

*welcome.html*

*George Bowering*  
*Scourge of modifier dangles.*

*welcome.html*

*welcome.html*

*George Bowering, M.A.*  
*Acclaimed for his modesty.*

*guidelines*

--

*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>*

*welcome.html*

*welcome.html*

George H. Bowering  
Wishes your happiness.

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362. **Stephen Ellis**

**Re: The Market recognizes talent!**

Tue 24 Feb 2009

---

No, not force. Certainly not fierce. Government is farce.

EMAILING FOR THE GREATER GOOD

Join me

Date: Sun, 22 Feb 2009 17:19:35 -0800

From: [REDACTED]

Subject: Re: The Market recognizes talent!

To: [REDACTED]

*There's no accounting for taste. Doesn't mean the government should step in and make them take it, though. Send stuff to places that are actually interested in your stuff. Don't force it on people. That's all I'm saying. "Government is not persuasion, it is force." -- George Washington*

Troy Camplin

---

From: Sarah Sarai <[REDACTED]>

To: [REDACTED]

Sent: Saturday, February 21, 2009 11:29:55 AM

Subject: Re: The Market recognizes talent!

*Paul: Marie Osmond was \*featured\* on the cover of "Designs in Machine Embroidery." How many years have they rejected my poetry? Sarah*

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363. **Maria Damon**

**poetics/poetry of the abject?**

Tue 24 Feb 2009

---

dear all

i'm looking for suggestions for poets who work in the abject mode. my grad students would appreciate a list, and all i cd think of were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker, Wojnarowicz, etc.). backchannel's fine.

thanks!

xo, md

364. **Troy Camplin**

***Re: The Market recognizes talent!***

*Tue 24 Feb 2009*

---

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

---

From: Paul Nelson <[REDACTED]>

To: [REDACTED]

Sent: Sunday, February 22, 2009 3:23:54 PM

Subject: Re: The Market recognizes talent!

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 20, 2009 1:14:23 PM

Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh? Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA

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365. **Corey Frost**

***New poetry at the Graduate Center, NYC.***

*Tue 24 Feb 2009*

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Thursday!

SHOWCASE SHOWDOWN

Our second annual showcase of new books by Grad Center students will feature Andy Fitch, author of *Sixty Morning Walks*; Erica Kaufman, author of *Censory Impulse*; Anna Moschovakis, author of *I Have Not Been Able to Get Through to Everyone*; and Simone White, author of *Dolly*. The authors will read from their books and interview each other.

Thursday, Feb. 26, 6:30 pm, in Room 4406 (English Department Lounge).

CUNY Graduate Center, 365 Fifth Avenue, New York.

The public is welcome. Please spread the word.

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366. **Thom Donovan**

***discounted tix for ARMANTROUT/SWENSEN reading in NYC***

*Wed 25 Feb 2009*

---

the director of the 92nd Street Y's Unterberg Poetry Center, Bernard Schwartz, has asked me to spread the word that they are discounting tickets for Rae Armantrout's and Cole Swenson's upcoming reading there. 5 bucks seems a steal to hear these poets read on such hallowed grounds as the Y. here goes info...

The Unterberg Poetry Center of the 92nd Street Y presents  
Readings by Rae Armantrout and Cole Swensen  
(With introductions by Charles Bernstein and Jen Bervin)  
Thursday, March 12, 2009, 8:15pm  
92nd Street Y

Special \$5 tickets!

Rae Armantrout's poetry is "as spare, uncompromising, and elliptically resonant as any we have today," wrote Marjorie Perloff. Armantrout has written eight collections, including *Veil: New and Selected Poems*, *Up to Speed* and *Next Life*. Of Cole Swensen, John Ashbery wrote: "[She] provides us with an invaluable postmodern retrofit of Keats' magic casements." Among Swensen's 10 books of poetry are *Goest*, *The Glass Age* and *Ours*. Purchase \$5 tickets today! 1) From the box office: please give the sales-person the code "RACS" 2) Over the phone (██████): please give the sales-person the code "RACS" 3) Online [www.92y.org/poetry](http://www.92y.org/poetry) Please check the box for regular-priced tickets and proceed to check-out, at which point you will be able to enter the code "RACS" and make your discounted purchase.

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367. **Fluffy Singler**

***KARAWANE #10 HOT OFF THE PRESSES***

*Wed 25 Feb 2009*

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Karawane : Or, the Temporary Death of the Bruitist, #10, our Tenth Anniversary Issue is out at last! At 60 pages, this extravaganza of experimental poetry and performance texts includes Minneapolis-based artists J. Otis Powell!, David LaTerre, Danielle Billington, Tom Cassidy, Elliot Durko Lynch, Marc Jensen, Tom Lewis, Lenora Drowns, and Laura Winton/Fluffy Singler alongside work from national and international writers and performers Bison Kiln, Hedwig Irene Gorski, Brian Turner, Ashley Williams, Ric Royer, Lian and Roberto Sifuentes, and Richard Kostelanetz.

Copies are available for a mere \$5 ppd. To order your copy, send a check, payable to Laura Winton, c/o Department of Theatre Arts & Dance, 580 Rarig Center, 330 21st Ave S, Minneapolis, MN 55455, or send us \$5 via Paypal using your credit card, to [REDACTED]. Be sure to include your mailing address with both check and Paypal payments.

As a small, experimental journal, Karawane employs guerrilla marketing and distribution. If you would like a bulk of issues to distribute/sell at your readings, performances, bookstores, etc. please contact us for quantities and rates. Send us an email to [REDACTED] or [REDACTED].

The theme of the next issue, which will come out in 2009/2010 will be "Hidden Performances." We will be looking for, among other things, -reflections on a hidden performance, instructional pieces or texts for hidden performances, reviews/theories/manifestos on the idea of hidden performance, etc., submissions may be sent, likewise, to [REDACTED] or [REDACTED]. Please put Karawane 11 somewhere in the heading and send texts in a Word or Rich Text (rtf) document.

We also like photos and artwork too. We especially like photos and artwork that go with performance pieces, but will take said media from performance artists even if they are not attached to a performance per se.

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368. **Eleni Stecopoulos**  
***Great San Francisco sublet***

*Wed 25 Feb 2009*

---

Beautiful, sunny, SF studio in the Mission available March 15 - May 5 (a portion of this time might also be possible.)

Please write backchannel. Thank you.

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Windows Live™ Hotmail@:...more than just e-mail.  
[http://windowslive.com/explore?](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_022009)  
[ocid=TXT\\_TAGLM\\_WL\\_t2\\_hm\\_justgotbetter\\_explore\\_022009](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_022009)

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369. **laura hinton**  
***Brooklyn Poetry Reading March 3***

*Wed 25 Feb 2009*

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Laura Hinton and Brenda Iijima will read Tuesday, March 3, 2009, at the Perch Cafe, 7:30



(Brooklyn, NY) \*

\*

address: 3 6 5 5 T H A V E N U E P A R K S L O P E

F/R Train to 4th Avenue/9th Street (btwn 5th and 6th St.)

Series curated by Sarah Porter

\*\*\*

Laura Hinton is the author of \*The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from Clarissa to Rescue 911\* (SUNY Press, 1999) and co-editor of \*We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics\* (University of Alabama Press, 2001). Her poetry has appeared in journals such as \*How2, Feminist Studies, Sonaweb, NthPosition\* and anthologies like \*Poetic Voices Without Border\*s; her critical articles have appeared in journals like \*Contemporary Literature, Textual Practice and PMC\*. As a poet, she is currently working in the interstices of photography, film and "hybrid" poetics; a long poem-book manuscript, "Sisyphus My Love," is under submission. As a critic, she is writing a book on women's intergenre poetics in relation to the visual arts. Laura is a Professor of English at The City College, where she teaches women's literature, contemporary literature and film, and coordinates the InterRUPTIONs experimental-writers reading series.

Brenda Iijima is the author of \*Animate, Inanimate Aims\* (Litmus, 2007) and \*Around Sea\* (O Books, 2004). Her book \*If Not Metamorphic\* was runner-up for the Sawtooth Prize and will be published by Ahsatha Press, and \*revv.you'll-ution\* is forthcoming from Displaced Editions in 2009. She is the editor of Portable Press at Yo-Yo Labs, and together, with Evelyn Reilly, Brenda is editing a collection of essays by poets concerning poetry and ecological ethics, which will be available in spring, 2009. She is the art editor at Boog City as well as a visual artist, and lives in Brooklyn, New York, where she designs and constructs homeopathic gardens.

Future Events in this series:

March 10-Maggie Cino's one person play, \*Ascending Bodil\*y, is published in The New York Theatre

Experience's Plays and Playwright's Series. She is co-author of the performance pieces \*Geek on Smack\*

(Fringe NYC), \*Angry Little People\* (Red Room Theater) and \*Tramp! A Clown Show\* (Foot in Mouth

Productions, North American tour) among others. She will be reading with Sarah Langan, whose first

novel \*The Keeper\* was a New York Times Editor's Pick. Her second novel, \*The

Missing\*, won the Bram  
Stoker Award for an outstanding novel, and was favorably compared by the  
New  
York Times Book Review  
to the work of Mary Shelly. Her third novel, \*Audrey's Door\*, about a woman  
who moves into a haunted  
apartment building on the Upper West Side of Manhattan, is due out from  
HarperCollins in October, 2009.

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370. **blacksox**

***Randy Cadman @ 1st Tuesdays in Apopka(THIS TUESDAY)***

*Wed 25 Feb 2009*

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For immediate release

Apopka Fl- On Tuesday March 3, at 7:30, First Tuesdays is proud to present a poetic figure of great esteem. Randall Cadman would best be described as one of those unrecognized writers, that write in relative obscurity, greatly underappreciated. Mr. Cadman has published a couple of books of poetry. A chapbook, "Lunar Cycles," and a book of poems, "Bottles in the Sea". His verse is full of poignant rhymes and razor sharp wit. Please join us this Tuesday at The Daily Grind, 3060 S.R. 436. So we can enjoy, and pay tribute to this wonderful artist. An open mic will follow

Thanks

Russ

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371. **Jennifer Karmin**

***Feb 28: Golaski, Karmin & Klane in Brooklyn***

*Thu 26 Feb 2009*

---

SATURDAY, FEBRUARY 28

8pm

FLIM FORUM editors:

Adam Golaski

Matthew Klane

FLIM FORUM author:

Jennifer Karmin

performing selections from her text-sound composition aaaaaaaaaalice  
with Tisa Bryant, Jennifer Firestone, and a few surprise guests

at UNNAMEABLE BOOKS  
456 Bergen Street, Brooklyn  
as part of the Peace Series

ADAM GOLASKI has some new work in Little Red Leaves, Torpedo, The Lifted Brow, and an anthology of horror stories called Exotic Gothic II. His story "They Look Like Little Girls" won the Supernatural Tales readers' poll--\$35! Some of his translation of Sir Gawain & the Green Knight--called "Green"--will be reprinted in the next Drunken Boat "Mistranslation" feature. He edits Flim Forum Press books with Matthew Klane. Adam's review of There Are Birds, by John Taggart, appeared in the January issue of Open Letters Monthly, and has been receiving some very nice attention.

JENNIFER KARMIN curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Cannot Exist, MoonLit, Otoliths, and the anthologies A Sing Economy (Flim Forum Press), Come Together: Imagine Peace (Bottom Dog Press), and Not A Muse (Haven Books).

MATTHEW KLANE is co-editor/founder of Flim Forum Press, publisher of the anthologies Oh One Arrow (2007) and A Sing Economy (2008). His book is B\_\_\_\_ Meditations from Stockport Flats Press (2008). His latest chapbooks include Friend Delighting the Eloquent, Sorrow Songs, and The- Associated Press. Also see: The Meister-Reich Experiments, a sprawling hypertext, online at <http://www.housepress.org>. He currently lives and writes in Albany, NY.

FLIM FORUM PRESS provides space to emerging poets working in a variety of experimental modes.

<http://flimforum.blogspot.com>

<http://flimforum.com>

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372. **Gary Sullivan**

**GIORNO & STEFANS | SEGUE @ BPC | SAT FEB 28**

*Thu 26 Feb 2009*

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JOHN GIORNO and BRIAN KIM STEFANS  
SEGUE @ BOWERY POETRY CLUB  
Saturday Feb 28, 4:00 p.m. - 6:00 p.m.  
308 BOWERY, just north of Houston  
\$6 admission goes to support the readers

John Giorno is the author of many books of poetry, which have been translated into several languages. *Subduing Demons in America: The Selected Poems of John Giorno, 1962-2008*, a career-spanning survey of his work, was just published by Counterpoint/Soft Skull.

Brian Kim Stefans' most recent books are *What is Said to the Poet Concerning Flowers* (Factory School, 2006), *Kluge: A Mediation*, and other works (Roof, 2007) and *Before Starting Over: Selected Writings and Interviews* (Salt, 2006). He just moved to Los Angeles to take a position as professor of English and Digital Humanities at UCLA.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit [seguefoundation.com](http://seguefoundation.com), [bowerypoetry.com](http://bowerypoetry.com), or call [REDACTED]. Curators: February-March by Nada Gordon & Gary Sullivan.

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It's the same  
Hotmail®. If by "same" you mean up to 70% faster.  
[http://windowslive.com/online/hotmail?](http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Same_022009)  
[ocid=TXT\\_TAGLM\\_WL\\_HM\\_AE\\_Same\\_022009](http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Same_022009)

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### 373. **Mark Stricker**

#### ***nanomajority 6***

*Thu 26 Feb 2009*

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Announcing nanomajority #6 ([www.nanomajority.com](http://www.nanomajority.com))

In this issue:

Lizzie Hughes: "LHR-LHR (394 hrs 40mins)" -- This piece effectively outlines the route that would be taken if you were to take the first flight from Heathrow on the morning of 5 November, 2008 and every first available flight from the destination airport thereafter.

Myron Michael: "Open Mic" -- Proprietor of Rondeau Records ([www.rondeaurecords.com](http://www.rondeaurecords.com)) Myron Michael is a recording artist and writing instructor. He is a Cave Canem fellow and earned an MFA in writing from California College of the Arts.

e.t. and Michael Bolsinga: "Poems and photos" -- This series of poems + projected image was created for the "Flotsam and Jetsam" show at the \*Reconstruction Room\* reading series, a monthly themed reading and performance series in Chicago ([www.recroomers.com](http://www.recroomers.com)).

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374. **Jonathan Skinner**

***Language Arts Live: Simon Pettet in Lewiston, Maine***

*Thu 26 Feb 2009*

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TONIGHT at Bates College (Lewiston, Maine)

Poetry reading and slide show with Simon Pettet

7:30 pm in the Skelton Lounge

English-born poet Simon Pettet has published *Hearth* (2008), *More Winnowed Fragments* (2007) and *Selected Poems* (1995). He is the author of two collaborations with photographer-filmmaker Rudy Burckhardt, *Conversations About Everything* and *Talking Pictures*, and the editor of the *Selected Art Writings* of the Pulitzer-prize-winning <sup>3</sup>New York School<sup>2</sup> poet James Schuyler.

Pettet will read from his work and present some of his collaboration with Burckhardt.

LANGUAGE ARTS LIVE

(Please note correction to the time of the Samantha Hunt reading. All events held in the Skelton Lounge.)

Thursday, 5 March

7:30 pm

Jeffrey Thomson

Thomson's poetry collections include *Birdwatching in Wartime* (2009), *Renovation* (2005) and *Country of Lost Sons* (2004). He is the recipient of a 2005 Literature Fellowship in Poetry from the National Endowment for the Arts and a 2008 Fellowship in the Literary Arts from the Maine Arts Commission. Thomson is Associate Professor of Creative Writing at the University of Maine at Farmington.

Monday, 9 March

4:15 pm

Ravi Shankar

Shankar is the poet-in-residence at Central Connecticut State University and the founding editor of the online journal of the arts, *Drunken Boat*. His books include *Wanton Textiles* (with Reb Livingston, 2006) and *Instrumentality* (2004). With poets Tina Chang and Nathalie Handal, Shankar co-edited the Norton anthology of contemporary Arab and Asian poetry, *Language for A New Century*.

Monday, 16 March

4:15 pm

Samantha Hunt

Samantha Hunt spent four years researching Nikola Tesla for her novel *The Invention of Everything Else* (2008). She is the author of the acclaimed first novel *The Seas*, and her short fiction has appeared in *The New Yorker*, in *McSweeney's* and on *This American Life*. Hunt recently received the first-ever "5 under 35" award from the National Book Foundation.

Thursday, 19 March

7:30 pm

Sarah Manguso

Manguso has authored a memoir, *The Two Kinds of Decay* (2008), a short story collection, *Hard to Admit and Harder to Escape* (2007), and two poetry collections, *Siste Viator* (2006) and *The Captain Lands in Paradise* (2002). Her writing and criticism have appeared in *The Paris Review*, *The London Review of Books*, *McSweeney's*, *The New Republic*, *The Boston Review*, and elsewhere. Her awards include a Pushcart Prize and the Rome Prize in Literature for 2007-2008. Manguso lives in Brooklyn where she teaches writing at the Pratt Institute.

All Events Free and Open to the Public. Sponsored by the Bates English Department, the Bates Environmental Studies Program, the Bates Asian Studies Program, the Bates Humanities Fund, Bates Outfront, and the John Tagliabue Poetry Fund.

For more information, contact Jonathan Skinner, Eden Osucha or Rob Farnsworth at Bates College

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375. **Alana Madison**

*future of letters*

Thu 26 Feb 2009

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future of letters

\*Questioning what's important in modern poetic circles\*

This week

- \* Rod Blagojevich
- \* Axel Rose
- \* Miley Cyrus
- \* Lynette "squeaky" Fromme
- \* Karl Rove and Donald Rumsfeld
- \* Bernard Madoff
- \* Bruce Jenner
- \* Benjamin Netanyahu
- \* Randall William "Randy" Rhoads

- \* JonBenét Ramsey
- \* Charles Raymond Starkweather
- \* Myra Hindley
- \* Albert Fish
- \* Kenneth Bianchi & Angelo Buono Jr.
- \* Eva Braun

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

Thank you

Alana Madison

--

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

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### 376. **mIEKAL aND**

#### ***New from Xerox Sutra Editions — How to Spell the Sound of Everything***

*Thu 26 Feb 2009*

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How to Spell the Sound of Everything  
interwriting by Sheila Murphy & mIEKAL aND  
2009, 8.25 " x 8.25 ", 84 pgs  
\$10.00 + postage  
ISBN 1-440461-56-2  
ISBN-13 978-1-440461-56-9

[http://xexoxial.org/is/HowToSpellTheSoundOfEverything/by/sheila\\_murphy\\_and\\_mIEKAL\\_aND](http://xexoxial.org/is/HowToSpellTheSoundOfEverything/by/sheila_murphy_and_mIEKAL_aND)

how to spell the sound of everything began in a burst during the fall of 2007, with mIEKAL's tagging Sheila for a patch of interwriting. the mist of exchange fractured excitement, spelled sequences of phrasic musicality. what happened then is happening now, only with ex post fact'o(f) savor. 10,000 things in the middle of a desert, who needs an oasis? there are the wavy corpulae moments lean with vigor and enormous too that you see on cover front and kindred webbed multifluent hues on the (re)verse. signatories aligned to tidal movement, to earthly shivering letterforms. placist plenary syllabics find themselves arhyme. timetables by way of spillage are turned and amplified when four ears take the tincture of a quarter of a year and make a cryptacular thing come out in script. friction becomes fricative in the middle of night looking for water or Finnegan's Wake in the dark. synaptic-sparks that bless and wrest away the pesky uninformed slats of daylight minoring in wist. the gymnast of seductive meaning is in the backyard, away from understanding's

domineering table twisters. The gyst of dharma shakes out feathery flings into a posse of shine. drinking plenty of Sheila mambo poetry—forms striving to learn heads and trees and pores and gemsome whees to be devouring with devotion.

interwriting thru time, thru delays & interruptions anticipated & otherwise (some gleaned some left mid-nacht)—when working together to gather one finds seizures of thought imposing its signature song field and attracting a once-over (ingregorian) to be sprawled across (mid-being). if the remembrance of edits precedes the reading, easily the moment of the words turning on themselves no known obstacle competes with this. fluidity is brave or sheer or sweet with opacity free of city, past the land, a blissful state of making takes the body of a heart out of its ruts and forms root systems. causality, while literal, is an allopathic rendering of the agitated taxonomy of two. mIEKAL waiting for his words to intune vowel patterns & long line curios. pre-thought is best thought. lo and beyond such into like cures likeness lacking in duplicatives the fricatelling references even while it lingers here and here and . . .

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377. **amy king**

***Tomorrow Night - If You Dare ...***

*Thu 26 Feb 2009*

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To head into the hills of Brooklyn --

The Stain of Poetry:Â

A Reading

Series presents

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February 27th @ 7 p.m. - Stain Bar - Williamsburg ,  
Brooklyn

Â

\*Jason Gray, Tony Mancus, Deborah Poe, Ric Royer, Mario  
Susko and Jessica Reed\*

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Jason Gray is the author of *Photographing Eden* (Ohio Univ. Press, 2008), winner of the Hollis Summers Prize, and two chapbooks, *How to Paint the Savior Dead* (Kent State Univ. Press, 2007) and *Adam & Eve Go to the Zoo* (Dream Horse, 2003). His poems and reviews have appeared in *Poetry*, *The*

American Poetry Review, Poetry Ireland Review, Shenandoah, and elsewhere. He coedits the online magazine, Unsplendid (www.unsplendid.com). Web site: jason-gray.net.

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Tony Mancusâ€™ poems have appeared or will be appearing in cream city review, Handsome, Forklift, Ohio , Memorious and elsewhere. He teaches writing at Montclair State University and Hunter College . He co-founded Flying Guillotine Press ([flyingguillotinepress.blogspot.com](http://flyingguillotinepress.blogspot.com)) and makes books in Brooklyn and Queens .

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Deborah Poe is the author of the poetry collection Our Parenthetical Ontology (CustomWords 2008) as well as chapbooks from Furniture_Press and Stockport Flats Press. Poe has received several literary awards including the Thayer Fellowship of the Arts (2008) and three Pushcart Prize nominations. Her writing is forthcoming or has appeared in journals such as Coconut, Diode, Ploughshares, Filter Literary Magazine, Denver Quarterly, Copper Nickel, and FOURSQUARE Editions as well as in the anthologies In Our Own Words (MW Enterprises 2009), Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora (Third World Press 2007) and A Sing Economy (Flin Forum 2008). Her current projects include “Elements” (her poetry collection based on the periodic table), a short fiction collection entitled “Event Landmarks,” and an anthology of short fiction. Assistant Professor of English at Pace University , Pleasantville, Poe teaches creative writing, contemporary fiction and theory. Visit her Web site, www.deborahpoe.com, for more.

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Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include Hystery of Heat (Publishing Genius), There Were One and It Was Two (Narrow House Records), and Anthesteria

(Bark Art Press). The Weather Not The Weather is forthcoming from Outside Voices Press. He is also a founding editor of Ferrum Wheel.

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An imprint of Bootstrap Productions ( Cambridge , Mass. ), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

Â

<http://www.ricroyer.com>

<http://www.looktouch.com/press>

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A witness and survivor of the war in Bosnia , Mario Susko moved to the US in 1993 where he lived in the 70s and got his M.A. and Ph.D. from SUNY Stony Brook. He has published 77 books, 28 of which are his poetry collections. His most recent work includes an integral edition/translation of Walt Whitman's Leaves of Grass, as well as an anthology of modern Jewish-American short stories A Declaration of Being which he co-edited with M. Schwartzman and translated into Croatian. His 6th poetry collection in English, Closing Time, was released in 2008 by Harbor Mountain Press. This January his Croatian publisher Meandarmedia put out a Croatian edition of Closing Time and the erbacce-press from Liverpool , UK , released his chapbook Rules of Engagement.

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Jessica Reed's poetry has appeared in The Paris Review, Tin House, LIT, The Huffington Post, Zeek: A Journal of Jewish Thought and Culture, as well as various online journals, and has been anthologized in Satellite Convulsions: Poems from Tin House. She is the 2007 recipient of the Marie Ponsot Poetry Prize and the Jerome Lowell Dejur Award. Originally from Asheville, North Carolina, she lives in New York City, where she works as a technical editor and where she received her MFA from the the City College of the City University of New York.

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Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

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stain bar

766 grand street

brooklyn, ny 11211

(L train to Grand
Street ,

1 block west)

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SITE:Â <http://www.stainofpoetry.com/>

Â

VIDEO:Â <http://stainofpoetry.wordpress.com/video/>

Amy's Alias

<http://amyking.org/>

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378. **amy king**

On Greatness & Them That Do It -- On Orr Off

Thu 26 Feb 2009

Nearly no discussion on this impotent topic - just wonderin:

<http://amyking.wordpress.com/2009/02/26/on-greatness-them-that-do-it/>

Amy's Alias

<http://amyking.org/>

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379. **Jason Quackenbush**

Re: The Market recognizes talent!

Thu 26 Feb 2009

you're making a categorical error in this argument. you assume a government monopoly in a circumstance where there is no reason to expect one. certainly

there is no government monopoly on aerospace research despite the fact that NASA is a government agency specifically created to do that. There isn't even a monopoly on some traditional government monopolies anymore, now that we've outsourced military logistical support to private industry and begun funding religious community service organizations with federal tax dollars.

While i'm not a huge fan of the secretary of the arts idea, i would like to see the NEA get more money and more money available for NEA grants. Certainly in literature as well as in various visual arts fields and a few of the performing arts, the market doesn't do a very good job of supporting them. Many function on the good will of patrons, as artists in the western world always have. I don't see any reason why the government can't be just another patron.

On Feb 24, 2009, at 5:48 PM, Troy Camplin wrote:

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[REDACTED]>
To: [REDACTED]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this list,
mine) are at best embarrassing. However, one can also point to the
fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not going
to deprive anyone of her, either, if that's what they like. If you
want
to try to educate people to have better taste, that's fine and good --
but there's no evidence the government is good at educating people in
math and reading, let alone good taste. I love how you people have to
purposefully ignore facts to make your points. Throw up a few straw
men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as
any
guide to quality in the arts. In fact, the opposite may be true, but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [REDACTED]

welcome.html

welcome.html

Jason Quackenbush
[REDACTED]

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380. **Troy Camplin**
Re: Secretary of the Arts
Thu 26 Feb 2009

I guess context doesn't matter. Without context, we can just attribute any meaning at all we want to whatever we read or experience. Decontextualizing cuts off all possible debate or even thinking.

An example: the Bible says "There is no God." Thus, the Bible is an atheistic book and declares God's nonexistence. Nonsense. The full quote is "The fool says in his heart, "There is no God." In context, it means the complete opposite of the previous claim.

Context is king. Without it, rational discussion is impossible, since anything can be asserted.

Troy Camplin

From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, February 24, 2009 5:42:44 PM
Subject: Re: Secretary of the Arts

Aw, the old "context" defence!

On Feb 22, 2009, at 5:16 PM, Troy Camplin wrote:

Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.

Troy Camplin

From: Halvard Johnson <[REDACTED]>
To: [REDACTED]
Sent: Sunday, February 22, 2009 12:12:46 PM
Subject: Re: Secretary of the Arts

Methinks the phrase modifies the verb of the clause that follows it.

HJ

*On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[REDACTED]> wrote:
No, the sentence went this way: "As someone whose family were artists in
WWII Europe, I would think . . . "*

*That is an "I", not a "you". The phrase modifies the pronoun that then
becomes the subject of the sentence.*

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

*No. I was responding to the person saying that her family was from Europe.
The phrase "As someone whose family were artists in WWII Europe" refers to
"you" in the sentence (the "you" was cut off). My family has lived in
Kentucky in poverty until my father's generation worked their way out of it.*

Troy Camplin

*From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, February 18, 2009 10:23:05 PM
Subject: Re: Secretary of the Arts*

*Ah, but in his remark to you that guy said that HE was someone whose
family were artists in Europe.*

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800
From: "Poetics List (UPenn, UB)" <[REDACTED]> (on
behalf of George Bowering <[REDACTED]>)
Subject: Re: Secretary of the Arts
To: [REDACTED]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

George H. Bowering, OUH
Born without a religion.

George Bowering
Scourge of modifier dangles.

George Bowering, M.A.
Acclaimed for his modesty.

--

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>

George H. Bowering
Wishes your happiness.

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381. **Paul Nelson**
Re: Gift Economy

Thu 26 Feb 2009

Like most of your arguments, you base your stand on a false dich Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo. Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a form of reciprocal altruism. The concept of a gift economy stands in contrast to a planned economy or a market or barter economy. In a planned economy, goods and services are distributed by explicit command and control rather than informal custom; in barter or market economies, an explicit quid pro quo "an exchange of money or some other commodity" is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about \$1 trillion annually on defense-related purposes.

Imagine \$1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make faulty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discussion of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED]

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, February 24, 2009 5:48:27 PM

Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The

safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

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To: [REDACTED]
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Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh? Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Ilalqo, WA [REDACTED]

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382. **Nico Vassilakis**

Subtext Reading: LAURA MORIARTY & JW MARSHALL: 3/4/09

Thu 26 Feb 2009

for info:

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

see you there,

n

[Access your](#)

email online and on the go with Windows Live Hotmail.

<http://windowslive.com/online/hotmail?>

ocid=TXI_TAGLM_WL_HM_AE_Access_022009

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383. **cris costa**

Re: poetics/poetry of the abject?

Thu 26 Feb 2009

Hi,

I'm not entirely sure what the "abject mode" means. But I can suggest some writers where the abject features in their work. Maily Canadians because that's what I have in front of me.

Rita Wong. Forage weaves in and out of the abject, weaves the abject to the object. Darn good poetry too.

In terms of the abject via the body/women/etc.: Nicole Brossard's older stuff, particularly in These Our Mothers. Stuff in Daphne Marlatt/Bestsy Warland's collaborative work (they also have stuff in there that isn't directly about the woman's body, but brings the abject to the forefront).

That's all that comes to mind right now.

c.

Date: Tue, 24 Feb 2009 19:02:01 -0600

From: [REDACTED]

Subject: poetics/poetry of the abject?

To: [REDACTED]

dear all

*i'm looking for suggestions for poets who work in the abject mode. my grad students would appreciate a list, and all i cd think of were Alan
Sondheim, Mez, and a bunch of novelists (Genet, Acker, Wojnarowicz, etc.).
backchannel's fine.*

thanks!
xo, md

How fun is this? IMing with Windows Live Messenger just got better.
<http://www.microsoft.com/windows/windowslive/products/messenger.aspx>

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384. **George Bowering**
Re: poetics/poetry of the abject?

Thu 26 Feb 2009

First name that came to mind was the great late John Newlove.

gb

On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:

dear all
i'm looking for suggestions for poets who work in the abject mode.
my grad students would appreciate a list, and all i cd think of
were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker,
Wojnarowicz, etc.).
backchannel's fine.
thanks!
xo, md

welcome.html

George Bowering, DLitt.,
Big as all indoors.

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385. **Sharon Dolin**
Reminder: McNally Jackson Reading Tonight

Thu 26 Feb 2009

Sharon Dolin & Anne Marie Macari Reading From Their New Books of Poems 7-8 pm, Free

McNally Jackson
52 Prince St. (bet. Lafayette & Mulberry)
NYC

Sharon Dolin



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386. **Halvard Johnson**

Re: On Greatness & Them That Do It -- On Orr Of

Thu 26 Feb 2009

Impotent is right!

Hal

On Thu, Feb 26, 2009 at 9:23 AM, amy king <[REDACTED]> wrote:

Nearly no discussion on this impotent topic - just wonderin:

<http://amyking.wordpress.com/2009/02/26/on-greatness-them-that-do-it/>

Amy's Alias

<http://amyking.org/>

--

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>

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387. **mIEKAL aND**

I, Who, We, Thou, Two, Three and Five

Thu 26 Feb 2009

A handy little guide to small talk in the Stone Age

Mark Henderson, Science Editor

<http://www.timesonline.co.uk/tol/news/uk/science/article5805522.ece>

A "time traveller's phrasebook" that could allow basic communication between modern English speakers and Stone Age cavemen is being compiled by scientists studying the evolution of language.

Research has identified a handful of modern words that have changed so little in tens of thousands of years that ancient hunter-gatherers would probably have been able to understand them.

Anybody who was catapulted back in time to Ice Age Europe would stand a good chance of being intelligible to the locals by using words such as "I", "who" and "thou" and the numbers "two", "three" and "five", the work suggests.

More nuanced conversation would be more of a challenge. The analysis of language evolution suggests that none of the adjectives, verbs and nouns used in modern languages would have much in common with those used then.

Mark Pagel, of the University of Reading, who leads the research, said that it was nonetheless becoming possible to create a rudimentary Stone Age phrasebook made up of the oldest known words.

"If a time traveller wanted to go back in time to a specific date, we could probably draw up a little phrasebook of the modern words that are likely to have sounded similar back then," he told The Times. "You wouldn't be able to discuss anything very complicated, but it might be enough to get you out of a tight spot."

Dr Pagel's research also predicts which parts of modern vocabulary are likely to survive into English as it will be spoken 1,000 years in the future, and which will die out.

By the year 3000, words such as "throw", "stick", "dirty", "guts" and "squeeze" could easily be gone. These already differ greatly between related languages, such as English and German, and are good candidates to evolve into new forms.

Dr Pagel has tracked how words have changed by comparing languages from the Indo-European family, which includes most of the past and present languages of Europe, the Middle East and the Indian sub-continent. All are derived from the same root and have many linguistic similarities.

The word "water", for example, is wasser in German, eau in French and aqua in Italian and Latin. Although each is slightly different, they share a similar sound that shows them to share a common linguistic ancestor.

By comparing these languages, it is possible to work out how and when they diverged, and to trace the evolutionary history of individual words.

Dr Pagel has recently been able to track the evolutionary history of Indo-European back almost 30,000 years, using a new IBM supercomputer. He said that some of the oldest words were well over 10,000 years old.

As the original Indo-European language is thought to date back no more than 9,000 years, Dr Pagel believes that some of the longest-lived words have an even more venerable history. "I can say with confidence that there are sounds or words that predate Indo-European," he said. "If you look at 'thou', 'I' and 'who', we can now tell they are probably at least 15,000 to 20,000 years old. The sounds used then for these meanings were probably very similar to those used today."

Dr Pagel's work has shown that the pace at which words evolved depends on how they are used. Numerals are the slowest to change, followed by pronouns, probably because they are used extremely often and have a very precise and important meaning.

These words are highly resistant to evolution, in the same way as important genes look similar across many different species because mutations cause a damaging loss of functionality. "Just as we have highly conserved genes, we have highly conserved words," Dr Pagel said. "Language shows a truly remarkable fidelity."

Nouns evolve more slowly than verbs, and verbs evolve more slowly than adjectives. Words that are used less frequently evolve more quickly than those that are common.

The website <http://www.evolution.reading.ac.uk/WordChanges/> shows whether particular modern English words are likely to be similar or different for any date in the past or future.

A continuing evolution

The oldest words, resistant to evolution

I, Who, We, Thou, Two, Three and Five

Words that are evolving rapidly, and likely to disappear

Dirty, squeeze, bad, because, guts, push (verb), smell (verb), stab, stick (noun), turn (verb), wipe

Source: University of Reading

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388. **Alison Croggon**

Re: The Market recognizes talent!

Thu 26 Feb 2009

I live in a country where there is government subsidy for the arts. It is by no means a bad thing. It is vastly preferable for, say, poetry publishers to be subsidised to publish poetry books than the system you have in the US, where publishers run competitions charging appellants to enter so they can continue to publish books, which creates a competition culture that is, to my mind, more corrupting by far. Your deep study of history, Troy, will have shown you that while some art can be self-supporting, much of it, and much of the stuff we now consider most valuable, was only sustained by some form of patronage. Money has to come from somewhere; whether it's a wealthy patron or a government sponsored organisation, and someone has to decide where it ought to go, and sometimes it will be wasted and sometimes it will not. And any scheme is going to be imperfect. There will be patrons with execrable taste who only want to be flattered, corporations with no taste at all which only want to be flattered, and governments who only want to tick a bunch of bureaucratic boxes. But in a democracy, I'd rather choose the latter among the evils on offer, because there is actually in practice more chance of a disinterested outcome. In Australia, it is arms length funding with a process of peer review. It's about as transparent as it gets. Imperfect, as I said, but as a system it produces a lot of very high quality art that otherwise would be unsustainable.

A

On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin <[REDACTED]> wrote:
> Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a
> democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already

successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

>

> Troy Camplin

>

>

>

>

>

From: Paul Nelson <[REDACTED]>

> To: [REDACTED]

> Sent: Sunday, February 22, 2009 3:23:54 PM

> Subject: Re: The Market recognizes talent!

>

> From: Troy Camplin <[REDACTED]>

> To: [REDACTED]

> Sent: Friday, February 20, 2009 1:14:23 PM

> Subject: Re: The Market recognizes talent!

>

> One

> can always point to people who in your opinion (and, with this list,
> mine) are at best embarrassing. However, one can also point to the fact
> that Picasso, Monet, and Jasper Johns were all made wealthy during
> their lifetimes. I may not like Britney Spears, but I'm also not going
> to deprive anyone of her, either, if that's what they like. If you want
> to try to educate people to have better taste, that's fine and good --
> but there's no evidence the government is good at educating people in
> math and reading, let alone good taste. I love how you people have to
> purposefully ignore facts to make your points. Throw up a few straw men
> (and women, in this case) to try to make a "point."

>

> Troy Camplin

>

> I prefer the phrase "People of Straw" but I don't use the market as any
> guide to quality in the arts. In fact, the opposite may be true, but
> when you're a fundamentalist, you say funny things, eh?

> Paul E. Nelson

>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA 
>
>
>

--

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

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

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

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389. **Jeffrey Side**

The Argotist Online is going is going offline

Thu 26 Feb 2009

Within the next week or so The Argotist Online will no longer be online, as my web hosting provider is no longer hosting websites. I am in the process of looking for a new host and hopefully the site will be back online before the end of March.

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390. **David Baratier**

vote for my poem on good reads?

Thu 26 Feb 2009

Here is the link to vote on my poem that is the finalist for March on the Goodreads site. Vote immediately! To directly vote on the poem, use--

http://www.goodreads.com/poll/show/10300.GOODREADS_MARCH_NEWSLETTER_TOP

Here is the poem

A girl named Scuba

We named our daughter Scuba. I am not sure how it happened, some say we should have named her after a famous literary friend in a career advancing homage, others that it should be a family name, or, if we wanted to stay within

the water element, to invoke the powerful like Poseidon, the great turtle underneath us or re-invigorate a failure like Aquaman or The Prince of Tides. You don't know what it's like, you who named your kids before meeting them, you who didn't spend a week in intensive care waiting for word about an aqueous angel, you who never held water.

-David Baratier

here are the contenders--

http://www.goodreads.com/topic/show/110615.PLEASE_VOTE_FOR_MARCH_S_GOODREADS_POEM_FIVE_FINALISTS

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

<http://pavementsaw.org>

Subscribe to our e-mail listserv at

<http://pavementsaw.org/list/?p=subscribe&id=1>

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391. **Poetry Project**

Events at The Poetry Project February/March

Thu 26 Feb 2009

Here's what's coming up at The Poetry Project.

Friday, February 27, 10 PM

Flim Forum Press presents: A Sing Economy

Flim Forum Press presents the poetry anthology *A Sing Economy*, featuring readings by Jessica Smith, Stephanie Strickland, Jennifer Karmin, Thom Donovan, John Cotter, Jaye Bartell, Kate Schapira, Deborah Poe, Eric Gelsinger, and editors Matthew Klane and Adam Golaski. Flim Forum Press provides space to emerging poets working in a variety of experimental modes. Other FF volumes include the anthology *Oh One Arrow* and *The Alps* by Brandon Shimoda.

Monday, March 2, 8 PM

Fanny Howe & Alan Loney

Fanny Howe has written several books of fiction and poetry. Her new collection of essays, *The Winter Sun*, from Graywolf Press and a story called ³What Did I Do Wrong?² from Flood Editions, are being published Spring 2009. She has

received many awards, including one recently for poetry from the American Academy of Arts and Letters. She teaches at Glenstal Abbey in Ireland every summer. Alan Loney had his first book of poems published in 1971 and began printing in 1974. He was co-winner of the poetry prize in the New Zealand Book Awards in 1977, Literary Fellow at the University of Auckland in 1992, and Honorary Fellow of the Australian Centre at the University of Melbourne 2002-2006. He was Convener of the Conference on the History of the Book in New Zealand at University of Auckland 1995. Loney has published 11 books of poetry, and eight books of prose with a recent emphasis on the nature of the book. Fine editions of his work have been issued by Granary Books, The Janus Press, Barbarian Press, Red Dragonfly Press, Pear Tree Press and The Holloway Press. Formulations of Loney's thinking about the relations between poetry and typography have appeared with Cuneiform Press in *Meditatio: the printer printed: manifesto*; *The printing of a masterpiece* published by Black Pepper Press; and *Each new book*, issued by Peter Koch at Hormone Derange Editions. A short account of Loney's printerly life and a checklist of his first 50 printed books can be found in *The Private Library*, Winter 2007, and his most recent book of poems is *Day's Eye* (Rubicon Press, Canada 2008). He was Printer in Residence at the University of Otago for 2008, and an exhibition of his books was held Sept-Oct 2008 at the Christchurch Art Gallery, New Zealand. Website : www.electioeditions.com

Wednesday, March 4, 8 PM

Letters to Poets: Conversations about Poetics, Politics & Community.

Letters to Poets (edited by Jennifer Firestone & Dana Teen Lomax), a collaborative experiment conducted over approximately one year's time, brought together 28 poets from various backgrounds, aesthetics and geographical locations and asked them to write letters to each other. The letters are uncensored: the only condition was that the writing spoke to the poets' most urgent concerns. Please join Eileen Myles, Cecilia Vicuña, Karen Weiser, John Yau, Brenda Coultas, Anselm Berrigan, Brenda Iijima, Jill Magi, Jennifer Firestone, John Yau, Quincy Troupe, Rosamond King, Dana Teen Lomax and Traci Gourdine to read excerpts from the anthology, which was recently published by Saturnalia Books and which Cornel West calls "a courageous and visionary book."

Friday, March 6, 10 PM

Ellie Ga & Marina Temkina: Ugly Duckling Presse Book Release Party

Ellie Ga's projects explore the limits of photographic documentation. Her work spans a variety of mediums, often incorporating her exploratory writing, and generally culminating in lectures, slide-presentations, handmade books and instructional installations. *Classification of a Spit Stain* (Ugly Duckling Presse,

2009) is the result of her two-year project photographing and analyzing stains on city pavements. A combination of urban flaneurie and garbology, Classification of a Spit Stain is a mysterious field guide to the landscape underneath the soles of our shoes. For the Poetry Project Friday Night Series, Ellie will present "The Catalogue of the Lost (and other revelations)" a work done in the lecture format, created during a residency at the Explorers Club (NYC). Comprised of 282 images and lasting approximately 28 minutes, this work focuses on the missing pieces of early explorationlost places, people, and concepts as well as the successes and failures to document ³the unknown." During 2007-2008, Ellie Ga was the artist-in-residence on the Tara, a polar schooner locked in the pack-ice of the Arctic Ocean. Her work from these projects were exhibited recently at the Konstmuseum in Malmo, Galerie du Jour in Paris, and Projekt 0047 in Oslo and PNCA in Portland, Oregon. She has also been an artist-in-residence at the Newark Museum of Art and the Women's Studio Workshop. Her performances, videos and installations have been shown in New York at Dispatch, Swiss Institute-Contemporary Art, 16 Beaver, Rubin Museum of Art and Gigantic Art Space. Ellie Ga received her MFA in photography from Hunter College in 2004 and is a founding member of Ugly Duckling Presse. Marina Temkina is a poet and an artist. She is an author of four poetry books in her native Russian, and two artists books made in collaboration with Michel Gerard & published in France. Her new book What Do You Want? will be published by Ugly Duckling Presse this spring. Marina received a National Endowment for the Arts in 1994 and she was a Revson Fellow on the Future of New York at Columbia University. Marina shows her visual art and concrete poetry internationally. Her public art project could be seen on the Second Street Stop of the Hudson-Bergen Light Rail in Hoboken in 2004.

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 \$95 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 [REDACTED].

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392. **Angeline, Mary**

Re: [BULK] poetics/poetry of the abject?

Thu 26 Feb 2009

please don't backchannel: these suggestions for various poets or texts is far more useful and of interest to me as a teacher of poetry and poetics than the whining boys; can't they backchannel?

yours,
ma

From: Poetics List (UPenn, UB) on behalf of Maria Damon

Sent: Tue 2/24/2009 6:02 PM

To: [REDACTED]

Subject: [BULK] poetics/poetry of the abject?

dear all

i'm looking for suggestions for poets who work in the abject mode. my grad students would appreciate a list, and all i cd think of were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker, Wojnarowicz, etc.). backchannel's fine.

thanks!

xo, md

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393. **Marc Nasdor**

Marc Nasdor & Murat Nemet-Nejat reading at Zinc Bar, Sunday, March 8

Thu 26 Feb 2009

Yo

Marc Nasdor & Murat Nemet-Nejat
reading at Zinc Bar Sun, March 8

You've got nothing better to do on a Sunday evening, right? So please join two old poet friends at the Zinc Bar for a reading you won't want to miss. Hope to see you there!

6:30pm
Zinc Bar

82 West 3rd Street (btw Thompson & Sullivan)
NYC

\$5 donation

Marc Nasdor's most recent book is *Sonnetailia*, published by Roof Books in 2007. Recent poems have appeared in *Jacket*, *The Brooklyn Rail*, *Shattered Wig Review*, and *Perfect 8*. He was born in Baltimore, Maryland, and lives in New York City. A number of his poems have been published in translation in Hungarian, German and Spanish. His first book-length poem, *Treni in Partenza*, was published in *Temblor* 7. He is currently working on a new work of serial poems, *Insurgentes*.

Murat Nemet-Nejat is the editor of *Eda: An Anthology of Contemporary Turkish Poetry*. He is presently working on "The Spiritual Life of Replicants," which is a section of the long poem "The Structure of Escape" and which explores the illusionary, ego centric distinctions between the human and the machine -- death is attached to, is an aspect of the ego, and the liberation from it gives hints of eternity. Murat is also translating the Turkish poet Seyhan Eroğlu's book of poetry, *Rosestrikes and Coffee Grinds*.

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[REDACTED] - cell
Email: [REDACTED]
<http://www.myspace.com/poodlecannon>

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394. **François Luong**
Re: The Market recognizes talent!
Fri 27 Feb 2009

Troy,

As I read your responses to George Bowering, I am somewhat struck by their ignorance. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to

be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government provides subsidies for its writers and artists.

Best,

françois luong

PS: I am not Canadian or a resident of Canada.

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395. **Christian Nagler**

Emily Abendroth & Miranda Mellis / Real Time Ethics investigation #1

Fri 27 Feb 2009

Real Time Ethics investigation #1 / Emily Abendroth & Miranda Mellis

a Nonsite Collective Event

Wednesday, March 4th, 7pm

@ Get Lost Books, 1825 Market Street, San Francisco

with a follow-up discussion-experiment March 6th (location tba)

Emily: My talk will be rooted in the findings of an ongoing research project that looks into the history of solitary confinement practices in penal institutions throughout the United States, but most particularly as they/are were utilized at Pennsylvania's Eastern State Penitentiary in the early 1800's and at Guantanamo Bay today. In addition to exploring the material and human conditions of these sites, my process of inquiry aims to conceptually investigate the vocabularies, taxonomies, and social and state understandings that made the ongoing legitimation of these environment's existences possible, and how it might futurally be disrupted.

Miranda: My reading will draw from the text MATERIALISMS, which records and amplifies language derived from two disparate American archives (open cases.) First, from the medical records of a community of iron miners and loggers in Northern Michigan. The medical case files explicitly and implicitly evidence the traumas and abuses of capitalist exploitation. The high diction of the rural doctor who wrote the files between 1900 and 1934, my great-grandfather, describes at once obsolete anesthetics and obsolete aesthetics: literary professionalism. The second vein also pulls from an atavistic 'felt' archive: childhood in a Marxist-Leninist collective in the Haight-Ashbury during the 1970s and 80s. These two materialisms--the production of iron ore and lumber on one end of the century and the production of anti-capitalist ideology

on the other--constitute a framework in which to sound out the contradictions in instrumentalist production and idiom. Here is a link to excerpts from Materialisms in Harp & Altar:

<http://www.harpandaltar.com/interior.php?t=s&i=3&p=25&e=47>

Emily Abendroth is a writer and artist, alternately residing in the San Francisco Bay area and Philadelphia, where she co-curates the Moles not Molar Reading Series with poet Justin Audia. Her book-length work in progress Muzzle Blast Dander can be found in Refuge/Refugee (Volume 3 of the Chain Link book series). Recent work of hers can be found or is forthcoming in Digital Artifact, Encyclopedia, How2, Pocket Myths, Horseless Review, Eco-poetics, and Cut and Paint. Her chapbook, Toward Eadward Forward was published by Horse less Press this past november. She is currently and ever-so-slowly piecing her way through some writings and thinking on solitary confinement practices in U.S. prisons.

Miranda Mellis is the author of The Revisionist (Calamari Press), Materialisms (Portable press at Yo Yo labs), and Transformer (forthcoming). She is an editor at The Encyclopedia Project and teaches at California College of the Arts. Her various writings may be found in various publications, most currently Modern Painters, Denver Quarterly, and The Believer.

REAL TIME ETHICS is a series of actions and readings and conversations and scores and moment to moment compositions that investigate the time in which we make meaningful sounds at and with each other. Do particular instances of our speech have particular durational frames. How are those instances embodied or disembodied or semi-embodied? What happens when we experiment with these frames? when we don't experiment? when we cease to experiment? In real time? Do our ethics extend beyond the fabula of the 'content' of our speech? Each investigation will consist of a reading/talk/presentation followed-up by a separately scheduled 'activity' that aims to bring a dynamic of the work into the 'real time' of present relation and discourse. www.realtimeethics.blogspot.com

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396. **amy king**

Last Day to Vote for the Poem

Fri 27 Feb 2009

READ:

http://www.goodreads.com/topic/show/110615.PLEASE_VOTE_FOR_MARCH_S_GOODREADS_POEM_TOP_FIVE_FINALI

VOTE:

http://www.goodreads.com/poll/show/10300.GOODREADS_MARCH_NEWSLETTER_TOP

Amy's Alias

<http://amyking.org/>

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397. **Troy Camplin**
Exceptionalism Among POets

Fri 27 Feb 2009

Here is a thought=provoking piece:

<http://chronicle.com/temp/reprint.php?id=lgpr5t1c6f9r0prghwmp5ytxyds9tmnf>

Of course, everyone here is exceptional.

Troy Camplin

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398. **Hilary Clark**
Re: poetics/poetry of the abject?

Fri 27 Feb 2009

Sorry, to Céline add Lautréamont.

Hilary

Quoting George Bowering <[REDACTED]>:

First name that came to mind was the great late John Newlove.

gb

On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:

dear all

i'm looking for suggestions for poets who work in the abject mode.

*my grad students would appreciate a list, and all i cd think of
were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker,
Wojnarowicz, etc.).*

backchannel's fine.

thanks!

xo, md

welcome.html

*George Bowering, DLitt.,
Big as all indoors.*

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399. **Ryan Daley**
Re: Secretary of the Arts

Fri 27 Feb 2009

Troy,

Your words again, if rearranged, call for order. Order is what you ask for, not context.

See for yourself:

Nonsense. There since anything can be asserted, I guess context doesn't matter. Decontextualizing says possible debate or even thinking Without context "is no God." we all want to whatever we read or experience meaning.

Thus, the Bible cuts off an atheistic book and The full quote is "The fool says in his heart, at God attribute any complete opposite of the previous claim.." In context, we can just the means rational discussion

An example declares God's nonexistence: Context is king. Without it, it is, the impossible is all Bible.

--

I don't know about the context argument here. It seems that you've been presented with a very concrete outline (via Jason's email) about what and how the govt. should act in regards to art. To answer all this with "context is king" seems almost to point out the basely obvious.

-Ryan

On Thu, Feb 26, 2009 at 10:29 AM, Troy Camplin <[REDACTED]> wrote:

I guess context doesn't matter. Without context, we can just attribute any meaning at all we want to whatever we read or experience. Decontextualizing cuts off all possible debate or even thinking.

An example: the Bible says "There is no God." Thus, the Bible is an atheistic book and declares God's nonexistence. Nonsense. The full quote is "The fool says in his heart, "There is no God." In context, it means the

complete opposite of the previous claim.

Context is king. Without it, rational discussion is impossible, since anything can be asserted.

Troy Camplin

*From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, February 24, 2009 5:42:44 PM
Subject: Re: Secretary of the Arts*

Aw, the old "context" defence!

On Feb 22, 2009, at 5:16 PM, Troy Camplin wrote:

Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.

Troy Camplin

*From: Halvard Johnson <[REDACTED]>
To: [REDACTED]
Sent: Sunday, February 22, 2009 12:12:46 PM
Subject: Re: Secretary of the Arts*

Methinks the phrase modifies the verb of the clause that follows it.

HJ

*On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[REDACTED]> wrote:
No, the sentence went this way: "As someone whose family were artists in WWII Europe, I would think . . . "*

That is an "I", not a "you". The phrase modifies the pronoun that then

becomes the subject of the sentence.

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

No. I was responding to the person saying that her family was from Europe.

The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 18, 2009 10:23:05 PM

Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of George Bowering <[REDACTED]>)

Subject: Re: Secretary of the Arts

To: [REDACTED]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

*George H. Bowering, OUH
Born without a religion.*

*George Bowering
Scourge of modifier dangles.*

*George Bowering, M.A.
Acclaimed for his modesty.*

guidelines

--

Halvard Johnson

=====



<http://home.earthlink.net/~halvard/index.html><<http://home.earthlink.net/%7Ehalvard/index.html>>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html><<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>>

George H. Bowering

Wishes your happiness.

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400. **Charles Alexander**
Re: poetics/poetry of the abject?

Fri 27 Feb 2009

Isn't Baudelaire important here? Or are you only thinking of living poets?

charles alexander

chax press



411 N 7th ave, suite 103

tucson arizona 85705



On Feb 26, 2009, at 10:50 AM, George Bowering wrote:

First name that came to mind was the great late John Newlove.

gb

On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:

dear all

i'm looking for suggestions for poets who work in the abject mode.

my grad students would appreciate a list, and all i cd think of

were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker,

Wojnarowicz, etc.).

backchannel's fine.

thanks!

xo, md

welcome.html

George Bowering, DLitt.,

Big as all indoors.

welcome.html

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401. **Charles Alexander**
Re: poetics/poetry of the abject?
Fri 27 Feb 2009

If you're thinking of Kristeva's definition of the abject, where meaning breaks down because of the loss of the distinction between subject and object or self and other, often occurring in response to a corpse, or shit, sewage, something spoiled, possibly death as a presence, etc. -- then wouldn't a lot of poetry come in, say Mei-mei Berssenbrugge's *Endocrinology* (and certainly, among visual artists, Kiki Smith works at times in the realm of the abject -- Smith is Berssenbrugge's collaborator in *Endocrinology*)? Or what about a poem like Charles Olson's "On Cole's Island" in *Maximus*, where Olson encounters "Death" and his own subjectivity comes into question? And does a work like bpNichol's *Selected Organs* bring a wry humorous twist to the abject, where autobiography is told from the perspective of one human's organs?

charles

charles alexander

chax press



411 N 7th ave, suite 103

tucson arizona 85705



On Feb 26, 2009, at 10:16 AM, cris costa wrote:

Hi,

I'm not entirely sure what the "abject mode" means. But I can suggest some writers where the abject features in their work. Maily Canadians because that's what I have in front of me.

Rita Wong. Forage weaves in and out of the abject, weaves the abject to the object. Darn good poetry too.

*In terms of the abject via the body/women/etc.: Nicole Brossard's older stuff, particularly in *These Our Mothers*. Stuff in Daphne Marlatt/Bestsy Warland's collaborative work (they also have stuff in there that isn't directly about the woman's body, but brings the abject to the forefront).*

That's all that comes to mind right now.

c.

Date: Tue, 24 Feb 2009 19:02:01 -0600

From: [REDACTED]

Subject: poetics/poetry of the abject?

To: [REDACTED]

dear all

i'm looking for suggestions for poets who work in the abject mode. my grad students would appreciate a list, and all i cd think of were

Alan

Sondheim, Mez, and a bunch of novelists (Genet, Acker,

Wojnarowicz, etc.).

backchannel's fine.

thanks!

xo, md

welcome.html

How fun is this? IMing with Windows Live Messenger just got better.

<http://www.microsoft.com/windows/windowslive/products/messenger.aspx>

welcome.html

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402. **Mark Weiss**

Re: The Market recognizes talent!

Fri 27 Feb 2009

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:

>I live in a country where there is government subsidy for the arts. It
>is by no means a bad thing. It is vastly preferable for, say, poetry
>publishers to be subsidised to publish poetry books than the system
>you have in the US, where publishers run competitions charging
>appellants to enter so they can continue to publish books, which
>creates a competition culture that is, to my mind, more corrupting by
>far. Your deep study of history, Troy, will have shown you that while
>some art can be self-supporting, much of it, and much of the stuff we
>now consider most valuable, was only sustained by some form of
>patronage. Money has to come from somewhere; whether it's a wealthy
>patron or a government sponsored organisation, and someone has to
>decide where it ought to go, and sometimes it will be wasted and
>sometimes it will not. And any scheme is going to be imperfect. There
>will be patrons with execrable taste who only want to be flattered,
>corporations with no taste at all which only want to be flattered, and

>governments who only want to tick a bunch of bureaucratic boxes. But
>in a democracy, I'd rather choose the latter among the evils on offer,
>because there is actually in practice more chance of a disinterested
>outcome. In Australia, it is arms length funding with a process of
>peer review. It's about as transparent as it gets. Imperfect, as I
>said, but as a system it produces a lot of very high quality art that
>otherwise would be unsustainable.

>

>A

>

>

>

>On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin <[REDACTED]> wrote:

> > Now there's a fundamentalist statement: "the opposite may be
> true." The market sometimes recognizes talent, sometimes not. It is
> an imperfect arbiter of taste. What it does do, though, is allow
> for a wide variety of options. The government does not give you
> options. It is a monopoly. You get what they give you, or nothing.
> Don't like government-brand corn? Too bad. Don't like the
> government-brand car? Too bad. Don't like government-brand art? AH,
> but there's the rub, isn't it? Nobody here wants to believe there
> will be government-brand art. Except that the government simply
> cannot support everyone who says they are an artist. There must be
> someone deciding who gets supported. Who is that going to be? You?
> I don't think so. Me? Don't think so. This year it may be someone
> with whom you agree; next year it may be someone with whom you
> never agree. Or should there be a democratic vote? Do you really
> want art by democratic vote? How many here write anything a
> > democratic majority would want to read? Perhaps a committee?
> Similar problems arise, just on a smaller scale. In fact, it has
> the problems of both situations. How, then, is funding to be
> determined? How much funding? To whom will funding go? The safe bet
> would be to give it to those who are already successful -- but
> then, if they are already successful, why do they need government
> funding? And if they are not successful, how does the government
> determine who to give funding to, who to support? Based on
> production? Well, then, what prevents us from having cheaters, who
> will produce just enough really bad art to get the funding just so
> they don't have to go get a "real" job? I think about all these
> things and look at the history of government support for the arts
> and cannot come to any other conclusion that government funding for
> the arts is bad for the arts.

> >
> > Troy Camplin
> >
> >
> >
> >
> >
> > From: Paul Nelson <[REDACTED]>
> > To: [REDACTED]
> > Sent: Sunday, February 22, 2009 3:23:54 PM
> > Subject: Re: The Market recognizes talent!
> >
> > From: Troy Camplin <[REDACTED]>
> > To: [REDACTED]
> > Sent: Friday, February 20, 2009 1:14:23 PM
> > Subject: Re: The Market recognizes talent!
> >
> > One
> > can always point to people who in your opinion (and, with this list,
> > mine) are at best embarrassing. However, one can also point to the fact
> > that Picasso, Monet, and Jasper Johns were all made wealthy during
> > their lifetimes. I may not like Britney Spears, but I'm also not going
> > to deprive anyone of her, either, if that's what they like. If you want
> > to try to educate people to have better taste, that's fine and good --
> > but there's no evidence the government is good at educating people in
> > math and reading, let alone good taste. I love how you people have to
> > purposefully ignore facts to make your points. Throw up a few straw men
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> >
> > Ilalqo, WA [REDACTED]

> >

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>--

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

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

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

>

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403. **amy king**

Re: On Greatness & Them That Do It -- On Orr Of

Fri 27 Feb 2009

Exactly. The masculine 'thrust' implied re: Orr's query weren't no accident ...

Amy's Alias

<http://amyking.org/>

--- On Thu, 2/26/09, Halvard Johnson <[REDACTED]> wrote:

From: Halvard Johnson <[REDACTED]>

Subject: Re: On Greatness & Them That Do It -- On Orr Of

To: [REDACTED]

Date: Thursday, February 26, 2009, 1:44 PM

Impotent is right!

Hal

On Thu, Feb 26, 2009 at 9:23 AM, amy king <[REDACTED]> wrote:

> Nearly no discussion on this impotent topic - just wonderin:

>

> <http://amyking.wordpress.com/2009/02/26/on-greatness-them-that-do-it/>

>

>

> _____

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> Amy's Alias

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> http://amyking.org/
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guidelines
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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

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404. **Michael Tod Edgerton**

Re: poetics/poetry of the abject?

Fri 27 Feb 2009

As for contemporary poets, Lara Glenum's Hounds of No and Maximum Ga Ga, both from Action Books, come readily to mind as a perfect fit. Maybe also Ariana Reynes's The Cow. D. A. Powell addresses this at times re: HIV/AIDS and homophobia, as did the performance artist Diamanda Galas in the 80s. If you're heading back to Baudelaire, another suggestion along those lines would be Nerval. I think Kristeva, in fact wrote about him in The Powers of Horror (although, on second thought, that may be Black Sun). Maybe check out Jaime Saens's The Night?

If you could share your list when you're done, that'd be great!

Michael Tod Edgerton

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Fri, 2/27/09, Charles Alexander <> wrote:
From: Charles Alexander <>

Subject: Re: poetics/poetry of the abject?

To: [REDACTED]

Date: Friday, February 27, 2009, 10:01 AM

Isn't Baudelaire important here? Or are you only thinking of living poets?

charles alexander

chax press

[REDACTED]

411 N 7th ave, suite 103

tucson arizona 85705

[REDACTED]

On Feb 26, 2009, at 10:50 AM, George Bowering wrote:

> First name that came to mind was the great late John Newlove.

>

> gb

>

>

> On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:

>

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>> i'm looking for suggestions for poets who work in the abject mode.

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> George Bowering, DLitt.,

> Big as all indoors.

>

>

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405. **Maria Damon**

Re: poetics/poetry of the abject?

Fri 27 Feb 2009

not just living poets. thanks to all so far...

Charles Alexander wrote:

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>

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> charles alexander

> chax press

> [REDACTED]

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>> Big as all indoors.

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406. **Natalie Knight**

ZINC BAR 3/15: Laura Sims, Natalie Knight, James Belflower

Fri 27 Feb 2009

ZINC/TALK READING SERIES PRESENTS

3/15/09

Laura Sims, Natalie Knight and James Belflower

Laura Sims is the author of two books of poems: *Practice, Restraint*, (winner of the 2005 Fence Books Alberta Prize), and *Stranger* (Fence Books, 2009). Her book reviews and essays have appeared in *Boston Review*, *New England Review*, *Rain Taxi*, and *The Review of Contemporary Fiction*, and she has recently published poems in the journals *Denver Quarterly*, *Colorado Review*, *CAB/NET*, and *Crayon*. She lives in Brooklyn, New York, and teaches writing at Baruch College in Manhattan.

Natalie Knight has two chapbooks forthcoming Spring 2009: **Xenia** from Furniture Press (Baltimore, MD) and **prairies**, an e-chapbook from Scantily Clad Press (Madison, WI). She is currently finishing a series of poems entitled **ARCHIPELAGOS**. Excerpts can be found online at **Octopus**. She has performed Kenneth Gaburo's **Maledetto**: A Composition for Seven Virtuoso Speakers, participated in a group reading/sounding of **Finnegans Wake**, and continues to perform in Rodrigo Toscano's Collapsible Poetics Theater. Originally from Western Washington, she lives in upstate New York where she is a Carson Carr Diversity Scholar and PhD student at the University at Albany, SUNY.

And Also a Fountain, James Belflower's collaborative chapbook with Anne Heide and J. Michael Martinez, is forthcoming from NeOPepper Press in 2009. He was a finalist for the 2008 Sawtooth Prize, Slope Editions Book Prize and the National Poetry Series, and won the 2007 **Juked Magazine *poetry prize**. His poems, reviews, and essays appear or are forthcoming in: **Jacket*, *EOAGH*, *Denver Quarterly*, *Octopus*, *LIT*, *First Intensity*, *580 Split*, *Konundrum Engine*, *Coconut* * and **Abovo*, among others. He runs *PotLatchpoetry.org*, a website dedicated to the gifting and exchange of poetry resources.

Meek, perky, inscrutable & outrageous, ZINC-TRS seeks to connect the impossible with the irresolvable & leave everyone more open to the world around them, then they were when they entered the place.

All ZINC-TRS events begin at 6:30pm on Sunday.

82 West 3rd Street

(btw Thompson & Sullivan)

Greenwich Village

New York NY 10012

tel. 212-477-ZINC

ZINC-TRS is at 90 West Houston between Laguardia & Thompson in New York City's Greenwich Village. Subway: ACEBDFV to west 4th street. NR to Spring. 1/9 to Houston.

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407. **John Cunningham**

Re: The Market recognizes talent!

Fri 27 Feb 2009

Canada has a similar system. However, rather than just relying on government largesse to determine what is and isn't art, most literary publications also run poetry, short story, etc. contests to subsidize this rather than condemning themselves to being wholly dependent upon the tyranny of those fat asses in Ottawa. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:] On

Behalf Of Alison Croggon

Sent: February-26-09 3:21 PM

To:

Subject: Re: The Market recognizes talent!

I live in a country where there is government subsidy for the arts. It is by no means a bad thing. It is vastly preferable for, say, poetry publishers to be subsidised to publish poetry books than the system you have in the US, where publishers run competitions charging appellants to enter so they can continue to publish books, which creates a competition culture that is, to my mind, more corrupting by far. Your deep study of history, Troy, will have shown you that while some art can be self-supporting, much of it, and much of the stuff we now consider most valuable, was only sustained by some form of patronage. Money has to come from somewhere; whether it's a wealthy patron or a government sponsored organisation, and someone has to decide where it ought to go, and sometimes it will be wasted and sometimes it will not. And any scheme is going to be imperfect. There will be patrons with execrable taste who only want to be flattered, corporations with no taste at all which only want to be flattered, and governments who only want to tick a bunch of bureaucratic boxes. But in a democracy, I'd rather choose the latter among the evils on offer, because there is actually in practice more chance of a disinterested outcome. In Australia, it is

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> To: [REDACTED]

> Sent: Sunday, February 22, 2009 3:23:54 PM
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>
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>
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Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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408. **John Cunningham**

Re: The Market recognizes talent!

Fri 27 Feb 2009

Strange! Very strange! I'm hearing more and more that Canada is reputed to be a hotbed of poetic innovation and yet, from inside Canada, what is more apparent is Canada's hidebound traditionalism. There seems to be only two regions of Canada where the radical reigns supreme - Montreal and Vancouver. Fortunately for Bowering, he came of age in a place and of a time when this radicalism was supreme - and only because of the presence of U.S. poets (the Black Mountain Projectionists). A similar thing is happening in Vancouver today as a result of the presence of the Kootenay School of Writing which can be attributed to Language Writing. Montreal profited from its connections to France and the Tel Quel group, Quebec, Canada's French province, being the first to have access to postmodernist literature. If not for the presence of bpNichol, Steve McCaffrey, Stevie Ross Smith and other sound and concrete poets who were definitely in the minority, English Canada would continue to suffer from ossification - something it continues to suffer from today. An interesting Canadian writer which you mention, Francois, is Erin Moure who was born and raised in the most conservative of Canadian provinces, Alberta, (Canada's Texas) but who left in her early twenties for Vancouver and then left there for Montreal benefiting from the radicalism of both. But Canada as more interesting poetically than the U.S., hardly! Perhaps on an equal footing as a result of U.S. influence, but not more than. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On

Behalf Of Francois Luong

Sent: February-27-09 1:33 AM

To: ██████

Subject: Re: The Market recognizes talent!

Troy,

As I read your responses to George Bowering, I am somewhat struck by their ignorance. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western

European countries where the government provides subsidies for its writers and artists.

Best,

françois luong

PS: I am not Canadian or a resident of Canada.

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409. **Roy Exley**

Re: Poetics/Poetry of the Abject

Fri 27 Feb 2009

Hi Maria,

Havwe a look at the work of the Irish poet, Ciaran Berry, particularly his 'The Sphere of Birds' published by Gallery Press.

Regards,

Roy Exley.

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410. **cris costa**

Re: The Market recognizes talent!

Fri 27 Feb 2009

It's good to see someone south of the boarder standing up for government funding in Canadian arts. Thanks Francois. To add to that, it is the government funding allows all the talented writers (particularly the ones mentioned below) to create their work and distribute it, because although their work is brilliant, it's not easily digestible (in terms of what the market requires for consumption), and therefore opposed to the principles that govern "the market".

However, a major problem that I noticed from the start of this debate is that it is taking for granted (in life, in this conversation) that "the market" indeed has skills of discernment. The market cannot recognize anything. It's not a person, nor does it have eyes, or thoughts, or feelings. Though "the market" may require humans to exist or to perpetuate itself, human "taste" (as relative and arbitrary as that may be) plays a minuscule role in determining what is produced by the market. In order for the market to operate as it does, it requires "efficiency" (translate: cheap products, made quickly, sold for a lot of money). Human desire comes into play at one point or another, but psychoanalysts and cultural theorists across the board have demonstrated time and again that desire is just as easily appeased with simulation and simulacra as it is with the "authentic" thing.

Therefore, the market generates "schlock and kitsch" (as the big ol' F.J. puts it) in order to sustain itself. The subject who is fully immersed in the market--that is the ideal market-subject who can supposedly discern--is equally satisfied with kitsch as it is with anything else.

Perhaps you're not. And I think, neither are most people on this listserv. Which is the point I'm making.

So three cheers for government funding for the arts!

-c.

Date: Fri, 27 Feb 2009 02:32:53 -0500
From: [REDACTED]
Subject: Re: The Market recognizes talent!
To: [REDACTED]

Troy,

As I read your responses to George Bowering, I am somewhat struck by their ignorance. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government provides subsidies for its writers and artists.

Best,

françois luong

PS: I am not Canadian or a resident of Canada.

Windows Live Messenger. Multitasking at its finest.

<http://www.microsoft.com/windows/windowslive/products/messenger.aspx>

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411. **Marcus Bales**

Re: Gift Economy

Fri 27 Feb 2009

The problem with Paul Nelson's objection to Troy's notion that a free market is a good judge of artistic merit is that it means Paul has put himself in an

untenable position: he's implicitly arguing that some poems are better than others, and that some people can tell which ones those poems are -- it's an elitist position, one that will get him in a lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater. Be careful, Paul! You just can't say that some poems are better than others, or some poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800

Send reply to: "Poetics List (UPenn, UB)"

<[REDACTED]>

From: Paul Nelson <[REDACTED]>

Subject: Re: Gift Economy

To: [REDACTED]

Like most of your arguments, you base your stand on a false dichotomy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.

Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a

form of reciprocal altruism.

The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.

In a planned economy, goods and services are distributed by explicit

command and control rather than informal custom; in barter or market

economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about \$1 trillion annually on defense-related purposes.

Imagine \$1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make faulty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discussion of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

*Global Voices Radio
SPLAB!
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Poetry Postcard Blog*

Ilalqo, WA 

From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, February 24, 2009 5:48:27 PM
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--
but there's no evidence the government is good at educating people
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Troy Camplin

*I prefer the phrase "People of Straw" but I don't use the market as
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guide to quality in the arts. In fact, the opposite may be true,
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Paul E. Nelson*

*Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog*

Ilalqo, WA [REDACTED]

--

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.557 / Virus Database: 270.11.3 - Release Date:

2/22/2009 12:00 AM

[↑ Contents](#)

412. **Marcus Bales**

Re: The Market recognizes talent!

Fri 27 Feb 2009

The underlying issue here, though, is not how, of the many ways there are, to encourage excellence, but whether there is anything in the field of literature, or even of art in general, that can be reliably agreed to as excellence.

Can you imagine describing an engineer's work, or a doctor's, or any of innumerable other professions' work, as "Nuyorican" or as "representative of the Black experience" or as "diasporic" or "emblematic of the queer community" or "lesbian" or in terms of any other non-volitional category? Isn't it, in fact, simply not done in the best circles any more to say such things as "you throw well for a girl" or "you fly a plane well for a black guy" or "you shoot well for a queer"? Why is it, then, that you approve of saying and reading "you write good poems for a lesbian, foreigner, Muslim, whatever"?

Marcus

On 26 Feb 2009 at 7:26, Jason Quackenbush wrote:

Date sent: Thu, 26 Feb 2009 07:26:57 -0800

Send reply to: "Poetics List (UPenn, UB)"

<[REDACTED]>

From: Jason Quackenbush <[REDACTED]>

Subject: Re: The Market recognizes talent!

To: [REDACTED]

you're making a categorical error in this argument. you assume a government monopoly in a circumstance where there is no reason to expect one. certainly there is no government monopoly on aerospace research despite the fact that NASA is a government agency specifically created to do that. There isn't even a monopoly on some traditional government monopolies anymore, now that we've outsourced military logistical support to private industry and begun funding religious community service organizations with federal tax dollars.

WHile i'm not a huge fan of the secretary of the arts idea, i would like to see the NEA get more money and more money available for NEA grants. Certainly in literature as well as in various visual arts fields and a few of the performing arts, the market doesn't do a very good job of supporting them. Many function on the good will of patrons, as artists in the western world always have. I don't see any reason why the government can't be just another patron.

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*Now there's a fundamentalist statement: "the opposite may be true."
The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.*

Troy Camplin

*From: Paul Nelson <[REDACTED]>
To: [REDACTED]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!*

*From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!*

*One
can always point to people who in your opinion (and, with this
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Ilalqo, WA [REDACTED]

welcome.html

welcome.html

Jason Quackenbush
[REDACTED]

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2/22/2009 12:00 AM

[↑ Contents](#)

413. **Pam Brown**
calling a reviewer for jacket magazine
Fri 27 Feb 2009

Hello Poeticists,

If you would like to review
John Kinsella's recent book
Divine Comedy: Journeys Through a Regional Geography
for Jacket magazine
please contact me via the back channel
[REDACTED]

For further info on the book :
http://www.uqp.uq.edu.au/book_details.php?id=80702236662

Thanks very much,
Cheerio from Pam

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

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

[↑ Contents](#)

414. **Pam Brown**
arts funding in oz
Sat 28 Feb 2009

Hi Alison,

In Australia, it is arms length funding with a process of peer review. It's about as transparent as it gets. Imperfect, as I said

and at the end of the arm there is the hand that you should probably have shaken a few times in order to land a writing grant

so often, it comes down to who you know - let me lie in the arms of a peer who likes my poems

yep, imperfect, as you said

Australia - a tiny pond teeming with grant applicants

Pam

[↑ Contents](#)

415. **Marcus Bales**
Re: Secretary of the Arts
Sat 28 Feb 2009

*From: Patrick Dillon <[REDACTED]>
The market, whether it is communist, socialist or absolutely laissez-faire operates within parameters defined by the government. That is one of the major roles of government. It doesn't "naturally occur." To claim that it naturally occurs would mean that it operates independently of government and would hence be ideological.*

First, it is not the case that any argument or statement, or, in fact, anything, that operates independently of government is "hence ideological". Whether a belief system is enforced by a government or not is not what makes an argument or statement ideological. Government, in fact, has nothing whatever to do with whether a thing is ideological. Governments come after ideology, not before, if they come at all.

Second, the market also comes before governments, not before. Governments are invented to enforce ideologies and markets, not the other way around. There is no need for government where there is no clash of ideologies or needs. The point of government is to try to regulate those human interactions that create conflict.

Marcus

*So perhaps your response post is based on a misunderstanding.
Perhaps when
you said "Naturally-occurring" you really meant that it "occurs
naturally,"
which would still be less than perfect but more in line with what
you were
going on about in your response.*

*On Thu, Feb 19, 2009 at 9:27 AM, Christopher Leland Winks
<[REDACTED]> wrote:*

*Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the
free
market and indeed helped create it -- one can engage in free trade
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enslaved peoples and there was quite a lot of competition back in
the
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looking out from his Palladian, pseudo-Greek big house (built by
slave
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inalienable right). In fact, those Southern slaveowners who read
at all
were fond of comparing themselves to the ancient Greeks (who had a
little
business going with domestic slavery and mine-laborers).
Natural
classicists, every one of them, to a man! How about prison labor
nowadays,
Mr. Camplin. Seems to me you've got a lot of those in Texas;
indeed, I bet
the desks and blue-books in your "Institute" were made by prison
labor. Oh,
and if you want to note the connections of Nazi death camps to
free-market*

economics, check out the chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.

Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Department. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.

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

*From: Troy Camplin <[REDACTED]>
Date: Wednesday, February 18, 2009 3:12 pm
Subject: Re: Secretary of the Arts
To: [REDACTED]*

There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.

In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and

thus are
more like creationism and intelligent design. In fact, both
socialism
and creationism posit the existence of a benign ruler-creator
who
loves us and only wants what is best for us, if only we believe
in
him.

Troy Camplin

From: Christopher Leland Winks <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, February 17, 2009 9:23:11 AM
Subject: Re: Secretary of the Arts

In fact, there's a persuasive case to be made that slave
markets were
the perfect, ideal expression of free markets -- human flesh to
the
highest bidder, unimpeded by nasty old government intervention.
So
here's a modest proposal for Mr. Camplin: let's solve poverty
by
bringing back chattel slavery. The banks -- many of which got
their
start on the proceeds of slavery, e.g., Barclay's Bank -- would
be
simply delighted. The prisons can get into the act, as indeed
they
are places where quasi-slave labor is perpetrated. But in the
real
world, free markets are never free, and belief in them is rather
like
believing in creationism.

And this business about the "economy" showing signs of
"recovery" --
tell that to the tens of thousands of people losing their jobs
as the
weeks go by. But then again, maybe Mr. Camplin can start a
program
(privately funded, of course) to set them up as slave-traders,
overseers, or lacking that, slaves.

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

From: Ryan Daley <[REDACTED]>

Date: Friday, February 13, 2009 11:05 pm

Subject: Re: Secretary of the Arts

To: [REDACTED]

> Free markets are NOT naturally occurring. To establish free markets,

> tariffs, monopolies, slavery, theft and mismanagement were involved.

> NONE of

> these things is natural.

>

> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <

[REDACTED]> wrote:

>

> > Military and foreign affairs are things allowed by the Constitution

> and

> > within the proper purview of government. I would get rid of the

> Sec. of

> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec.

> of

> > Transportation, Sec. of Housing and Urban Dev., Sec. of the

> Interior, Sec.

> > of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec.

> of

> > Education.

> >

> > I also would not have bailed out any companies, as that is not the

> job of

> > government, either. Had the government not interfered in the market

> in the

> > first place, we wouldn't have had this particular crisis,

and if

> they had
> > just let those who made the mistakes they did fail rather
than
rewarding
> > them for having failed, the recession would be over by
now. The

> economy is
> > already showing signs of recovery -- but don't worry,
this
> "bailout" bill
> > just passed will squash that.
> >
> > My political ideology, btw, is not Right-wing. And
supporting
free
> markets,
> > a naturally-occurring, self-organizing system, is not
ideological
> at all --
> > it's like saying I support the existence of deserts on the
30th
parallel.
> > Opposing deserts being on the 30th parallel is
ideological.

> >
> > Troy Camplin
> >
> >
> >
> >
> >
> > From: George Bowering <[REDACTED]>
> > To: [REDACTED]
> > Sent: Wednesday, February 11, 2009 2:11:27 PM
> > Subject: Re: Secretary of the Arts
> >
> > You're right.
> > That right-wing view should also encompass those other
areas of
life.
> > No more cabinet ministers for the military, foreign
affairs, the
treasury,
> > any of that stuff.
> > Turn them all over to the "Free" Enterprise people,
> > you know--the anti-socialists who are being bailed out

now.

> >

> > *gb*

> >

> >

> > *On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:*

> >

> > > *I could not disagree with such an idea more. Here's my
> explanation why:*

> > <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>

> > >

> > > *Troy Camplin*

> > >

> > >

> > >

> > >

> > > *From: Maria Damon <[REDACTED]>*

> > > *To: [REDACTED]*

> > > *Sent: Monday, February 9, 2009 6:50:04 PM*

> > > *Subject: Secretary of the Arts*

> > >

> > > *Quincy Jones has started a petition to ask President
Obama to*

> *appoint a*

> > *Secretary of the Arts. While many other countries have
had*

> *Ministers of Art*

> > *or Culture for centuries, The United States has never
created*

such

> *a*

> > *position. Those in the arts need this and the country need
the*

arts--now

> > *more than ever. Please take a moment to sign this
important*

> *petition and*

> > *then pass it on to your friends and colleagues.*

> > >

> > > <http://www.petitiononline.com/esnyc/petition.html> <

> >

> > >

> > > * *

> > >

> > > ..

> > >

> > >

416. **Jason Quackenbush**

Re: The Market recognizes talent!

Sat 28 Feb 2009

well, i generally don't care for such work. if it has to rely on expressing an experience of a community rather than an individual to earn praise then probably it's fairly weak.

that having been said, saying something comes out of a community and expresses something about that community is not a qualifier it's generally much more descriptive and not at all evaluative in the way that "you throw well for a girl" is. The latter expresses the opinion that girls don't generally throw well, but saying that something is representative of the Black experience in America, as one might rightly say of Hughes's "The Negro Speaks of Rivers" or Baraka's "Black People," doesn't contain that same qualitative load. Indeed in the case of the poets cited, I think it's fairly clear that what's being described is precisely the content of the poem, not the poems relative worth. Go to enough poetry slams and you'll see plenty of sexuality/race/political poetry that while it may be any of the phrases you cite, and rightly called so, but also happens to blow donkeys.

On Feb 28, 2009, at 4:35 AM, [REDACTED] wrote:

The underlying issue here, though, is not how, of the many ways there are, to encourage excellence, but whether there is anything in the field of literature, or even of art in general, that can be reliably agreed to as excellence.

Can you imagine describing an engineer's work, or a doctor's, or any of innumerable other professions' work, as "Nuyorican" or as "representative of the Black experience" or as "diasporic" or "emblematic of the queer community" or "lesbian" or in terms of any other non-volitional category? Isn't it, in fact, simply not done in the best circles any more to say such things as "you throw well for a girl" or "you fly a plane well for a black guy" or "you shoot well for a queer"? Why is it, then, that you approve of saying and reading "you write good poems for a lesbian, foreigner, Muslim, whatever"?

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Date sent: Thu, 26 Feb 2009 07:26:57 -0800

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From: Jason Quackenbush <[REDACTED]>

Subject: Re: The Market recognizes talent!

To: [REDACTED]

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To: [REDACTED]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[REDACTED]>
To: [REDACTED]
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Ilalqo, WA

welcome.html

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Jason Quackenbush

[REDACTED]

--

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2/22/2009 12:00 AM*

Jason Quackenbush

[REDACTED]

417. **Patrick Dillon**
Re: Secretary of the Arts

Sat 28 Feb 2009

Alrighty. I didn't mean to get in to this whole chicken and the egg thing, and when I reread what I wrote I see obvious flaws (I'm no economist, I'm sure you'll be shocked to learn). So for the sake of everybody I'll just let this drop.

On Sat, Feb 28, 2009 at 6:32 AM, <[REDACTED]> wrote:

> From: Patrick Dillon <[REDACTED]>
> The market, whether it is communist, socialist or absolutely
> laissez-faire
> operates within parameters defined by the government. That is one of
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> > *incomparably more destructive institutions like the Defense*

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> Camplin,
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> >
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> > Date: Wednesday, February 18, 2009 3:12 pm
> > Subject: Re: Secretary of the Arts
> > To: [REDACTED]
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> > > *bringing back chattel slavery. The banks -- many of which got*
> *their*
> > > *start on the proceeds of slavery, e.g., Barclay's Bank -- would*
> *be*
> > > *simply delighted. The prisons can get into the act, as indeed*
> *they*
> > > *are places where quasi-slave labor is perpetrated. But in the*
> *real*
> > > *world, free markets are never free, and belief in them is rather*
> *like*
> > > *believing in creationism.*
> > >
> > > *And this business about the "economy" showing signs of*
> *"recovery" --*
> > > *tell that to the tens of thousands of people losing their jobs*
> *as the*
> > > *weeks go by. But then again, maybe Mr. Camplin can start a*
> *program*
> > > *(privately funded, of course) to set them up as slave-traders,*
> > > *overseers, or lacking that, slaves.*
> > >
> > >
> > >
> > > *----- Original Message -----*
> > > *From: Ryan Daley <[REDACTED]>*
> > > *Date: Friday, February 13, 2009 11:05 pm*
> > > *Subject: Re: Secretary of the Arts*
> > > *To: [REDACTED]*
> > >
> > >
> > > > *Free markets are NOT naturally occurring. To establish free*
> *markets,*
> > > > *tariffs, monopolies, slavery, theft and mismanagement were*
> > > *involved.*
> > > > *NONE of*
> > > > *these things is natural.*
> > > >

> > > > On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <
> > [REDACTED]> wrote:
> > > >
> > > > Military and foreign affairs are things allowed by the
> > > Constitution
> > > > and
> > > > within the proper purview of government. I would get rid
> > > of the
> > >
> > > > Sec. of
> > > > Treasury, Sec. of Education, Sec. of Labor, Sec. of
> > > Commerce,
> > > Sec.
> > > > of
> > > > Transportation, Sec. of Housing and Urban Dev., Sec. of
> > > the
> > > > Interior, Sec.
> > > > of Agriculture, Sec. of Energy, and, of course, as
> > > mentioned,
> > > Sec.
> > > > of
> > > > Education.
> > > >
> > > > I also would not have bailed out any companies, as that is
> > > not
> > > the
> > > > job of
> > > > government, either. Had the government not interfered in
> > > the
> > > market
> > > > in the
> > > > first place, we wouldn't have had this particular crisis,
> > > and if
> > >
> > > > they had
> > > > just let those who made the mistakes they did fail rather
> > > than
> > > rewarding
> > > > them for having failed, the recession would be over by
> > > now. The
> > >
> > > > economy is
> > > > already showing signs of recovery -- but don't worry,
> > > this
> > > > "bailout" bill
> > > > just passed will squash that.
> > > >
> > > > My political ideology, btw, is not Right-wing. And

> supporting
> > > free
> > > > markets,
> > > > > a naturally-occurring, self-organizing system, is not
> > > ideological
> > > > at all --
> > > > > it's like saying I support the existence of deserts on the
> 30th
> > > parallel.
> > > > > Opposing deserts being on the 30th parallel is
> ideological.
> > > > >
> > > > > Troy Camplin
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >

From: George Bowering <[REDACTED]>
> > > > > To: [REDACTED]
> > > > > Sent: Wednesday, February 11, 2009 2:11:27 PM
> > > > > Subject: Re: Secretary of the Arts
> > > > >
> > > > > You're right.
> > > > > That right-wing view should also encompass those other
> areas of
> > > life.
> > > > > No more cabinet ministers for the military, foreign
> affairs, the
> > > treasury,
> > > > > any of that stuff.
> > > > > Turn them all over to the "Free" Enterprise people,
> > > > > you know--the anti-socialists who are being bailed out
> now.
> > > > >
> > > > > gb
> > > > >
> > > > >
> > > > > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
> > > > >
> > > > > > I could not disagree with such an idea more. Here's my
> > > > > explanation why:
> > > > > <http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html>
> > > > > >
> > > > > > Troy Camplin
> > > > > >
> > > > > >
> > > > > >
> > > > > >
> > > > > >

> > > > > From: Maria Damon <[REDACTED]>
> > > > > To: [REDACTED]
> > > > > Sent: Monday, February 9, 2009 6:50:04 PM
> > > > > Subject: Secretary of the Arts
> > > > >
> > > > > Quincy Jones has started a petition to ask President
> Obama to
> > >
> > > > appoint a
> > > > Secretary of the Arts. While many other countries have
> had
> > > > Ministers of Art
> > > > or Culture for centuries, The United States has never
> created
> > > such
> > > > a
> > > > position. Those in the arts need this and the country need
> the
> > arts--now
> > > > more than ever. Please take a moment to sign this
> important
> > > > petition and
> > > > then pass it on to your friends and colleagues.
> > > > >
> > > > > <http://www.petitiononline.com/esnyc/petition.html> <
> > > > >
> > > > >
> > > > > * *
> > > > >
> > > > > ..
> > > > >
> > > > >
> > > > >
> > > > > _/_/_/_/_
> > > > >
> > > > > =====
> posts. Check
> > > > >
> > > > > =====
> posts. Check
> > > > >
> > > > >
> > > > > Mr. G. Bowering, OC
> > > > > One foot in the cradle.
> > > > >
> > > > >
> > > > > =====
> Check

```
> > > guidelines
> > > > >
> > > > > =====
> Check
> > > guidelines
> > > > >
> > > >
> > > > =====
> Check
> > > >
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> Check
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> > =====
> guidelines
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>
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> =====
>
>
> --
> No virus found in this incoming message.
> Checked by AVG.
> Version: 7.5.552 / Virus Database: 270.11.2/1965 - Release Date:
> 2/21/2009 3:36 PM
>
```

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418. **Johnathon Williams**

Call for submissions and recordings -- Linebreak

Sat 28 Feb 2009

Linebreak, an online magazine of original poetry, recently celebrated its first anniversary. As we enter our second year of publication, we'd like to renew our standing call for submissions.

Our format is a little different than most online journals and magazines. Each Tuesday we publish a single poem, which is then featured on the site for the entire week. The text of each poem is accompanied by an audio recording, but the recording isn't made by the author of the poem. Instead, we choose a different working poet to read and record the poem. Our hope is that the selection of a different voice offers everyone — including the poem's author — the chance to hear the poem in a new way.

Submissions of original, previously unpublished poems are read throughout the year. Simultaneous submissions are welcome. To submit, please send no more than five poems in the body of an email to [REDACTED].

In addition to poems, we're also looking for poets who are willing to record for us. If you're interested, please send a brief bio and list of publications to [REDACTED]. Please also describe your recording equipment, if you have any. (If not, we have a portable recorder that we can send through the mail.)

As with any publication, the best way to select work for submission is to read our archives. The address to remember is:

<http://linebreak.org>

Thanks,
Johnathon Williams
Co-editor, Linebreak

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419. **Ann Bogle**

Re: poetics/poetry of the abject?

Sat 28 Feb 2009

Issue 39 of Fiction International is called "Abject/Outcast":

<http://www-rohan.sdsu.edu/~fictintl/index.php?39>

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(<http://yellowpages.aol.com/search?query=Tax+Return+Preparation+%26+Filing&ncid=emlcntusyelp00000004>)

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