

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2009

326 messages · Sat 28 Feb 2009 – Tue 31 Mar 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

March 2009 turned February's economic dread into a genuine argument about how art ought to circulate — by sale or by gift, by the market's verdict or by the older logic of the offering freely given. Three hundred and twenty-six messages moved through the list, and its center of gravity was a running fight between the market's defenders and the room's many skeptics over whether commerce could judge a poem at all. The recession had made an abstraction urgent: if not the market, then what decides what art is worth?

The largest current pitted the gift economy against the auction. Provoked by a defender of the market as the fairest arbiter of merit, the room revolted — one poster scoffing that the market could be called the most democratic judge of artistic worth *"Only if we want high art to consist of poker playing dogs"*, and reaching for history to make the point, recalling that popular demand had once run vastly against emancipation itself, the Emancipation Proclamation among the most hated laws of its day. Democracy of the wallet, the argument went, was no democracy of value; the gift economy, art passed hand to hand outside price, was the truer home of the poem.

The quarrel had a familiar villain and a familiar prize. William Logan resurfaced — the room's designated hanging judge, the critic whose reviews the list treated as weather — and beside him ran the greatness game, a New York Times ranking of Ashbery that set the room arguing, yet again, over whether eminence can be measured and who gets to hold the scale. Between Logan's verdicts and the Times's hierarchies, the month kept circling the same suspicion: that the machinery which assigns literary worth is rigged, or blind, or both.

Underneath ran the decade's cooler experiments in escaping value altogether. Christian Bök and the pataphysicians drew a thread — the science of imaginary solutions, art that refuses use and price by refusing sense — the avant-garde's standing answer to the market being simply to make things the market cannot use. If the poem could not be fairly sold, perhaps it could be built so strange that selling it never arose — the pataphysician's escape hatch from an economy that had proven, that recession spring, that it could price anything except the thing the poets actually cared about.

I have set March down exactly as the archive delivered it — the gift economy against the poker-playing-dogs market, Logan the hanging judge, the greatness

game, and the pataphysicians making the unsellable — because it was the month the list argued out how art should move through the world and came down, as it always did, on the side of the gift. A room that will insist the market knows nothing of merit, distrust the critic who ranks and the newspaper that scores, and cheer the poets who build things too strange to price, is a room defending the one economy it has ever actually lived in: the free circulation of poems among people who expect no payment and keep sending them anyway.

— *K. M. F.*

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1. **George Bowering**
Re: Secretary of the Arts
Sat 28 Feb 2009

On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:

Second, the market also comes before governments, not before.

Ah, there's the incisive thinking we have learned to expect from the right.

Bowering, George H.

A relatively untravelled Canadian writer.

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2. **Alison Croggon**
Re: arts funding in oz
Sat 28 Feb 2009

Hi Pam

*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*

That's what the right wing columnists claim, but from where I'm looking the truth is a lot more complex than that. I've dealt with funding bodies from several sides of the fence (critic, applicant, peer review person) in several art forms (music, literature, theatre). What counts more than "who you know" - and I'm not saying this is necessarily a good thing - is being able to argue a coherent application. It's surprising how few writers manage to do this, and yet one would think it would be obvious that in approaching a bureaucracy, what needs to be assuaged is the bureaucratic necessities. And in a way, that's fair enough: render unto Caesar what is Caesar's.

The Australian Council has a pretty transparent process: those who want to know about how decisions were made can find out, decisions can be questioned and there are strict rules about conflict of interest in panel discussions that are - from what I've seen - rigorously observed. When I look at the "stimulus spending" being thrown around these days my head spins - the arts have to account for every penny, and it's so jealously scrutinised. That seems correct for public money, but then private industry gets millions of dollars and aside from a few dissenting voices, everybody's for it. Hmmm.

Fwiw, I've spent some time looking at US and UK funding models, and I think the Australian system looks pretty good in comparison (although it also looks pretty poor in relation to some imaginative European models): it's pretty fair, all things considered, and the major problem it faces is actually lack of money. There are big caveats: it's been pretty disastrous for the film industry, mainly I guess because films require so much money compared to other artforms; the most interesting films being made these days are pirate films done on privately raised and miniscule budgets and filmed on HDD by people who don't get paid anything. On the other hand, the reason we have such a lively and interesting theatre culture is that it's funded, independent theatre especially; the main stage theatre companies get very little public funding, when considered as a percentage of their income, and so tend to operate more like commercial theatres.

Like I said, it's complex. I still think it's better to have public funding than not, or at least, I can't think of a better way of making up the deficit of making serious art. And if you want unscrutinised funding predicated on "who you know", then private patronage is the absolute model. Myself, I usually feel about funding bodies like the scriptwriters in Barton Fink do about producers: "He's taking an interest, Barton! It's a _disaster_!" Bureaucrats, being the least interested, are probably the least damaging for artists to deal with.

xA

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

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

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

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3. **Peter**

Les Demoiselles D'Avignon in a box with ligatures

Sun 1 Mar 2009

Les Demoiselles D'Avignon in a box with ligatures

<http://ciccariello.viewbook.com/les> -

/1/<<http://ciccariello.viewbook.com/les#/1/>>

- Peter Ciccariello

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

<<http://ciccariello.viewbook.com/les#/1/>>

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4. **Samuel Wharton**

sawbuck 3.1 (greetings from the west coast!)

Sun 1 Mar 2009

hello all~

some of you already know this, but sawbuck has relocated to beautiful northern california. luckily, this has had no effect on our schedule, or on our ability to publish some bad-ass poetry. so, here it is -- the first issue of our 3rd season, & the first of (hopefully) many coming to you from sacramento -- Sawbuck

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

3.1 <<http://sawbuckpoetry.blogspot.com/2009/02/sawbuck-31.html>>. go & here's what you'll find:

{changming yuan} {donald dunbar} {francis raven} {hugh behm-steinberg}
{jason fraley} {jehanne dubrow} {kazim ali} {kimberly ann southwick} {sally van doren} {susan elbe} <<http://www.sawbuckpoetry.blogspot.com/>>

cheerio

samuel wharton, editor

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5. **steve d. dalachinsky**

4 READINGS AS THE MARCH WINDS BLOW

Sun 1 Mar 2009

steve dalachinsky w/

1.. march 5 8 pm w/ illya bernstein, sabir mateen

Unnameable Books @ 456 Bergen St.

718 -789 - 1534 b/w Flatbush & 5th Avenue in Brooklyn

2. an exciting one

march 19 8 m at 5c e 5th and ave c w/ 3 bassists , alby b. lisle ellis
and michael bisio

3. march 22 uptown at 3pm 110th and 1st ave

and then at bengal curry west broadway at 6 pm

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6. **Michael Heller**

Poetry Reading

Sun 1 Mar 2009

(apologies for any multiple postings)

Michael Heller and Burt Kimmelman

Reading at the Cornelia Street Café

March 11th, at 6 PM

One drink minimum

Address and Directions:

<<http://www.corneliastreetcafe.com/>><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* (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).

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www.amazon.com and good bookstores. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, [amazon.com](http://www.amazon.com) and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html> Recordings at <http://writing.upenn.edu/pennsound/x/Heller.html>

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7. **Troy Camplin**

Re: Gift Economy

Sun 1 Mar 2009

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

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, 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.

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
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to deprive anyone of her, either, if that's what they like. If you
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to try to educate people to have better taste, that's fine and good
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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]

--

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

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

Sun 1 Mar 2009

Take peeks.

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

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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9. **Troy Camplin**
Re: The Market recognizes talent!

Sun 1 Mar 2009

You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many

more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.

The market produces a wide variety of things, including kitsch -- but most certainly kitsch is not the only thing it produces. If you truly believe it is, then you have chosen to blind yourself to much of reality, I'm afraid. Or perhaps you ought to get out of Canada more often.

Troy Camplin

From: cris costa <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 27, 2009 11:59:13 AM

Subject: Re: The Market recognizes talent!

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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10. **Troy Camplin**

Re: The Market recognizes talent!

Sun 1 Mar 2009

Hlstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their

largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money from the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 27, 2009 10:09:07 AM

Subject: Re: The Market recognizes talent!

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]@EDU

> > 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]
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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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11. **Troy Camplin**
Re: Secretary of the Arts
Sun 1 Mar 2009

I'm glad you posted this. Now that I've seen your "skills," I can ignore you in good conscience when it comes to issues of grammar and language.

Troy Camplin

From: Ryan Daley <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 10:00:01 AM
Subject: Re: Secretary of the Arts

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

=====

[REDACTED]

<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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12. **Pam Brown**

thanks - jacket has a reviewer for JV Kinsella

Sun 1 Mar 2009

Thanks everyone,

Jacket magazine now has a reviewer for John Kinsella's 'Divine Comedy'
(but I'm sure I'll be back with another request fairly soon)

Best wishes,
Pam

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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13. **Al Filreis**

PennSound now twittering

Sun 1 Mar 2009

If you are using Twitter, please follow PennSound for updates on new recordings and links always worth checking out:

<http://twitter.com/PennSound>

- Al Filreis

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

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14. **Doug Holder**

Renowned African American poets Afaa Michael Weaver and Major Jackson will be in a filmed public discussion at Somerville Community Access TV. It will be moderated by Gloria Mindock of the "Cervena Barva Press."

Sun 1 Mar 2009

Renowned African American poets Afaa Michael Weaver and Major Jackson will be in a filmed public discussion at Somerville Community Access TV. It will be moderated by Gloria Mindock of the "Cervena Barva Press."

Doug Holder, founder of the independent literary press "Ibbetson Street," <http://ibbetsonpress.com> and the host of the Somerville Community Access TV Show "Poet to Poet: Writer to Writer" has started the process of organizing a public discussion featuring renowned African American poets Afaa Michael Weaver (<http://afaamweaver.com>) and Major Jackson (<http://www.majorjackson.com>) on April 2, 2009 (Poetry Month)

Somerville poet Afaa Michael Weaver has won the prestigious PUSHCART PRIZE (2008) for his poem "American Income," published in POETRY magazine and in his collection "Plum Flower Dance" (U/Pitt Press.)

Henry Louis Gates, historian and professor at Harvard University writes of Weaver: "Afaa Michael Weaver is one of the most significant poets writing today. With its blend of Chinese spiritualism and American groundedness, his poetry presents the reader (and the listener, for his body of work is meant to be read aloud) with challenging questions about identity, about how physicality and spirit act together or counteract each other to shape who we are in the world. His attention to the way language works is rare, and the effects of that attention on his poetry are distinctive and expansive."

Major Jackson is the author of two collections of poetry: Hoops (Norton: 2006) and Leaving Saturn (University of Georgia: 2002), winner of the 2000 Cave Canem Poetry Prize and finalist for a National Book Critics Circle Award. Hoops was a finalist for an NAACP Image Award in the category of Outstanding Literature - Poetry. He has received critical attention in The Boston Globe, Christian Science Monitor, Parnassus, Philadelphia Inquirer, and on National Public Radio's 'All Things Considered.' His poems have appeared in the American Poetry Review, Boulevard, Callaloo, The New Yorker, Post Road, Poetry, Triquarterly, among other literary journals and anthologies. He is a recipient of a Whiting Writers' Award and has been honored by the Pew Fellowship in the Arts and the Witter Bynner Foundation in conjunction with the Library of Congress. Last year, he served as a creative arts fellow at the Radcliffe Institute for Advanced Study at Harvard University and as the Jack Kerouac Writer-in-Residence at University of Massachusetts-Lowell. Major

Jackson is an Associate Professor of English at University of Vermont and a core faculty member of the Bennington Writing Seminars. he is the current poetry editor of the Harvard Review.

A description of the discussion is as follows:

"Two Generations of Black Male Poets/ Two Sets of Eyes on the Urban Landscape

Afaa Weaver & Major Jackson

In a public chat in the SCAT television studios in Somerville, these two poets share the experience of their lives as black men who came of age in large American cities, Baltimore and Philadelphia. They discuss the music, visual art, and literature that were influential in their times, from The Temptations to Grandmaster Flash and Chuck D, from Ron Milner to Susan Lori Parks, and more. They share intimate moments in their lives and some of their own work as well as that of poets they know and admire in an evening setting in the burgeoning artistic community north of Cambridge to be recorded in front of the live audience."

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15. **Kyle Schlesinger**

HOWE & LONEY READ AT THE POETRY PROJECT ON MONDAY MARCH 2 2009

Sun 1 Mar 2009

FANNY HOWE & ALAN LONEY

POETRY PROJECT

Monday, March 2, 8 PM

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

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[REDACTED]
www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$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].

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16. **David Kirschenbaum**
Advertise in Boog City 55
Mon 2 Mar 2009

Please forward

Advertise in

Boog City 55

featuring Urban Folk 18

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Tues. March 10-Submit Ad or Ad Materials

—Tues. March 17-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$80 to \$40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/boogpdfs/boog_city_ad_rates.pdf

Email [REDACTED] or call 212-842-BOOG (2664) for more information.

as ever,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

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17. **Alan Sondheim**

new installation at the Odyssey site

Mon 2 Mar 2009

After much turmoil and eternal thanks to Sugar Seville

There's a new installation at the site. The particle count is low, about 1/8 of what it was on Ian's Hybrid OCAD. I took out the other uneditable particle scripts from the building primes with a dead particle script. The object count is low. This should be ok for now. I'm documenting now so it doesn't have to

remain. Selavy Oh is going to work with it and hopefully Doncoyote Antonelli will reinstall his piece. Thanks Alan

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

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18. **Amanda Earl**

AngelHousePress - Poetry Call - March 15 deadline

Mon 2 Mar 2009

To celebrate National Poetry Month in April, AngelHousePress will be publishing a poem a day on line.

I invite you to send your poetry for consideration. Please send one poem, plus photo and bio to [REDACTED] by March 15, 2009.

Please note that visual poetry is also and especially welcome (in the form of jpgs) and that even though the nation being referred to in National Poetry Month is Canada, poets of all nations are welcome to send work because the nation is really poetry without any borders or boundaries.

i need about 14 more poems to complete the month. i'll also look at the poems i receive for possible publication in the annual on line pdf journal Experiment-o.com that comes out in November.

Please feel free to pass on this call to all interested parties.

AngelHousePress publishes chapbooks, an on line essay series and Experiment-o. thanks for your time and attention.

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

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19. **Adam Fieled**

PFS Post: Eileen Tabios & Rufo Quintavalle

Mon 2 Mar 2009

Check out excellent new work from France's Rufo Quintavalle and California's Eileen Tabios on PFS Post:

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

And please have a look/consider purchasing my new Blazevox book:

<http://www.blazevox.org/bk-af.htm>

Peace Out!
Adam

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20. **Murat Nemet-Nejat**
Re: The Market recognizes talent!
Mon 2 Mar 2009

Troy,

The market consists of people who can afford (affordability must come along with willingness) to buy things. In other words, the market does not necessarily have to include the poor in its "benevolent," "natural" loop. This is something to keep in mind as our country, and the world, seem to be moving inexorably towards depression.

Ciao,

Murat

On Sun, Mar 1, 2009 at 3:33 PM, Troy Camplin <[REDACTED]> wrote:

You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.

The market produces a wide variety of things, including kitsch -- but most certainly kitsch is not the only thing it produces. If you truly believe it is, then you have chosen to blind yourself to much of reality, I'm afraid. Or perhaps you ought to get out of Canada more often.

Troy Camplin

From: cris costa <[REDACTED]>

To: [REDACTED]
Sent: Friday, February 27, 2009 11:59:13 AM
Subject: Re: The Market recognizes talent!

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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21. **John Cunningham**

Re: Gift Economy

Mon 2 Mar 2009

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: ██████████
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 27, 2009 12:15:42 PM

Subject: Re: Gift Economy

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, 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

*From: Troy Camplin <>
To:
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.

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
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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

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*but there's no evidence the government is good at educating people
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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]

--

*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*

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22. **Marcus Bales** ***Re: Secretary of the Arts***

Mon 2 Mar 2009

> On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:
> > Second, the market also comes before governments, not before.
>

On 28 Feb 2009 at 17:48, George Bowering wrote:

> Ah, there's the incisive thinking we have learned to expect from the
> right.

I'm a liberal, not on "the right".

There is a value to understanding how things work even for liberals.

However postmodern or leftist you may be, I'll bet you still go the doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch; I'll bet you don't simply step out of a flying airplane when it comes to your destination city; I'll bet you don't tighten bolts while hoping to loosen them, or eat your own feces under the impression it's food. The world works the way it really works, no matter what unlikely theory you may be under the sway of regarding art.

Marcus

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23. **Ryan Daley**

Re: The Market recognizes talent!

Mon 2 Mar 2009

Dear Troy,

"HISTORY shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market."

Oh come now: history is written by free market wonks! I'm glad to see you're a patron of great grammar and fine language skills, but for the love of G-d, why are you buying into this propaganda? What history books are you reading?

Where are you getting your information from?

-Ryan

On Sun, Mar 1, 2009 at 3:42 PM, Troy Camplin <[REDACTED]> wrote:

HISTORY shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken

by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money from the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

From: Mark Weiss <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!

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].EDU
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]

--

Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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24. **Marcus Bales**
Re: Gift Economy
Mon 2 Mar 2009

But John, what's wrong with poker-playing dogs? What's wrong with the market as a democratic determiner of merit? I thought that's what all the postmodernists WANT is to eliminate the very elitist notion that there's

something wrong with poker-playing dogs. Nothing is better than anything else -- everything is equal in merit and value; anything is art that anyone says is art! How can you possibly claim that anything is better or worse, or that there is more or less merit to this or that kind of art? On what grounds do you hold that poker-playing dogs are meritless, or at least of less merit than ... than what, John? What do you say is better, and why do you say it is better, than poker-playing dogs?

Marcus

On 2 Mar 2009 at 8:50, John Cunningham wrote:

> Are you kidding, Troy? Only if we want high art to consist of poker
> playing
> dogs is the market "the most democratic determiner of artistic
> merit"!
> There are times when democracy is the worst possible determiner. If
> it had
> been allowed to determine things, blacks would still be slaves as
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> Emancipation Proclamation was probably the most hated piece of
> legislation
> ever and popular support was vastly against it.
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:]
> On
> Behalf Of Troy Camplin
> Sent: March-01-09 2:21 PM
> To:
> Subject: Re: Gift Economy
>
> Funny thing is, you're right about the anti-market position. The
> market is
> in fact the most democratic determiner of artistic merit (much to
> the horror
> of the elitists here), while also allowing room for people to have
> access to
> works that fit their own tastes. In a pure democracy, we would only
> listen
> to Britney Spears. Under democratic-government-controlled arts, we
> would
> only listen to music that is inoffensive to everyone (I'm guessing

> something
> along the lines of 50's soft pop rock). Only in the free market can
> I listen
> to Franz Ferdinand and Modest Mouse. Incidentally, one of the
> reasons why I
> set up the Emerson Institute was to truly democratize patronage of
> the arts
> -- in a way that was 100% voluntary. Equality under the law, yes;
> collectivist egalitarianism, no.
>
> Troy Camplin
>
>
>
>
>
> _____
> From: Marcus Bales <[REDACTED]>
> To: [REDACTED]
> Sent: Friday, February 27, 2009 12:15:42 PM
> Subject: Re: Gift Economy
>
> 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 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]
> >
> >
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> >
> >
> >
> >
> >
> > 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.
> >
> > 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]
> >
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> > --
> > 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
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> guidelines
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> guidelines
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> --
> No virus found in this incoming message.
> Checked by AVG.
> Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
> 3/1/2009 5:46 PM
>

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25. **Mark Weiss**

Re: The Market recognizes talent!

Mon 2 Mar 2009

At 03:42 PM 3/1/2009, you wrote:

> History shows the people in government are far, far, far more
> corrupt, and that government is far more corrupting, than are those
> who participate in the free market, or than the free market is.

Not really.

Of course, it's been hard to know what a free market is for the past several millennia. And market suppliers, free or otherwise, are usually in some sort of partnership with government.

Mark

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26. **Marcus Bales**

Re: The Market recognizes talent!

Mon 2 Mar 2009

On 1 Mar 2009 at 12:42, Troy Camplin wrote:

> History shows the people in government are far, far, far more
> corrupt, and that government is far more corrupting, than are those
> who participate in the free market, or than the free market is.

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to get ahead, and those who do will be privileged over those who don't, and those who are privileged will find a way to institutionalize their privilege.

In fact proponents of government and of the market are in a constant balancing act, each trying to catch the other out in their inevitable corruptions. Markets without regulatory governments are brutalizing; governments without liberating markets are brutalizing. Even without transparency in regulation and operation governments and markets balance one another to a limited extent. But the more transparency there is in both regulation and market operation the better the balance between governments and markets work.

The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for

themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them will not have their gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to the human animal. You can see it in operation even in gift economies where if you disagree with the people in charge they'll kick you out of the discussion group, or put you on read-only status and prevent you from joining in even if you can read what others say.

Marcus

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money from the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

*From: Mark Weiss <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!*

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].EDU

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>

--

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM

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27. **Larissa Shmailo**

"Celebration of Women Writers," WKCR 89.9 Friday March 6

Mon 2 Mar 2009

Larissa Shmailo will be on the radio show "Celebration of Women Writers" Art Waves, 89.9 FM (broadcast in New York City); Internet [_www.wkcr.org_](http://www.wkcr.org) (<http://www.wkcr.org/>)

Friday, March 6, 9:00-10:00 PM (with Saskia Hamilton, Susan Maurer, and others).

*****Worried about job security? Check out the 5 safest jobs in a recession.

([http://jobs.aol.com/gallery/growing-job-industries?](http://jobs.aol.com/gallery/growing-job-industries?ncid=emlcntuscare000000002)
[ncid=emlcntuscare000000002](http://jobs.aol.com/gallery/growing-job-industries?ncid=emlcntuscare000000002))

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28. **Michael Kelleher**

Literary Buffalo Newsletter 03.02.09 - 03.08.09

Mon 2 Mar 2009

LITERARY BUFFALO

03.02.09-03.08.09

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.

03.04.09

Rooftop Poetry Club at Buffalo State College

Allen Shelton

Reading

Wednesday, March 4, 4:30 PM

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

Talking Leaves...Books

Margaret Wooster

Talk/Signing: "Living Waters"

Wednesday, March 4, 7 PM

Talking Leaves Books, 3158 Main St.

Just Buffalo/Center For Inquiry Literary Caf 

Carl Dennis

Poetry Reading

Wednesday, March 4, 7:30 PM

Center for Inquiry, 1310 Sweet Home Rd., Amherst

03.05.09

Students For Peace/Buffalo State College

Amiri Baraka

Reading and Speaking

Thursday, March 5, 3 p.m.

Social Hall, Campbell Student Union, Buffalo State College

Poetics Plus at UB/Burchfield Penney Art Center

Poets Theater

Student Performance of Rare Poet's Plays

Thursday, March 5, 7 PM

Burchfield Penney Art Center, 1300 Elmwood Ave

03.06.09

Starcherone Books

Naked Kitchen Yoga

Small Press Writers Read

Friday, March 6, 7 PM

Rust Belt Books, 202 Allen St.

03.07.09

Just Buffalo/Interdisciplinary Performance Series

Blue Notes

Blues Music, Blues Poetry Open Mic

Saturday, March 7, 8 PM

Rust Belt Books, 202 Allen 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.)

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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29. **Marcus Bales**

Re: The Market recognizes talent!

Mon 2 Mar 2009

At 04:20 PM 2/26/2009, Allison Croggon wrote:

... 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 ...

Wait a minute, now! What's this? "most valuable"? Where does this come from? On what grounds is some art "most valuable" while other art is not "most valuable"? How do you measure merit in the arts, Allison? How do you determine what art is "most valuable"?

Marcus

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30. **George Bowering**

Re: Secretary of the Arts

Mon 2 Mar 2009

On Mar 2, 2009, at 7:07 AM, [REDACTED] wrote:

On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:

Second, the market also comes before governments, not before.

On 28 Feb 2009 at 17:48, George Bowering wrote:

Ah, there's the incisive thinking we have learned to expect from the right.

I'm a liberal, not on "the right".

There is a value to understanding how things work even for liberals.

However postmodern or leftist you may be, I'll bet you still go the doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch;

Ah, but to parallel what you say above,

I might jerk it to the left but not to the left.

George Henry Bowering
Once saw Alexis Smith plain.

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31. **Dan Wilcox**

Third Thursday Poetry Night, Albany, March 19, Miriam Herrera

Mon 2 Mar 2009

The Poetry Motel Foundation Presents

Poet Miriam Herrera to read
at the Social Justice Center
Thursday, March 19, 7:30PM

Local poet Miriam Herrera will read from her work at the Social Justice Center, 33 Central Ave., Albany on Thursday, March 19, 2009. Herrera has taught creative writing and Chicano/Latino Literature at the University of Illinois, University of New Mexico at Los Alamos, and at Russell Sage College in Troy. Her book of poems *Kaddish for Columbus* was published recently by Finishing Line Press, New Women's Voices series.

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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32. **Marcus Bales**

Re: Secretary of the Arts

Mon 2 Mar 2009

Just so -- because you know jerking it to the left will put you in a ditch. We're agreed on that.

But don't you see that once we're agreed on that it vitiates the whole of postmodernist relativism? It is simply not the case that everything is the same as everything else; not the case that any one thing is as valuable as any other

thing; not the case that one effort is just as valuable as a different effort; not the case that anything is art that anyone says is art?

Marcus

On 2 Mar 2009 at 9:48, George Bowering wrote:

Copies to: "Poetics List (UPenn, UB)"

<[REDACTED]>

From: George Bowering <[REDACTED]>

Subject: Re: Secretary of the Arts

Date sent: Mon, 2 Mar 2009 09:48:21 -0800

To: [REDACTED]

On Mar 2, 2009, at 7:07 AM, [REDACTED] wrote:

*On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:
Second, the market also comes before governments, not before.*

*On 28 Feb 2009 at 17:48, George Bowering wrote:
Ah, there's the incisive thinking we have learned to expect from the right.*

I'm a liberal, not on "the right".

There is a value to understanding how things work even for liberals.

However postmodern or leftist you may be, I'll bet you still go the doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch;

Ah, but to parallel what you say above,

I might jerk it to the left but not to the right.

*George Henry Bowering
Once saw Alexis Smith plain.*

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33. **Steve Halle**

Simone Muench @ Seven Corners

Mon 2 Mar 2009

Take a break and read three great new poems by *Simone Muench*, featured now at *Seven Corners* (<http://www.sevencornerspoetry.blogspot.com/>).

Cheers,
Steve Halle
Editor

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34. **cris cheek**

Re: Secretary of the Arts

Mon 2 Mar 2009

doesn't that drive you straight into oncoming traffic ??

On Mar 2, 2009, at 12:48 PM, George Bowering wrote:

On Mar 2, 2009, at 7:07 AM, [REDACTED] wrote:

On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:
Second, the market also comes before governments, not before.

On 28 Feb 2009 at 17:48, George Bowering wrote:
Ah, there's the incisive thinking we have learned to expect from the right.

I'm a liberal, not on "the right".

There is a value to understanding how things work even for liberals.

However postmodern or leftist you may be, I'll bet you still go the doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch;

Ah, but to parallel what you say above,

I might jerk it to the left but not to the left.

*George Henry Bowering
Once saw Alexis Smith plain.*

welcome.html

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35. **George Bowering**
Re: Secretary of the Arts

Mon 2 Mar 2009

On Mar 2, 2009, at 10:26 AM, [REDACTED] wrote:

Just so -- because you know jerking it to the left will put you in a ditch. We're agreed on that.

But don't you see that once we're agreed on that it vitiates the whole of postmodernist relativism? It is simply not the case that everything is the same as everything else; not the case that any one thing is as valuable as any other thing; not the case that one effort is just as valuable as a different effort; not the case that anything is art that anyone says is art?

Of course I agree with that.

I just don't see how the market can come before governments
land also not before governments.

gb

Marcus

On 2 Mar 2009 at 9:48, George Bowering wrote:

Copies to: "Poetics List (UPenn, UB)"
<[REDACTED]>
From: George Bowering <[REDACTED]>
Subject: Re: Secretary of the Arts
Date sent: Mon, 2 Mar 2009 09:48:21 -0800
To: [REDACTED]

On Mar 2, 2009, at 7:07 AM, [REDACTED] wrote:

On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:
Second, the market also comes before governments, not before.

On 28 Feb 2009 at 17:48, George Bowering wrote:
Ah, there's the incisive thinking we have learned to expect from the

right.

I'm a liberal, not on "the right".

There is a value to understanding how things work even for liberals.

However postmodern or leftist you may be, I'll bet you still go the doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch;

Ah, but to parallel what you say above,

I might jerk it to the left but not to the left.

*George Henry Bowering
Once saw Alexis Smith plain.*

George B.
Author of his own misfortunes.

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36. **Troy Camplin**

Re: The Market recognizes talent!

Mon 2 Mar 2009

Actually, to quote Lord Acton, "Power tends to corrupt, and absolute power corrupts absolutely." Where power is spread out, there is less corruption; where power is concentrated, there is more corruption. Certainly there are cheaters in every group, in every system. But insofar as market economies spread out power quite a bit, and insofar as government concentrate power quite a bit, government are necessarily more corrupt than are markets. More, the structures of government tend to protect corruption more than does the market. Cheaters exposed in government often are rewarded; cheaters exposed in the economy often lose their wealth (there are exceptions to both cases, but the exceptions do not negate the rule). I'm certainly no anarchist, so I'm not arguing for no role for government. There is a role in providing equal protection under the law (which is another way of saying that government should only

have laws that are able to be applied to everybody equally, and of which everybody is equally the beneficiary). There is a role for the enforcement of contracts voluntarily entered into and the enforcement of laws against murder, lying/cheating, and theft (I also think governments should not engage in such actions). You are otherwise correct about any social system necessarily having cheaters in it. The question is, what rules will marginalize the cheaters? Transparency laws and labeling laws are thus important and necessary. And transparency should extend to the government as well. We have lacked transparency in government for a long time, and it has only gotten worse over the past 8 years -- and it doesn't look like it's going to get any better with the current administration.

Troy Camplin

From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 9:33:50 AM
Subject: Re: The Market recognizes talent!

On 1 Mar 2009 at 12:42, Troy Camplin wrote:

> History shows the people in government are far, far, far more
> corrupt, and that government is far more corrupting, than are those
> who participate in the free market, or than the free market is.

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to get ahead, and those who do will be privileged over those who don't, and those who are privileged will find a way to institutionalize their privilege.

In fact proponents of government and of the market are in a constant balancing act, each trying to catch the other out in their inevitable corruptions. Markets without regulatory governments are brutalizing; governments without liberating markets are brutalizing. Even without transparency in regulation and operation governments and markets balance one another to a limited extent. But the more transparency there is in both regulation and market operation the better the balance between governments and markets work.

The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for

themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them will not have their gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to the human animal. You can see it in operation even in gift economies where if you disagree with the people in charge they'll kick you out of the discussion group, or put you on read-only status and prevent you from joining in even if you can read what others say.

Marcus

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money from the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

*From: Mark Weiss <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!*

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.

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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]...EDU

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!

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Global Voices Radio
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Ilalqo, WA 

--

Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

--

No virus found in this incoming message.

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*Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM*

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37. **Troy Camplin**

Re: The Market recognizes talent!

Mon 2 Mar 2009

I get my history from a wide range of writers. I tend not to believe in utopian visions, though -- including those that believe government is the savior of anybody. Governments concentrate power, and power tends to corrupt.

I don't know what history you have been reading, but most history I have read has been written by neo-Marxists. That, at least, has been the dominant ideology among historians for a while. They and many others have a strange habit of complaining incessantly about what governments do, and then propose as a solution giving governments more power.

Troy Camplin

From: Ryan Daley <[REDACTED]@[REDACTED].COM>

To: [REDACTED]

Sent: Monday, March 2, 2009 9:17:37 AM

Subject: Re: The Market recognizes talent!

Dear Troy,

"History shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market."

Oh come now: history is written by free market wonks! I'm glad to see you're a patron of great grammar and fine language skills, but for the love of G-d, why are you buying into this propaganda? What history books are you reading?

Where are you getting your information from?

-Ryan

On Sun, Mar 1, 2009 at 3:42 PM, Troy Camplin <[REDACTED]> wrote:

History shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money from the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 27, 2009 10:09:07 AM

Subject: Re: The Market recognizes talent!

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

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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].EDU
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!*

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

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38. **Troy Camplin**

Re: Gift Economy

Mon 2 Mar 2009

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[REDACTED]>

To: [REDACTED]

Sent: Monday, March 2, 2009 8:50:34 AM

Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On

Behalf Of Troy Camplin

Sent: March-01-09 2:21 PM

To: [REDACTED]

Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 27, 2009 12:15:42 PM

Subject: Re: Gift Economy

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, 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

*From: Troy Camplin <>
To:
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

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Ilalqo, WA [REDACTED]

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Version: 7.5.557 / Virus Database: 270.11.3 - Release Date:
2/22/2009 12:00 AM*

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39. **Marcus Bales**
Re: Secretary of the Arts
Mon 2 Mar 2009

Ah -- my bad. I meant to say that markets come before governments, not after.

Marcus

On 2 Mar 2009 at 11:49, George Bowering wrote:

Copies to: "Poetics List (UPenn, UB)"
<[REDACTED]>
From: George Bowering <[REDACTED]>
Subject: Re: Secretary of the Arts
Date sent: Mon, 2 Mar 2009 11:49:24 -0800
To: [REDACTED]

On Mar 2, 2009, at 10:26 AM, [REDACTED] wrote:

Just so -- because you know jerking it to the left will put you in a ditch. We're agreed on that.

But don't you see that once we're agreed on that it vitiates the whole of postmodernist relativism? It is simply not the case that everything is the same as everything else; not the case that any one thing is as valuable as any other thing; not the case that one effort is just as valuable as a different effort; not the case that anything is art that anyone says is art?

*Of course I agree with that.
I just don't see how the market can come before governments
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Once saw Alexis Smith plain.*

*George B.
Author of his own misfortunes.*

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40. **Troy Camplin**

Re: The Market recognizes talent!

Mon 2 Mar 2009

You are correct to a certain extent. But the market also makes things increasingly cheaper, so that the poor of today have a higher standard of living than the middle class of a hundred years ago and the rich of rich of three hundred years ago. No telling how long that will last in the near future for a while since, as you point out, we seem to be moving inexorably towards depression. If you want to know what if any of Obama's ideas are going to get

us out of the economy, watch what the stock market does in response. Actions they deem harmful to the economy results in the market going down; actions they deem helpful to the economy results in the market going up (this is the case only when the government is actively doing things which affect the economy, and not during regular times). The stock market has dropped over 12% since Obama became President, mostly during the times when he has fought for the "stimulus" and "bailout" money. I'm a little less pessimistic that the stimulus law will harm the economy in the immediate future since there is so little in there for this year (which seems odd, since a stimulus should have everything in it for the year of the recession), though the truly insane deficits he has racked up in the first month of office will probably (with the rest of the debt we have accumulated) destroy the economy sometime in the future. These kinds of deficits only move doomsday up considerably.

Troy Camplin

From: Murat Nemet-Nejat <[REDACTED]>
To: [REDACTED]@BUFFALO.EDU
Sent: Monday, March 2, 2009 8:48:06 AM
Subject: Re: The Market recognizes talent!

Troy,

The market consists of people who can afford (affordability must come along with willingness) to buy things. In other words, the market does not necessarily have to include the poor in its "benevolent," "natural" loop. This is something to keep in mind as our country, and the world, seem to be moving inexorably towards depression.

Ciao,

Murat

On Sun, Mar 1, 2009 at 3:33 PM, Troy Camplin <[REDACTED]> wrote:

You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available

for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.

The market produces a wide variety of things, including kitsch -- but most certainly kitsch is not the only thing it produces. If you truly believe it is, then you have chosen to blind yourself to much of reality, I'm afraid. Or perhaps you ought to get out of Canada more often.

Troy Camplin

From: cris costa <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 27, 2009 11:59:13 AM

Subject: Re: The Market recognizes talent!

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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41. **Lauren Russell**

seeking cat-friendly roommate, Brooklyn

Mon 2 Mar 2009

Hi All,

My cat Neruda and I need a roommate for a large two-bedroom apartment in Flatbush. The room is enormous, with lots of light, a courtyard view, and a large shared living room and kitchen. It's on the fifth floor of an elevator building, two and a half blocks from the Church Street 2/5 stop and not too far from the Q and B trains has well. The room is \$750, plus half of utilities. Available anytime after March 6th. Please contact me if interested.

Thanks,
Lauren

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42. **Alison Croggon**

Re: The Market recognizes talent!

Mon 2 Mar 2009

Marcus, I think some things are better than others. Most people do; and then they have arguments about it. It's called "culture".

xA

On Tue, Mar 3, 2009 at 3:46 AM, Marcus Bales <[REDACTED]> wrote:

>> At 04:20 PM 2/26/2009, Allison Croggon wrote:

>> > ... 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 ...

>

> Wait a minute, now! What's this? "most valuable"? Where does this come from? On

> what grounds is some art "most valuable" while other art is not "most valuable"? How

> do you measure merit in the arts, Allison? How do you determine what art is "most

> valuable"?

>

> Marcus

>

--

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

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

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

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43. **Pam Brown**
calling Chris Funkhouser

Mon 2 Mar 2009

Dear Poeticists,

Does anyone have a working email address for Chris Funkhouser ? the 'nijit.edu' address is bouncing.

Please contact me on the back channel - [REDACTED]

Thanks very much,

Pam

--

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

website : <http://pambrownbooks.blogspot.com/>

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

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

Mon 2 Mar 2009

Please come to Series A this Wednesday for another great literary reading event.

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

Jonathan Messinger

Joshua Adams

The reading will be held at the Hyde Park Art Center.

5020 S. Cornell Avenue, Chicago, IL

BYOB.

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

Bill Allegrezza

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45. **Jesse Glass**

Ekleksographia #1 Finished--Finally! Hank Lazer Reviews

Mon 2 Mar 2009

Lazer reviews Lisa Jarnot, Leonard Schwartz, and others.

<http://ekleksographia.ahadadabooks.com/>

Amy King, T.A. Noonan, Jen Karmin, Vivian Shipley are on our list of future curators. Jess

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46. **cris costa**

Re: The Market recognizes talent!

Mon 2 Mar 2009

Troy,

well, looks like you sure pegged me.

... despite that there's nothing in my response which remotely suggests that I have in some way, shape or form "confused" the market with democracy. Not to mention that I'm not the one who titled this thread "the Market recognizes talent!"

Furthermore, your insulting (and uncalled for) attack on my critical capacities (that is, according to you, I am "blinded" and cannot see "reality," and that I am also sheltered, that I need to "get out of Canada") says much more about you than it says about me. In fact, I never once directly criticized you, nor was I directly addressing to you (as many others have). Instead, I commented on the discussion in general and suggested that we look at this from another stand-point.

Of course, you would be unable to see this because, based on your ludicrous attack alone (if not other things--i.e. the debate on the market and lit., or your overall stance on government involvement), you are an indoctrinated neoliberal drone.

Take Care,

Cris Costa

Date: Sun, 1 Mar 2009 12:33:05 -0800

From: [REDACTED]

Subject: Re: The Market recognizes talent!

To: [REDACTED]

You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.

The market produces a wide variety of things, including kitsch -- but most certainly kitsch is not the only thing it produces. If you truly believe it is, then you have chosen to blind yourself to much of reality, I'm afraid. Or perhaps you ought to get out of Canada more often.

Troy Camplin

*From: cris costa <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 11:59:13 AM
Subject: Re: The Market recognizes talent!*

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.

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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>

Share photos with friends on Windows Live Messenger
<http://go.microsoft.com/?linkid=9650734>

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47. **Alan Sondheim**
SELAVY OH and ALAN DOJOJI

Mon 2 Mar 2009

SELAVY OH and ALAN DOJOJI

have created a new work at the Odyssey site Second Life with Selavy Oh which may or may not be up for a while, please have a look when you can. The images are from the mess-up on Odyssey, the rollback and Sugar Seville's experimentation with land texture, the new Odyssey piece, other materials -

<http://www.alansondheim.org/> newmess pngs and finalhours png (new ones) love these -

To access the Odyssey site - <http://slurl.com/secondlife/Odyssey/48/12/22>

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48. **Pam Brown**
Re: arts funding in oz

Tue 3 Mar 2009

Dear Alison,

Date: Sun, 1 Mar 2009 15:17:39 +1100
From: Alison Croggon <[REDACTED]>
Subject: Re: arts funding in oz

Hi Pam

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

That's what the right wing columnists claim, but from where I'm looking the truth is a lot more complex than that.

Oh well, I haven't read the right wing columnists. And I have no idea of 'the truth' about arts funding, just my observations & experiences since OzCo was set up in the early 70s

But it could be beneficial if the OzCo literature board publicised the names of the 'peers' for each round of grants before anyone applies. Then you needn't put the effort into arguing 'a coherent' or any other kind of application if you

were forewarned who was to be part of the decision making. (Who would apply to their own detractors - peers or not?)

That might also cut the number of applicants - making for a more cheerful bureaucracy.

Other useful tactics would be to introduce means testing of applicants and excluding recent financially- lucrative-prize-winners from applying in the year of the prize. It's looked to me over the decades that you win a prize then immediately go for a grant and get it.

Do I sound like a socialist ? (and, yes, I have heard of Joseph Stalin)

Whatever happened to proper seed money - I reckon the grant system, as well-meaning as it was and says it is - makes being awarded a grant look more like winning a prize than anything else these days, as the years of celebrity and spectacle keep rolling along.

I've dealt with funding bodies from several sides of the fence (critic, applicant, peer review person) in several art forms (music, literature, theatre). What counts more than "who you know" - and I'm not saying this is necessarily a good thing - is being able to argue a coherent application. It's surprising how few writers manage to do this, and yet one would think it would be obvious that in approaching a bureaucracy, what needs to be assuaged is the bureaucratic necessities. And in a way, that's fair enough: render unto Caesar what is Caesar's.

So where are the ghost-grant-application-writers ? A small business idea for retired arts admin functionaries ?

The Australian Council has a pretty transparent process: those who want to know about how decisions were made can find out, decisions can be questioned and there are strict rules about conflict of interest in panel discussions that are - from what I've seen - rigorously observed. When I look at the "stimulus spending" being thrown around these days my head spins - the arts have to account for every penny, and it's so jealously scrutinised. That seems correct for public money, but then private industry gets millions of dollars and aside from a few dissenting voices, everybody's for it. Hmmm.

Businesses have to account too - there is quarterly PAYG and company tax etc and welfare agencies and other government-funded bodies like schools and hospitals...all have to account. It's our money. It's tax. It's not only the poor old arts sector that has to 'account for every penny' (I wanted desperately to say 'yartz sector' just then but I don't want to be demoralised by Les Patterson ever again ! I can't take much more of him !)

Fwiw, I've spent some time looking at US and UK funding models, and I think the Australian system looks pretty good in comparison (although it also looks pretty poor in relation to some imaginative European models): it's pretty fair, all things considered, and the major problem it faces is actually lack of money.

Good oh - I'll take your word for it.

Maybe some different methods of distribution of the monies the OzCo literature board does receive would be an improvement. The seed money thing again - spread it around. For instance - have many more smaller amounts of money for individual writers rather than those whoppers of fellowships (although I could certainly find ways to spend a fellowship over a year or two - quel luxe)

*There are big caveats:
it's been pretty disastrous for the film industry, mainly I guess because films require so much money compared to other artforms; the most interesting films being made these days are pirate films done on privately raised and miniscule budgets and filmed on HDD by people who don't get paid anything. On the other hand, the reason we have such a lively and interesting theatre culture is that it's funded, independent theatre especially; the main stage theatre companies get very little public funding, when considered as a percentage of their income, and so tend to operate more like commercial theatres.*

Like I said, it's complex. I still think it's better to have public funding than not, or at least,

Agreed. (see - I'm left of socialism, actually)

I can't think of a better way of making up the deficit of making serious art.

Funny art should get some money too, no ?

And if you want unscrutinised funding predicated on "who you know", then private patronage is the absolute model.

No no, I don't - but, but, - we don't have much of that in Oz, do we ?

Is that why I kept that day job for so long?

Sob, is it because I don't know anybody who's anybody in private patronage?

Myself, I usually feel about funding bodies like the scriptwriters in Barton Fink do about producers: "He's taking an interest, Barton! It's a _disaster_!" Bureaucrats, being the least interested, are probably the least damaging for artists to deal with.

But, Alison, in the 'arms-length', 'transparent' peer system you report, Bureaucrats R Us.

Bye for now,
Pam,
Going off to suck more eggs

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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49. **amy king**

If you missed them, you can still ...

Tue 3 Mar 2009

Listen in and watch recent readers from the Stain of Poetry: A Reading Series:

**** Jason Gray, Tony Mancus, Deborah Poe, Jessica Reed, Ric Royer, and Mario Susko ****

And more @ <http://stainofpoetry.wordpress.com/video/>

Enjoy,

Amy & Ana

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

Amy's Alias

<http://amyking.org/>

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50. **Cassandra Laity**

H.D. Books in Paperback

Tue 3 Mar 2009

Hello all,

my Cambridge H.D. book, *_H.D. and the Victorian Fin de Siecle_* (1996, CUP) just came out in paperback for 32.00 at Amazon.

I know that a lot of others from CUP also came out in paperback in the last few yrs. Hope others will take this opportunity to announce it. (Those Cambridge books are 90.00 or more usually).

Best,

Cassandra

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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51. **Poetics List**

Poetics List Welcome Message

Tue 3 Mar 2009

Reminder -- The list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

-- Flame messages will not be tolerated on the Poetics List.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Post:

████████

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List

2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queries for contact info, messages intended for just a few

subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [REDACTED].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list@gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email

<[REDACTED]> the following commands:

*to subscribe to the Poetics listserv send

[REDACTED] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

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We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

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52. **Marcus Bales**

Re: The Market recognizes talent!

Tue 3 Mar 2009

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

> ... insofar as market economies spread out power quite a bit, and
> insofar as government concentrate power quite a bit, government are
> necessarily more corrupt than are markets.<

By this argument you'd have to concede that unions, because they spread power out over the whole union membership, cannot be as corrupt as the management of an individual company, which concentrates power, and that, therefore, unions are good and management is bad. It's your argument that's bad, though, because you cannot generalize from it to all instances -- or, more accurately, when we do, you reject some of the conclusions and accept others on grounds that have nothing to do with "power" and everything to do with ideology.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

- > More, the structures of
- > government tend to protect corruption more than does the market.
- > Cheaters exposed in government often are rewarded; cheaters exposed
- > in the economy often lose their wealth (there are exceptions to both
- > cases, but the exceptions do not negate the rule).<

I can refute this outright from my own experience. When I was a legislative aide to a US Senator who was on the Judiciary Committee, the law was that no one could own more than 5 radio and 5 tv stations, and 5 newspapers, and they could not be in the same markets. At that time, however, the Justice Department was suing both IBM and ATT for monopolistic practices. I got a phone call from a lawyer asking me two simple questions: how many attorneys are there in the Justice Department working on the IBM and ATT cases, and how many attorneys are there altogether in the JD? He then, he told me years later, on the basis of the fact that almost all the attorneys at Justice were involved in one or the other of the big cases, and airline and trucking deregulation were the next big projects, advised his client to go ahead and buy radio and tv stations, and newspapers, whether they were in the same market or not, because no one was watching.

Not only did that guy do it, but so did a lot of other people. What was Congress's reaction when, finally, after years of litigation with IBM, ATT, and the airline and trucking industries, the fact that there were people who owned dozens of radio and tv stations and newspapers quite illegally, often in the same markets? They changed the law to accommodate the illegal business practices.

The corruption was not in the government, it was in the market. People lie, steal, and cheat at every opportunity, and when they have cheated enough to be very very rich can institutionalize their cheating.

It's all too true that there is corruption in government, but the corruption is works its way into government from the market, not the other way around. In this case, Congress didn't have the nerve to put a whole bunch of rich people in jail, and besides, Reagan had just won an election by then, and the first eight years of darkness had begun.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

> ... There
> is a role for the enforcement of contracts voluntarily entered into
> and the enforcement of laws against murder, lying/cheating, and
> theft (I also think governments should not engage in such actions).<

The market has no effective mechanism to regulate practices among those who trade in that market because any means that produce profit are seen by the market to be legitimate means, irrespective of how those means might be viewed from a moral or a legal perspective. What government does is provide a countervailing force to the profit motive on grounds that are moral, and, thus, outside the ambit of the market.

Given a free market, nothing is illegal -- actions are either profitable or not, but that is all. No market is really free, though, is it? There are always pesky rules and laws and regulations that prevent murder, slavery, prostitution, drugs, and other profitable lines of business from being freely practiced.

When you're trading favors with your kin and neighbors in a non-market economy, the normative morality prevails, and what we would regard as good business practices, such as enforcing contracts, collecting interest and rent, getting paid in full and on time, and the like, simply don't work very well because the community's moral disapproval of someone who'd put his brother in law in jail for debt and his sister in the poor-house is stronger than the pain of the loss of debt forgiveness. Business doesn't thrive in that sort of community because there is no market.

Early markets are regulated by the local strong-man's whim and caprice; better-established markets are regulated by some larger political entity's tax interest; mature markets are able to influence the laws by which they are regulated. In every case the market (such as it may be) and the government (such as it may be) are partners in the enterprise.

It is, in short (too late, I know) not the case that the government is some kind of leech on the life-blood of the market, nor is the market some necessary evil the government must endure. On the contrary, the market and the government are full partners in the establishment of a political economy, peace, prosperity, and stability. The government is fully involved in the market, not merely the owner of the army at the border.

The market without the government, the market with its own private army and police and rules, doesn't operate as a marketplace where price, service, and quality competition work to provide a wide variety of goods and services at a wide variety of prices and qualities. The representatives of a market without a government are simply thieves -- they take what they please at the price they please, and they do as they please. Of course we've seen in the various

totalitarian communist regimes over the last 90 years what government without markets does: pretty much the same.

What you don't seem to see is that there is a necessity for regulating markets by government because markets cannot regulate themselves by values outside that of profitability. And profitability is simply inadequate as the highest value for human life.

Marcus

*From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 9:33:50 AM
Subject: Re: The Market recognizes talent!*

*On 1 Mar 2009 at 12:42, Troy Camplin wrote:
HISTORY shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.*

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to get ahead, and those who do will be privileged over those who don't, and those who are privileged will find a way to institutionalize their privilege.

In fact proponents of government and of the market are in a constant balancing act, each trying to catch the other out in their inevitable corruptions. Markets without regulatory governments are brutalizing; governments without liberating markets are brutalizing. Even without transparency in regulation and operation governments and markets balance one another to a limited extent. But the more transparency there is in both regulation and market operation the better the balance between governments and markets work.

The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them will not have their gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to the human animal. You can see it in operation even in gift economies where if you disagree with the people in charge they'll kick you out of the discussion group, or put you on read-only status and prevent you from joining in even if you can read what others say.

Marcus

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see

if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money from the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

*From: Mark Weiss <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!*

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]...EDU

*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]

Check

Check

--

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

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

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

Check

--

No virus found in this incoming message.

Checked by AVG.

*Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM*

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No virus found in this incoming message.

Checked by AVG.

*Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM*

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53. **J. Scappettone**

Belladonna Commemorative Series--Hejinian/Scappettone reading tonight--subscribe

Tue 3 Mar 2009

Tonight:

Launch for The Belladonna Elders Series #5 featuring Jennifer Scappettone, Lyn Hejinian, and Etel Adnan

With Lyn Hejinian, Stacy Szymaszek, and Jennifer Scappettone

Tuesday, March 3, 2009

Doors at 7:00 p.m.; Reading at 7:30 p.m.

Dixon Place: 161 Christie Street, New York

Admission: \$6

Jennifer Scappettone is the author of *From Dame Quickly* (Litmus Press, 2009), and of several chapbooks: *Beauty [Is the New Absurdity]* (dus/ie kollektiv, 2007), *Err-Residence* (Bronze Skull, 2007), and *Ode oggettuale*, a bilingual 'poemetto' translated into Italian in conversation with Marco Giovenale (La Camera Verde, 2008). She guest-edited the feature section of *Aufgabe 7*, devoted to contemporary Italian "poetry of research," and is working on a prose manuscript whose working title is "This Amphibious City": Venice and the Digressive Invention of the Modern. The work in the *Belladonna* book is drawn from an evolving project—an archaeology of the landfill and opera of pop-ups—called Exit 43. She teaches at the University of Chicago.

Lyn Hejinian is a poet, essayist, and translator. Her most recent published book of poetry is *Saga / Circus* (2008). A collection of collaborations written with Jack Collom; *Situations, Sings*, also came out in 2008. Other books include *A Border Comedy* (Granary Books, 2001), *Slowly and The Beginner* (both published by Tuumba Press, 2002), and *The Fatalist* (Omnidawn, 2003). The University of California Press published a collection of her essays entitled *The Language of Inquiry* in 2000. Hejinian is also actively involved in collaboratively written works, the most recent examples of which include a major collection of poems by Hejinian and Jack Collom titled *Situations, Sings* (*Adventures in Poetry*, 2008). Translations of her work have been published in Denmark, France, Spain, Japan, Italy, Russia, Sweden, China, Serbia, and Finland. She is the recipient of a Writing Fellowship from the California Arts Council, a grant from the Poetry Fund, and a Translation Fellowship (for her Russian translations) from the National Endowment for the Arts; she received an Award for Independent Literature from the Soviet literary organization ³Poetic Function² in Leningrad in 1989. She has traveled and lectured extensively in Russia as well as Europe, and *Description* (1990) and *Xenia* (1994), two volumes of her

translations from the work of the contemporary Russian poet Arkadii Dragomoshchenko, have been published by Sun and Moon Press. Since 1976, Hejinian has been the editor of Tuumba Press and from 1981 to 1999 she was the co-editor (with Barrett Watten) of Poetics Journal. She is currently the co-director (with Travis Ortiz) of Atelos, a literary project commissioning and publishing cross-genre work by poets. She teaches in the English Department at the University of California, Berkeley.

* * *

SUBSCRIBE TO THE SERIES

Dear Friends,

This year marks the tenth anniversary of the Belladonna Series, curated by Rachel Levitsky and Erica Kaufman in New York City. To celebrate the occasion, the editors are celebrating artists who have influenced the members of this community of conversation, and publishing 8 perfect bound books one a month. The ³Elders Series² is guest-curated. Each book, printed as a one-time limited edition (276 - 326 copies ONLY), is beautifully designed and slightly square-shaped (6x7). Each contains the work of the two or three people who read the night the book is released. The books are considered conversations between writers who are in dialogue.

#8: Jane Sprague, Diane Ward, and Tina Darragh
Tuesday, June 9, 2009

#7: Cara Benson, Jayne Cortez, and Anne Waldman
Tuesday, April 28, 2009

#6: Kate Eichorn, M. NourbeSe Philip, and Gail Scott
Tuesday, April 14, 2009

#5: Lyn Hejinian, Etel Adnan, and Jennifer Scappettone
Tuesday, March 3, 2009

#4: Emma Bee Bernstein, Susan Bee, and Marjorie Perloff
Sunday, March 1, 2009

#3: Chris Kraus and Tisa Bryant
Tuesday, January 13, 2009

#2: Bob Gluck and Sara Schulman (hosted by Erica Kaufman and Rachel Levitsky)
Tuesday, December 16, 2008

#1: Tracy Grinnell and Leslie Scalapino
Tuesday, November 11, 2008

I'm writing to ask you to subscribe to the series. It costs \$100.00, a bargain-basement price! (Shipping is free). The editors are only selling up to 150 subscriptions! And they are dependent upon subscriptions to fund the series. Go to <http://belladonnaseries.org/books.html> for more information on ordering.

Yours,
The Editors and the Authors

P.S.--if you know someone in particular whom you think would enjoy this series, please let that person know about itŠ.forward as you like.

About Belladonna*:

Belladonna* began as a reading and salon series at Bluestocking's Women's Bookstore on New York City's Lower East Side in August 1999. In June 2000, in collaboration with Boog Literature, Belladonna* began to publish commemorative Œchaplets¹ of the readers¹ work (the entire series is available by subscription to individual collectors and libraries). This year marks the tenth anniversary of our mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration within and between multiple forms, languages, critical fields. As performance and as printed text, the work collects, gathers over time and space, and forms a kind of conversation about the feminist avant-garde, what it is and how it comes to be. Our anniversary Elders Series is a continuation of this conversation, which highlights the fact of influence and continuity of the ideas, poetics, and concerns we circle through.

<http://www.belladonnaseries.org/authors.html>

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54. **François Luong**

Re: Gift Economy

Tue 3 Mar 2009

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Monday, March 2, 2009 12:33:03 PM

Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker

as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [REDACTED]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

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!
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.

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
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to try to educate people to have better taste, that's fine and good
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but there's no evidence the government is good at educating people
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math and reading, let alone good taste. I love how you people have
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purposefully ignore facts to make your points. Throw up a few straw
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(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]

--

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2/22/2009 12:00 AM

[↑ Contents](#)

55. **Adam Tobin**

Re: Poetics List Welcome Message

Tue 3 Mar 2009

perhaps we could all limit ourselves to one post per day. that way, the conversation wouldn't be controlled by the person who types the fastest.

and that person might take a little more time and post more thoughtful essays which would explore his own thinking a little more, and spew erratic sound-bites a little less.

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56. **Bill Berkson**

berkson spring

Tue 3 Mar 2009

BILL BERKSON

readings in California from

Portrait & Dream: New & Selected Poems

(Coffee House Press)

Spring 2009

March 30, 7:30 p.m

MOE'S BOOKS

2476 Telegraph Avenue

Berkeley, California

March 31, 7 p.m

CITY LIGHTS BOOKSTORE

Columbus & Broadway

San Francisco

April 4, 7 p.m
THE POETRY CENTER
with Kit Robinson & Lewis Warsh
First Unitarian Church
Geary & Franklin
San Francisco

May 20, 4:30 p.m.
UNIVERSITY OF CALIFORNIA, SAN DIEGO
New Writing Series
The Visual Arts Facility Space

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57. **Obododimma Oha**

FoggedClarity

Tue 3 Mar 2009

March 2009 issue of FoggedClarity <<http://foggedclarity.com/>> live! Site:
<http://foggedclarity.com/>

-- 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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58. **Jason Quackenbush**

Re: Gift Economy

Tue 3 Mar 2009

i love dogs playing poker. CM Coolidge, the artist who created the paintings originally, is I think quite underrated as an american painter.

On Mar 2, 2009, at 7:19 AM, Marcus Bales wrote:

But John, what's wrong with poker-playing dogs? What's wrong with the market as a democratic determiner of merit? I thought that's what all the postmodernists WANT is to eliminate the very elitist notion that there's something wrong with poker-playing dogs. Nothing is better than anything else -- everything is equal in merit and value; anything is art that anyone says is art! How can you possibly claim that anything is better or worse, or that there is more or less merit to this or that kind of art? On what grounds do you hold that poker-playing dogs are meritless, or at least of less merit than ... than what, John? What do you say is better, and why do you say it is better, than poker-playing dogs?

Marcus

*On 2 Mar 2009 at 8:50, John Cunningham wrote:
Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"!
There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it.
John Herbert Cunningham*

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

*From: Poetics List (UPenn, UB) [mailto: [REDACTED]]
On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [REDACTED]
Subject: Re: Gift Economy*

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to

works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

*From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy*

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!*

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.

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

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Ilalqo, WA [REDACTED]

--

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guidelines

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welcome.html

Jason Quackenbush



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59. **Troy Camplin**

Re: The Market recognizes talent!

Tue 3 Mar 2009

I would concede that unions are no more nor less corrupt than company management, since union power is not in fact spread out, but is in fact highly concentrated in the union leadership. More often than not the union members follow union leadership. In fact, one can look at political support as to whether there is a difference between the members and the leadership, since union members vote in much higher percentages for Republican candidates than support from the unions (meaning, the leaders) would indicate, since the unions as a whole support Democrats almost exclusively. To the extent that either companies or unions have too much power over one or the other that there is more or less corruption. It also tends to correlate quite well with whether government supports one side or the other as to whether one side or the other is more corrupt.

Now, as for radios and T.V., what you call government being corrupted by the market, I call a successful revolt against an unjust law.

Again, you are accusing me of being something I am not: a political anarchist. The laws the government creates are typically just only when they reflect rules that have arisen naturally -- such as laws against incest that reflect our natural aversion known as the Westermarck Effect. Good laws are those that are clear, simple, and create the greatest complexity of behavior and thus the most complex social systems overall. Work in game theory and cellular automata show that clear, simple rules can in fact create high complexity. The key is that

the rules be good rules -- a good rule being one that maximizes complexity. The question should always be: is this regulation designed to create more complex, transparent behavior? Or is it designed to transfer power from one group to another? Or is it designed to benefit one group or individual over another? The vast majority of regulations are designed to achieve the last two, not the first one. Laws that were designed to achieve the first one would not have to be as complicated, convoluted, and confusing as they currently (purposefully) are.

Certainly, murder, theft, and slavery, being areas where both parties do not freely enter into the exchange (and break social bonds in such a way as to simplify society), should be illegal. None of them are in fact economic interactions (the opposite of an economic interaction is the use of force or fraud). Prostitution and drugs, however, should be legal, as they are economic interactions. And their being illegal causes far more social problems than if they were legal.

Troy Camplin

From: "[REDACTED]" <[REDACTED]>
To: "Poetics List (UPenn, UB)" <[REDACTED]>; [REDACTED]
Sent: Tuesday, March 3, 2009 9:30:30 AM
Subject: Re: The Market recognizes talent!

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

> insofar as market economies spread out power quite a bit, and
> insofar as government concentrate power quite a bit, government are
> necessarily more corrupt than are markets.<

By this argument you'd have to concede that unions, because they spread power out over the whole union membership, cannot be as corrupt as the management of an individual company, which concentrates power, and that, therefore, unions are good and management is bad. It's your argument that's bad, though, because you cannot generalize from it to all instances -- or, more accurately, when we do, you reject some of the conclusions and accept others on grounds that have nothing to do with "power" and everything to do with ideology.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

> More, the structures of
> government tend to protect corruption more than does the market.
> Cheaters exposed in government often are rewarded; cheaters exposed
> in the economy often lose their wealth (there are exceptions to both
> cases, but the exceptions do not negate the rule).<

I can refute this outright from my own experience. When I was a legislative aide to a US Senator who was on the Judiciary Committee, the law was that no one could own more than 5 radio and 5 tv stations, and 5 newspapers, and they could not be in the same markets. At that time, however, the Justice Department was suing both IBM and ATT for monopolistic practices. I got a phone call from a lawyer asking me two simple questions: how many attorneys are there in the Justice Department working on the IBM and ATT cases, and how many attorneys are there altogether in the JD? He then, he told me years later, on the basis of the fact that almost all the attorneys at Justice were involved in one or the other of the big cases, and airline and trucking deregulation were the next big projects, advised his client to go ahead and buy radio and tv stations, and newspapers, whether they were in the same market or not, because no one was watching.

Not only did that guy do it, but so did a lot of other people. What was Congress's reaction when, finally, after years of litigation with IBM, ATT, and the airline and trucking industries, the fact that there were people who owned dozens of radio and tv stations and newspapers quite illegally, often in the same markets? They changed the law to accommodate the illegal business practices.

The corruption was not in the government, it was in the market. People lie, steal, and cheat at every opportunity, and when they have cheated enough to be very very rich can institutionalize their cheating.

It's all too true that there is corruption in government, but the corruption is works its way into government from the market, not the other way around. In this case, Congress didn't have the nerve to put a whole bunch of rich people in jail, and besides, Reagan had just won an election by then, and the first eight years of darkness had begun.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

> ... There
> is a role for the enforcement of contracts voluntarily entered into
> and the enforcement of laws against murder, lying/cheating, and
> theft (I also think governments should not engage in such actions).<

The market has no effective mechanism to regulate practices among those who trade in that market because any means that produce profit are seen by the market to be legitimate means, irrespective of how those means might be viewed from a moral or a legal perspective. What government does is provide a countervailing force to the profit motive on grounds that are moral, and, thus, outside the ambit of the market.

Given a free market, nothing is illegal -- actions are either profitable or not, but that is all. No market is really free, though, is it? There are always pesky rules

and laws and regulations that prevent murder, slavery, prostitution, drugs, and other profitable lines of business from being freely practiced.

When you're trading favors with your kin and neighbors in a non-market economy, the normative morality prevails, and what we would regard as good business practices, such as enforcing contracts, collecting interest and rent, getting paid in full and on time, and the like, simply don't work very well because the community's moral disapproval of someone who'd put his brother in law in jail for debt and his sister in the poor-house is stronger than the pain of the loss of debt forgiveness. Business doesn't thrive in that sort of community because there is no market.

Early markets are regulated by the local strong-man's whim and caprice; better-established markets are regulated by some larger political entity's tax interest; mature markets are able to influence the laws by which they are regulated. In every case the market (such as it may be) and the government (such as it may be) are partners in the enterprise..

It is, in short (too late, I know) not the case that the government is some kind of leech on the life-blood of the market, nor is the market some necessary evil the government must endure. On the contrary, the market and the government are full partners in the establishment of a political economy, peace, prosperity, and stability. The government is fully involved in the market, not merely the owner of the army at the border.

The market without the government, the market with its own private army and police and rules, doesn't operate as a marketplace where price, service, and quality competition work to provide a wide variety of goods and services at a wide variety of prices and qualities. The representatives of a market without a government are simply thieves -- they take what they please at the price they please, and they do as they please. Of course we've seen in the various totalitarian communist regimes over the last 90 years what government without markets does: pretty much the same.

What you don't seem to see is that there is a necessity for regulating markets by government because markets cannot regulate themselves by values outside that of profitability. And profitability is simply inadequate as the highest value for human life.

Marcus

*From: Marcus Bales <[REDACTED]>
To: [REDACTED].EDU
Sent: Monday, March 2, 2009 9:33:50 AM
Subject: Re: The Market recognizes talent!*

On 1 Mar 2009 at 12:42, Troy Camplin wrote:

HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to get ahead, and those who do will be privileged over those who don't, and those who are privileged will find a way to institutionalize their privilege.

In fact proponents of government and of the market are in a constant balancing act, each trying to catch the other out in their inevitable corruptions. Markets without regulatory governments are brutalizing; governments without liberating markets are brutalizing. Even without transparency in regulation and operation governments and markets balance one another to a limited extent. But the more transparency there is in both regulation and market operation the better the balance between governments and markets work.

The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them

*will not have their
gains stolen from them by the liars and cheaters.*

*But the temptation to lie a little and cheat a little is endemic to
the human animal. You
can see it in operation even in gift economies where if you disagree
with the people in
charge they'll kick you out of the discussion group, or put you on
read-only status and
prevent you from joining in even if you can read what others say.*

Marcus

*I don't deny the importance of patronage. We need a gift market
as
well. A free gift market is not inconsistent with the market
economy. In fact, there is a long history of very wealthy
capitalists who were incredibly generous with their largesse.
Which
is to be compared with government leaders, who are incredibly
generous with your largesse. It's easy -- and at least amoral --
to
be generous with other people's money. So patronage is important.
I
think it should come about voluntarily. You think it is
perfectly
acceptable to take money by force (try not to pay your taxes and
see
if it isn't taken by force). That is where we disagree. In fact,
I
think patronage is so important, I have started a nonprofit
organization to provide patronage for the arts. We won't take
money
from the government, though, as I find taking money from the
government to be unethical. We will take voluntary donations
from
people so that we can one day patronize artists, writers,
etc. So be careful what you're accusing people of.*

*There is no such thing as a disinterested outcome when it comes
to
people.*

Troy Camplin

From: Mark Weiss <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!

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
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It is a monopoly. You get what they give you, or nothing. Don't
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Similar problems arise, just on a smaller scale. In fact, it has
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of government support for the arts and cannot come to any other
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From: Paul Nelson <[REDACTED]>
To: [REDACTED]...EDU
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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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
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Ilalqo, WA 

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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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Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM

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60. **steve d. dalachinsky**

Re: Secretary of the Arts

Tue 3 Mar 2009

saw this late he played 2 weeks ago
been homeless 40 years
1st time playing in 40 years
when did he live in europe??

On Wed, 18 Feb 2009 16:17:30 -0800 George Bowering <[REDACTED]>
writes:

> I think we can be pretty sure that that propagandized guy has never
>
> heard Giuseppi 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 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 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-](http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html)
> >>>>>> [kill-arts.html](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://](http://www.petitiononline.com/esnyc/petition.html)
> >>>>> 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]
> Check
> >>>> welcome.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]
> >
>
> > welcome.html
> >
>
> Mr. G. Bowering
> Okanagan born.
>
>
>
>

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61. **Alison Croggon**
Re: arts funding in oz

Tue 3 Mar 2009

Hi Pam - sorry if you know how to suck eggs; didn't mean to sound that way. I too am speaking from my experience. And I am kind of fascinated by arts funding, the nuts and bolts of making art seem to me quite important, and have indeed spent quite a bit of time reading about different systems. And literature is only one aspect - there are other art forms that ozco also looks at, and they don't necessarily work in the same way as literature does. Also, I put a lot of caveats in my post, so I don't know why you speak as if I am some kind of ozco acolyte. It seems worthwhile pointing out the merits of the system as well as its demerits, in a context where someone is claiming government funding is an unmitigated evil for the arts.

*Maybe some different methods of distribution of the monies the OzCo literature board does receive would be an improvement. The seed money thing again - spread it around.
For instance - have many more smaller amounts of money for individual writers rather than those whoppers of fellowships (although I could certainly find ways to spend a fellowship over a year or two - quel luxe)*

Seed money for what? Even the fellowships aren't that much - 40 grand a year (taxed) for two years? (Not much really if you're raising a family, less than your average office wonk. Ok if you're just one person. So maybe grants should only go to people with their tubes tied?) Most grants seem to be between 10 and 20 grand. Less than that probably is almost not worth getting, in terms of making

work...what writers need more than anything is time. I agree with you on means testing.

We do have private patronage - Myer being the most prominent. But it's easy enough to find a lot of philanthropic organisations, just google. Btw, I think all artists should read the rightwing columnists. Not all the time, because they make you feel a bit sick, but it's salutary to know what they're saying. And there are in fact grant ghost writers- there is a small industry of them.

xA

--

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

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

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

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62. **steve russell**

Ashberry: The Greatness Game/NYTimes...

Tue 3 Mar 2009

What do we assume greatness looks like?

David Orr poses this question in the NYT book review, February 22. I'm late getting to this article.

Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??

Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??

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63. **Skip Fox**

Poetry of the Abject . . .

Tue 3 Mar 2009

I believe it was someone on this list who was asking for examples of poetry of the abject.

I cannot remember seeing Mina Loy listed with her great poems of derelicts, the homeless, extremely poor, etc. The most obvious are "Der Blinde Junge," "Lady Laura in Bohemia," "On Third Avenue," "Idiot Child on a Fire-Escape," "Chiffon Velours," & "Hot Cross Bum." "Ephemerid" is about an lower class child

in the Bowery, not homeless however. The woman in "An Aged Woman" is not necessary impoverished by anything but age.

What about W.C. Williams' poetry of the poor, the raped, etc.? (Or his stories like "A Night in June.") Or Sandburg's "Mag" etc.?

Rukeyser has great poems about industrial abuse of workers &c. And Lerner (Tillie Olson) about the abuse of Mexican workers &c. Much proletarian poetry. Even United States by Reznikoff.

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64. **Eleni Stecopoulos**

San Francisco MAR 12-14: The Poetics of Healing: Barbara & Dennis Tedlock

Tue 3 Mar 2009

****MAR 12-14: Barbara & Dennis TEDLOCK/the
Poetics of Heali
The Poetry Center
presents**

the Poetics of
Healing: creative investigations in art, medicine, and somatic
practice
project curated by ELENI
STECOPOULOS
supported by the CREATIVE WORK
FUND

Thursday-Saturday MARCH
12-14
BARBARA
TEDLOCK and DENNIS TEDLOCK

Thursday MARCH 12:

"It's the Words You Say That Do It: Indigenous Healing
Practices"

UCSF Medical Humanities Grand
Rounds
5:00 pm @ Cole Hall, Medical Science
Building

UC San Francisco School of Medicine, 513
Parnassus Avenue, free

Saturday MARCH 14:

"Speaking of Healing and Healing by
Speaking"

7:30 pm @ Meridian Gallery

535 Powell Street, \$5

(park at Sutter- Stockton Garage; walk

4 blocks north from Powell St BART)

Presented in collaboration with the University of California San Francisco
School of Medicine Medical Humanities Initiative, and the UCSFOsher Center
for Integrative Medicine

Barbara Tedlock is Distinguished Professor of Anthropology at the State
University of New York at Buffalo, where she teaches courses in psychological
anthropology, religion, and the arts, as well as holistic health and integrative
medicine. Initiated as a daykeeper by the K'iche' Maya of Guatemala, she is on
the Board of Directors of the Society for Shamanic Practitioners and is Editor-
in-Chief of The Journal of Shamanic Practice. Her books include Time and the
Highland Maya; Dreaming: Anthropological and Psychological Interpretations;
The Beautiful and the Dangerous: Dialogues with the Zuni Indians; and The
Woman in the Shaman's Body: Reclaiming the Feminine in Religion and
Medicine. Her new book, forthcoming from UC Press, is titled Healing
Medicine: Ancient Wisdom in Modern Healthcare.

Dennis Tedlock is Distinguished Professor in the Poetics Program and Research
Professor of Anthropology at the State University of New York at Buffalo. He is
an initiated daykeeper, practicing within the divinatory tradition of the K'iche'
Maya of Guatemala. His books include Finding the Center: The Art of the Zuni
Storyteller; Breath on the Mirror: Mythic Voices and Visions of the Living Maya;
Days from a Dream Almanac; and Rabinal Achi: A Mayan Drama of War and
Sacrifice. He was awarded the PEN Translation Prize for Popol Vuh: The Mayan
Book of the Dawn of Life. Now in production at UC Press is 2000 Years of
Mayan Literature.

COMING

UP:

details:

<http://www.sfsu.edu/~poetry>

MAR 7 A. B. SPELLMAN and WAYNE WALLACE

MAR 12-14 THE POETICS OF
HEALING featuring BARBARA TEDLOCK
and DENNIS TEDLOCK, curated by
ELENI STECOPOULOS

APR 2 LEWIS WARSH and DENISE
NEWMAN

APR 4 BILL BERKSON, KIT ROBINSON and LEWIS WARSH

APR 9-10 THE POETICS OF HEALING featuring RAÚL
ZURITA,

WILLIAM ROWE and NURI

GENÉ-COS, curated by ELENİ STECOPOULOS

APR 16 JOHN GIORNO

APR 23 LETTERS TO POETS

APR 30 Poetry Center Book Award Reading

NOAH ELI GORDON and SESSHU FOSTER

MAY 2 ANNE WALDMAN and AMBROSE BYE

MAY 6-9 a symposium on THE POETICS OF HEALING
project curated by ELENİ STECOPOULOS

details:

<http://www.sfsu.edu/~poetry>

--

=====

Poetry has no ebb and flow.

It is, it abides. Even if you take away its

"social" efficacy, you cannot take away its living, human
fullness, profundity, autonomy. After all, it can visibly
penetrate also into those spheres where sleep is so active.

To "dare" to dwell in sleep, to draw nourishment
from it, such, if you like, is the unhurried confidence of
poetry in itself - it does not need to be "shown the way,"
to be "authorized," to be controlled (so too,
correspondingly, the reader).

Does poetry lose something in
such circumstances, or does it gain? Let me leave this as an
unanswered question. The main thing is that it survives.
Drive it out of the door, it comes back through the
window.

**

in memoriam GENNADY AYGI b. 1934

Chuvashia - d. 2006 Moscow

from SLEEP-AND-POETRY tr. Peter France
(CHILD-AND-ROSE, New Directions, 2003)

=====

Steve Dickison,
Director
The Poetry
Center & American Poetry
Archives
San Francisco State
University
1600 Holloway
Avenue, San Francisco 94132
<http://www.sfsu.edu/~poetry>

Windows Live™: Life without walls. Check it out.

Express your
personality in color! Preview and select themes for Hotmail®.
[http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?
ocid=TXT_MSGTX_WL_HM_express_032009#colortheme](http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme)

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65. **Nathan Austin**
Survey Says! by Nathan Austin
Wed 4 Mar 2009

I'm excited to announce that my new book, **Survey Says!** is now available for purchase at Black Maze Books <<http://www.blackmazebooks.com/cat.html>>. **Survey Says!** is a procedural poem that arranges all of the answers, correct and incorrect, from two months' worth of **Family Feud** episodes.

Excerpts are available here <<http://tinyurl.com/bsu7vn>> and here<<http://tinyurl.com/cbj7nq>>

.

Noctis Licentia by Amy Lawless is also available from Black Maze Books. "In **Noctis Licentia** Amy Lawless has thrown open the gates of a fascinating menagerie. As the liberated herd rushes by, readers will spot Rochester's monkey and Marianne Moore's exotica, not to mention their own refelctions in tiny or strange, prodigious creatures, but the pullulating mix -- the audacious, bawdy, exuberant mix of humor and vitriol and sweet sympathy is all Lawless." -- Paul Violi

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66. **Peter**

The March 2009 issue of Fogged Clarity is online.....

Wed 4 Mar 2009

<http://foggedclarity.com/>

March 2009

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67. **Troy Camplin**

Re: Gift Economy

Wed 4 Mar 2009

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, March 3, 2009 11:16:51 AM

Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't

Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Monday, March 2, 2009 12:33:03 PM

Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[REDACTED]>

To: [REDACTED]

Sent: Monday, March 2, 2009 8:50:34 AM

Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:] On

Behalf Of Troy Camplin

Sent: March-01-09 2:21 PM

To:

Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales < >

To:

Sent: Friday, February 27, 2009 12:15:42 PM

Subject: Re: Gift Economy

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!
American Sentences
Organic Poetry
Poetry Postcard Blog*

Ilalqo, WA 253.. [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.

Troy Camplin

From: Paul Nelson <[REDACTED]..COM>
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
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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
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purposefully ignore facts to make your points. Throw up a few straw
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(and women, in this case) to try to make a "point."

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I prefer the phrase "People of Straw" but I don't use the market as
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Ilalqo, WA [REDACTED]

--

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2/22/2009 12:00 AM

[↑ Contents](#)

68. **Jason Quackenbush**
Re: The Market recognizes talent!
Wed 4 Mar 2009

Unions ARE good and management IS bad!

"I've traveled round this country

From shore to shining shore

It really made me wonder

The things I heard and saw.

I saw the weary farmer

Plowing sod and loam

I heard the auction hammer

A knocking down his home

But the banks are made of marble

With a guard at every door

And the vaults are stuffed with silver

That the farmer sweated for

I saw the seaman standing

Idly by the shore

I heard the bosses saying

Got no work for you no more

But the banks are made of marble

With a guard at every door

And the vaults are stuffed with silver

That the seaman sweated for

I saw the weary miner

Scrubbing coal dust from his back

I heard his children cryin

Got no coal to heat the shack

But the banks are made of marble

With a guard at every door

And the vaults are stuffed with silver

That the miner sweated for

I've seen my brothers working
Throughout this mighty land
I prayed we'd get together
And together make a stand

Then we'd own those banks of marble
With a guard at every door
And we'd share those vaults of silver
That we have sweated for"

On Mar 3, 2009, at 7:30 AM, Marcus Bales wrote:

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

... insofar as market economies spread out power quite a bit, and insofar as government concentrate power quite a bit, government are necessarily more corrupt than are markets.<

By this argument you'd have to concede that unions, because they spread power out over the whole union membership, cannot be as corrupt as the management of an individual company, which concentrates power, and that, therefore, unions are good and management is bad. It's your argument that's bad, though, because you cannot generalize from it to all instances -- or, more accurately, when we do, you reject some of the conclusions and accept others on grounds that have nothing to do with "power" and everything to do with ideology.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:

More, the structures of government tend to protect corruption more than does the market. Cheaters exposed in government often are rewarded; cheaters exposed in the economy often lose their wealth (there are exceptions to both cases, but the exceptions do not negate the rule).<

I can refute this outright from my own experience. When I was a legislative aide to a US Senator who was on the Judiciary Committee, the law was that no one could own more than 5 radio and 5 tv stations, and 5 newspapers, and they could not be in the same markets. At that time, however, the Justice Department was suing both IBM and ATT for monopolistic practices. I got a phone call from a lawyer asking me two simple

questions: how many attorneys are there in the Justice Department working on the IBM and ATT cases, and how many attorneys are there altogether in the JD? He then, he told me years later, on the basis of the fact that almost all the attorneys at Justice were involved in one or the other of the big cases, and airline and trucking deregulation were the next big projects, advised his client to go ahead and buy radio and tv stations, and newspapers, whether they were in the same market or not, because no one was watching.

Not only did that guy do it, but so did a lot of other people. What was Congress's reaction when, finally, after years of litigation with IBM, ATT, and the airline and trucking industries, the fact that there were people who owned dozens of radio and tv stations and newspapers quite illegally, often in the same markets? They changed the law to accommodate the illegal business practices.

The corruption was not in the government, it was in the market. People lie, steal, and cheat at every opportunity, and when they have cheated enough to be very very rich can institutionalize their cheating.

It's all too true that there is corruption in government, but the corruption is works its way into government from the market, not the other way around. In this case, Congress didn't have the nerve to put a whole bunch of rich people in jail, and besides, Reagan had just won an election by then, and the first eight years of darkness had begun.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:
... There is a role for the enforcement of contracts voluntarily entered into and the enforcement of laws against murder, lying/cheating, and theft (I also think governments should not engage in such actions).<

The market has no effective mechanism to regulate practices among those who trade

in that market because any means that produce profit are seen by the market to be legitimate means, irrespective of how those means might be viewed from a moral or a legal perspective. What government does is provide a countervailing force to the profit motive on grounds that are moral, and, thus, outside the ambit of the market.

Given a free market, nothing is illegal -- actions are either profitable or not, but that is all. No market is really free, though, is it? There are always pesky rules and laws and regulations that prevent murder, slavery, prostitution, drugs, and other profitable lines of business from being freely practiced.

When you're trading favors with your kin and neighbors in a non-market economy, the normative morality prevails, and what we would regard as good business practices, such as enforcing contracts, collecting interest and rent, getting paid in full and on time, and the like, simply don't work very well because the community's moral disapproval of someone who'd put his brother in law in jail for debt and his sister in the poor-house is stronger than the pain of the loss of debt forgiveness. Business doesn't thrive in that sort of community because there is no market.

Early markets are regulated by the local strong-man's whim and caprice; better-established markets are regulated by some larger political entity's tax interest; mature markets are able to influence the laws by which they are regulated. In every case the market (such as it may be) and the government (such as it may be) are partners in the enterprise.

It is, in short (too late, I know) not the case that the government is some kind of leech on the life-blood of the market, nor is the market some necessary evil the government must endure. On the contrary, the market and the government are full partners in the establishment of a political economy, peace, prosperity, and

stability. The government is fully involved in the market, not merely the owner of the army at the border.

The market without the government, the market with its own private army and police and rules, doesn't operate as a marketplace where price, service, and quality competition work to provide a wide variety of goods and services at a wide variety of prices and qualities. The representatives of a market without a government are simply thieves -- they take what they please at the price they please, and they do as they please. Of course we've seen in the various totalitarian communist regimes over the last 90 years what government without markets does: pretty much the same.

What you don't seem to see is that there is a necessity for regulating markets by government because markets cannot regulate themselves by values outside that of profitability. And profitability is simply inadequate as the highest value for human life.

Marcus

*From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 9:33:50 AM
Subject: Re: The Market recognizes talent!*

*On 1 Mar 2009 at 12:42, Troy Camplin wrote:
History shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.*

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to

*get ahead, and
those who do will be privileged over those who don't, and those who
are privileged will
find a way to institutionalize their privilege.*

*In fact proponents of government and of the market are in a constant
balancing act,
each trying to catch the other out in their inevitable corruptions.
Markets without
regulatory governments are brutalizing; governments without
liberating markets are
brutalizing. Even without transparency in regulation and operation
governments and
markets balance one another to a limited extent. But the more
transparency there is in
both regulation and market operation the better the balance between
governments and
markets work.*

*The problem isn't government/market, or left/right; the problem is
people are perfectly
willing to lie and cheat under any system to gain privilege for
themselves, their families,
and their friends, and then try to institutionalize those privileges
for their own, and their
progeny's, advantage.*

*Under any form of social organization the liars and cheaters will
gain privilege and
institutionalize those privileges. The struggle is to marginalize
the liars and cheaters
and maximize transparency of operation in order to make it just a
little more likely that
the people willing to accede to the rules and work hard within them
will not have their
gains stolen from them by the liars and cheaters.*

*But the temptation to lie a little and cheat a little is endemic to
the human animal. You
can see it in operation even in gift economies where if you disagree
with the people in
charge they'll kick you out of the discussion group, or put you on
read-only status and
prevent you from joining in even if you can read what others say.*

Marcus

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money from the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

*From: Mark Weiss <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!*

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

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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,

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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

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arts.

Troy Camplin

From: Paul Nelson <[REDACTED]>
To: [REDACTED]...EDU
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
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Ilalqo, WA 

Check

Check

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Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

Check

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No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM

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*Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM*

welcome.html

Jason Quackenbush



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69. **Jason Quackenbush**

Re: Gift Economy

Wed 4 Mar 2009

You're starting to sound like an anarcho-capitalist, Troy, with all this talk about coercion. I'm finding it very difficult to pin down exactly what it is you believe in.

could you do me the favor of briefly outlining the basic principles of your beliefs?

On Mar 4, 2009, at 1:42 PM, Troy Camplin wrote:

*Much of the great monuments were in fact made with slave labor?
Does that then argue for slave labor for other massive works? Yes,
many of our great works of art were government-funded, and
government funds come from somebody with power having enough power
to take money from weaker people. To me, that argues against that
method, no matter how successful it has been in the past. It's not
magical thinking to believe there better, non-coercive ways to fund
the arts, and that we should try to use and develop those. The
market is one way. Nonprofit organizations such as mine are and can
be another. Both are highly preferable to the coercive methods of
government.*

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

*From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy*

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for

example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

*From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy*

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

*From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy*

Are you kidding, Troy? Only if we want high art to consist of

*poker playing
dogs is the market "the most democratic determiner of artistic
merit"!
There are times when democracy is the worst possible determiner. If
it had
been allowed to determine things, blacks would still be slaves as the
Emancipation Proclamation was probably the most hated piece of
legislation
ever and popular support was vastly against it.
John Herbert Cunningham*

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

*From: Poetics List (UPenn, UB)
[mailto:] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To:
Subject: Re: Gift Economy*

*Funny thing is, you're right about the anti-market position. The
market is
in fact the most democratic determiner of artistic merit (much to
the horror
of the elitists here), while also allowing room for people to have
access to
works that fit their own tastes. In a pure democracy, we would only
listen
to Britney Spears. Under democratic-government-controlled arts, we
would
only listen to music that is inoffensive to everyone (I'm guessing
something
along the lines of 50's soft pop rock). Only in the free market can
I listen
to Franz Ferdinand and Modest Mouse. Incidentally, one of the
reasons why I
set up the Emerson Institute was to truly democratize patronage of
the arts
-- in a way that was 100% voluntary. Equality under the law, yes;
collectivist egalitarianism, no.*

Troy Camplin

*From: Marcus Bales < >
To:
Sent: Friday, February 27, 2009 12:15:42 PM*

Subject: Re: Gift Economy

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, 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:

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Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a form of reciprocal altruism.

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Paul E. Nelson

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Ilalqo, WA 253.. [REDACTED]

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Subject: Re: The Market recognizes talent!

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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]@[REDACTED].COM>
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!*

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Ilalqo, WA [REDACTED]

--

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guidelines

guidelines

welcome..html

welcome.html

welcome.html

welcome.html

Jason Quackenbush



70. **charles alexander**

Re: Ashberry: The Greatness Game/NYTimes...

Wed 4 Mar 2009

Not the ones you've chosen, not for me at least. Not Lowell, either.

Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
Barbara Guest
Alice Notley
Jackson Mac Low
Beverly Dahlen

But I start on a list, and I know I'll leave someone out. Or several someones.
Let's just say the above, certainly, and some others.

At 03:03 PM 3/3/2009, you wrote:

>What do we assume greatness looks like?

>

>David Orr poses this question in the NYT book review, February 22.

>I'm late getting to this article.

>

>Ashberry is the first poet to have a Library of America edition of

>his works published during his lifetime. After Ashberry and his

>generation, who/ & what/ is great??

>

>Orr mentions Robert Lowell as the last obvious candidate, a poet

>ambitious enough to be considered great. I'd include Berryman

>and Merwin. Perhaps Roethke. Anyone else??

>

>

>

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<http://chax.org>

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71. **François Luong**

Re: Gift Economy

Wed 4 Mar 2009

The market already drives more than one art form. As many people Troy,
The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, March 4, 2009 1:42:35 PM

Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is

one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, March 3, 2009 11:16:51 AM

Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because

the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Troy Camplin

Sent: March-01-09 2:21 PM

To: [REDACTED]

Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 27, 2009 12:15:42 PM

Subject: Re: Gift Economy

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, 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 253.. [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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72. **Jim Andrews**
funding for digital writing
Wed 4 Mar 2009

i thought i'd mention that the canada council (canada's national arts funding org) is apparently putting together a program to fund digital writing by 2010. that's good news to me and the rest of us in canada doing such work. i'm not sure if this had much to do with the decision, but <http://vispo.com/writings/misc/DigitalWritingProposalNoE.pdf> is a petition i wrote with michel lefebvre (montréal), lionel kearns (vancouver), and chris joseph (montréal/london) in 2006. it's a petition for the canada council to fund digital writing. the version of this doc we sent the canada council had a few more sections to it. i've deleted confidential stuff (for instance, the email addresses of the signatores have been deleted). in any case, i hope the doc might be of use to people in other countries hoping to get the gov or other orgs to fund digital writing of some sort.

ja
<http://vispo.com>

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73. **J.P. Craig**
Re: Ashberry: The Greatness Game/NYTimes...
Wed 4 Mar 2009

Did any of those people on your (charles) list graduate from Iowa?

Smartassery aside, your list is sort of like one I'd construct. And different groups have different greats. I know a lot of people would say Zukofsky. But that'd be a helluva a thick book.

Doesn't this also at some point mark the passing of the author into an even deader death? I'm thinking of Webster's Bunker Hill speech. Once you're in that monument, you're so dead that they can use your dusty bones to justify any stupid Mexican War they want. Or am I now just spouting some version of "I used listen to them back before they sold out"?

Does Williams already have one of these bible-paper tomes? Or do we have to be content with the less Authoritative New Directions double- volume set?

H.D. sure would be nice. I guess she'd need a couple of volumes, a la Stein's 2.5 inches of shelf-space.

He's not a merkin, but I'd like to see something nicer than the pulpy paper thing that houses the Robert Browning on my shelf.

Niedecker's got some nice editions out now. And some good attention coming her way too. Creeley also has been feeling no shortage of the hardback loving. (The publication-as-remembrance, a last chance to keep his memory and ourselves warm?)

Where's that HD Book? The bootleg is all very well, but how about something I can hold. The e-text kindles no warmth.

I'm rambling and procrastinating. There's a huge pile of papers to grade. So I'll close with, come on, how about some H.D.!!

JP

On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

Not the ones you've chosen, not for me at least. Not Lowell, either.

*Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
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Alice Notley
Jackson Mac Low
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But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.

*At 03:03 PM 3/3/2009, you wrote:
What do we assume greatness looks like?*

*David Orr poses this question in the NYT book review, February 22.
I'm late getting to this article.*

Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??

Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??

welcome.html

Charles Alexander

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411 N 7th Ave Suite 103
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██████████

[http://chax.org
welcome.html](http://chax.org/welcome.html)

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

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74. **Ryan Daley**

Re: Ashberry: The Greatness Game/NYTimes...

Wed 4 Mar 2009

I've blogged some about this, because it really makes me mad. Orr's article is preposterous. His claim, that there won't be another great poet because there hasn't been a candidate yet, is as absurd as saying we won't cure AIDS because we haven't yet.

If you asked anyone to name 10 greats from any contemporary category (film, fiction, music, etc) it would be difficult. The fact that we're living it almost excludes greatness from entering the equation. Is greatness, then, a time issue? What I don't mean here is that "you become greater the longer dead you are," but rather, it's difficult to even identify what is "great" in an era in which those potential greats are working.

On Wed, Mar 4, 2009 at 5:09 PM, charles alexander <██████████> wrote:

Not the ones you've chosen, not for me at least. Not Lowell, either.

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<http://chax.org>

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75. **Jennifer Karmin**
Red Rover Series / Experiment #27

Wed 4 Mar 2009

Red Rover Series
{readings that play with reading}

Experiment #27:
The Art of Confession

SATURDAY, MARCH 14
7pm

Featuring
Doug Ischar & RM Vaughan

Guest curated by
Nathanaël (Nathalie Stephens)

NEW LOCATION

at the Orientation Center
2129 N. Rockwell -- Chicago, IL
(corner of Milwaukee/Rockwell in the Congress Theater building)
<http://orientationcenter.wordpress.com>
suggested donation \$4

Chicago artist DOUG ISCHAR received an MFA from Cal Arts in 1987. Since 1990 he has taught in the Photography Department of the University of Illinois at Chicago where he is presently Associate Professor. His multi-media installations have been exhibited internationally, in Sweden, Brazil, the UK and throughout the United States and Canada. Since 2007 he has been producing short videos around issues of cross-generational male intimacy and psychological/social loss. Recently, he has been re-exploring and exhibiting his documentary photographic work from the 1980s which focuses on Chicago's historic Belmont Rocks gay beach and the San Francisco SM leather scene at the height of the AIDS crisis.

RM VAUGHAN is a Toronto-based writer and video artist. He is the author of eight books and a contributor to over 50 anthologies. His latest book, *Troubled: A Memoir in Poems and Fragments*, caused much controversy in 2008 and continues to stir up trouble. His video works have been shown in galleries and festivals across North America and the world, most recently as part of *Pleasure Dome's* annual Best of Toronto exhibition. He also writes a weekly celebrity interview column for *The Globe and Mail*, Canada's national newspaper. Please visit <http://www.rmvaughan.ca>.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

April 25 - Carrie Olivia Adams & Andy Gricevich

Email ideas for reading experiments
to us at [REDACTED]

The schedule for upcoming events is listed at
<http://groups.yahoo.com/group/redroverseries>

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76. **Holly Crawford**

Re: Live in the Limo, NY March 6-8

Wed 4 Mar 2009

Live in the Limo is a experimental temporary movable intimate white box. Poets, artist and experimental musicians will be collaborating and performing live. I will be Twittering a text of the sounds. Available live on my website- www.art-poetry.info or www.artcurrents.org AC (Holly Crawford's) Facebook and at twitters at <http://twitter.com/ACDirect>

Richard Kostelanetz will have the limo filled with some of his text pieces. I will be performing Found Punctuation from Duchamp, Greenberg and others. Only done twice before: Beyond Baroque and the Bowry. Poetry Club. All the performances are both musical and as well as text and physical.

LIVE IN THE LIMO,

Champagne, Manhattan and Musical Stylists

The AC Institute's unmistakable white limousine will be hosted by 3 very different musical and sound artist, Sawako, Joseph F. Di Ponio and Benjamin Lanz, will collaborate and interact with other artists, poets (Rainer Ganahl, Richard Kostelanetz, Elizabeth Gower, Lee Wells, Holly Crawford and ., and you. You're invited for a special moment in art in our moveable white box salon and experimental space as it provides a temporary residence to an eclectic range of performers. Previous projects in this series: "Critical Conversations in a Limo," "Sound Art Limo" and "Flatland Limo." Champagne, Manhattan and musical stylists are on the menu.

"Live in the Limo", will run from 3-6pm on March 6th, 7th, and 8th, making half-hour journeys (6 time slots available per day), to and from the entrance of Pier 92, upper level.

Tokyo/Brooklyn-based Sawako, a sound sculptor, a composer/improviser, a timeline-based artist, and a signal alchemist, who will perform an improvised work drawing on the specificities of this peculiar, yet familiar space in motion; New York City-based composer Joseph F. Di Ponio who, in creating interactive pieces, will investigate the properties of this sonic/sounding body; and trombonist/multi-instrumentalist Benjamin Lanz who will be a one-man show-though not one-dimensional, performing a wide variety of multimedia contemporary works, commissions, and improvisations.

This event is free. However, space is very limited. The AC Institute is a 501(c) 3 and is under the Direction of Holly Crawford. This event was Co-curated by Sonya Hofer.

Holly Crawford



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77. **George Bowering**

Re: Ashberry: The Greatness Game/NYTimes...

Wed 4 Mar 2009

Well, before any of those names I would put Olson, Creeley, and Duncan.

On Mar 3, 2009, at 2:03 PM, steve russell wrote:

What do we assume greatness looks like?

*David Orr poses this question in the NYT book review, February 22.
I'm late getting to this article.*

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Merwin. Perhaps Roethke. Anyone else??*

welcome.html

George Bowering, M.A.

Acclaimed for his modesty.

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78. **Mark DuCharme**

Re: Ashberry: The Greatness Game/NYTimes...

Wed 4 Mar 2009

I try to avoid posting to the list these days, but I have to speak up here in agreement with Charles. Though I'll grant that Roethke can be interesting, and I don't have any serious disagreements with anybody on Charles's list, my own would look more like:

Louis Zukofsky

George Oppen

Niedecker
Mac Low
Creeley
Jack Spicer
Frank O'Hara
John Ashbery (sp.)
Barbara Guest
Ted Berrigan
Alice Notley
Bernadette Mayer
Anne Waldman
Clark Coolidge

But again, when we make these lists, we're leaving so many people out.

The real question behind all these lists are twofold:

1. How is "greatness" defined? Can it be defined? And since the answer to that is, I think, that it can't (and no, a Library of America addition has nothing whatso-fucking-ever to do with it)... 2. Whose values do these lists represent?

The second question may be the more interesting. For instance I notice that there are no women in Steve's list, although there is no shortage of women in the more aesthetically conservative end of the poetry spectrum which he apparently prefers. Plath or Rich, for example, I would take over Lowell any day. By the same token, though Charles and I both have women and gay men in our lists, none of us (and I very much include myself in this) have poets of color/non-caucasians. It strikes me that equally interesting lists could be assembled which would include the likes of Langston Hughes, Baraka, Melvin Tolson, Nathaniel Mackey (or, if you prefer, Gwendolyn Brooks, Alice Walker, etc.).

But who gets to decide which list is the "right" one?

Mark DuCharme

Date: Wed, 4 Mar 2009 15:09:14 -0700
From: [REDACTED]
Subject: Re: Ashberry: The Greatness Game/NYTimes...
To: [REDACTED]

Not the ones you've chosen, not for me at least. Not Lowell, either.

Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
Barbara Guest

Alice Notley
Jackson Mac Low
Beverly Dahlen

*But I start on a list, and I know I'll leave someone out. Or several
someones. Let's just say the above, certainly, and some others.*

*At 03:03 PM 3/3/2009, you wrote:
What do we assume greatness looks like?*

*David Orr poses this question in the NYT book review, February 22.
I'm late getting to this article.*

*Ashberry is the first poet to have a Library of America edition of
his works published during his lifetime. After Ashberry and his
generation, who/ & what/ is great??*

*Orr mentions Robert Lowell as the last obvious candidate, a poet
ambitious enough to be considered great. I'd include Berryman
and Merwin. Perhaps Roethke. Anyone else??*

Charles Alexander
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██████████ (cell)
██████████

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79. **Mark Weiss**

Re: The Market recognizes talent!

Wed 4 Mar 2009

You like broad generalizations, which would be tricky even if you were more careful. Case in point: the Westermarck Effect. Westermarck observed, and subsequent research has confirmed, that children who live together until age 6 are unlikely to be sexually attracted to each other, even if they're not biologically-related. Siblings raised apart until age 6 exhibit no such "natural" inhibition. And sibling incest remains more common than parent-child incest. The inhibition appears to be fairly weak.

All societies we know of have definitions of incest and rules forbidding it. The rules vary, as do ideas about who one's relatives are. Among the Na, an ethnic minority in China, for instance, families are defined as offspring of the same mother, and siblings live together and raise any children communally, the brothers acting as father. There's in theory no sex within the home or the sibling group. Otherwise, men and women are free to sleep with whoever, and do so enthusiastically and without stricture. Since nobody knows who their father is a lot of incest in our terms happens. It's simply not an issue for the Na. (See Clifford Geertz, "The Visit," his review of Cai Hua, *A Society Without Fathers: The Na of China* (Zone Books, 2001), in NYRB Volume 48, Number 16 · October 18, 2001.)

The point being that despite centuries of argument about natural laws there seem to be very few; human behavior is simply too various.

I'm curious as to why you insist on playing Horatius at the bridge. Difficult for me to understand what pleasure there'd be in it.

Mark

The laws the government creates are typically just only when they reflect rules that have

*arisen naturally -- such as laws against incest
that reflect our natural aversion known as the Westermarck Effect.*

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80. **Pam Brown**

Re: ozco funding arts etc

Thu 5 Mar 2009

Hi Pam - sorry if you know how to suck eggs; didn't mean to sound that way. I too am speaking from my experience. And I am kind of fascinated by arts funding, the nuts and bolts of making art seem to me quite important, and have indeed spent quite a bit of time reading about different systems. And literature is only one aspect - there are other art forms that ozco also looks at, and they don't necessarily work in the same way as literature does. Also, I put a lot of caveats in my post, so I don't know why you speak as if I am some kind of ozco acolyte. It seems worthwhile pointing out the merits of the system as

Hi Alison

No need to feel sorry, I like the sucky suck of eggs, been doing it so long.

Alas, I can't share your 'fascination' with arts funding - although it IS fascinating for those few moments when you get the letter saying you got a grant.

Seed money for what? Even the fellowships aren't that much - 40 grand a year (taxed) for two years? (Not much really if you're raising a family, less than your average office wonk.

Seed money for the power bill for a few months while you write some poems and don't worry about the power bills ?

Sounds okay to me.

Wow, I was a 'wonker' for years and years and didn't actually earn that \$40,000 per annum. And that fellowship (which seems to go to only 3 Australian prize winners each year, including, I should say, a couple of friends of mine who landed one) is now \$50,000 a year for two years

I can think of 5 poets who could use \$10, 000

10 poets who could use \$5000

etcetera

TAX - yep - all govt grants should be tax-free - we already invested in them via our jobs.

I usually think of grants as 'back-pay' for years of unpaid cultural labour except for once once, way way back when I was young I got a small teensy OzCo grant

that was definitely 'seed money' It was great - 1976 ! here's to it! Thirteen more books later.

We do have private patronage - Myer being the most prominent. But it's easy enough to find a lot of philanthropic organisations, just google.

Don't care enough to google, not looking. But, of course, you know, hooray for the philanthropic - tax deductible no less.

Btw, I think all artists should read the rightwing columnists. Not all the time, because they make you feel a bit sick, but it's salutary to know what they're saying.

I've been fraudulent with you - I have read Andrew Bolt !
(I was trying to stay undercover)

And there are in fact grant ghost writers- there is a small industry of them.

There I've been innocent, naive, eggless even. I didn't know.

Thanks for thinking about it all Alison,

Pam

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81. **David-Baptiste Chirot** ***Math and Poetry, Form and Formula***

Thu 5 Mar 2009

<http://poetry.about.com/b/2009/03/02/math-and-poetry-form-and-formula.htm>

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ocid=TXT_TAGLM_WL_UGC_Contacts_032009

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82. **Charles Alexander** ***Re: Ashberry: The Greatness Game/NYTimes...***

Thu 5 Mar 2009

Mark, I would certainly have had Zukofsky, Oppen, on my list -- but I thought it was supposed to be "post-Ashberry." I put Niedecker on because she didn't emerge to most readers until post-Ashberry. But I love absolutely everyone on your list, and I appreciate your putting this forward. Also agree that lists are entirely problematic, and that "Library of America" is entirely beside the point. I appreciate your comments very much on women and poets of color. I was very

aware of those issues in making my list, and I would be happy with a list that includes all of your suggestions, plus Simon Ortiz, Mei-mei Berssenbrugge, and, I am sure, quite a few more. When I have made lists for students of "who they should read," the names go on & on & on, for a couple of pages or so.

But as you say, is there a "right" list? Does there need to be one?

cjar;es

charles alexander

chax press

██████████

411 N 7th ave, suite 103

tucson arizona 85705

██████████

On Mar 4, 2009, at 6:41 PM, Mark DuCharme wrote:

I try to avoid posting to the list these days, but I have to speak up here in agreement with Charles. Though I'll grant that Roethke can be interesting, and I don't have any serious disagreements with anybody on Charles's list, my own would look more like:

*Louis Zukofsky
George Oppen
Niedecker
Mac Low
Creeley
Jack Spicer
Frank O'Hara
John Ashbery (sp.)
Barbara Guest
Ted Berrigan
Alice Notley
Bernadette Mayer
Anne Waldman
Clark Coolidge*

But again, when we make these lists, we're leaving so many people out.

The real question behind all these lists are twofold:

- 1. How is "greatness" defined? Can it be defined? And since the answer to that is, I think, that it can't (and no, a Library of America addition has nothing whatsoever to do with it)...*
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no shortage of women in the more aesthetically conservative end of the poetry spectrum which he apparently prefers. Plath or Rich, for example, I would take over Lowell any day. By the same token, though Charles and I both have women and gay men in our lists, none of us (and I very much include myself in this) have poets of color/non-caucasians. It strikes me that equally interesting lists could be assembled which would include the likes of Langston Hughes, Baraka, Melvin Tolson, Nathaniel Mackey (or, if you prefer, Gwendolyn Brooks, Alice Walker, etc.).

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To: [REDACTED]

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Orr mentions Robert Lowell as the last obvious candidate, a poet

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and Merwin. Perhaps Roethke. Anyone else??*

welcome.html

*Charles Alexander
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*[REDACTED] (Chax Press)
[REDACTED] (cell)
[REDACTED]*

http://chax.org

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83. **Gary Sullivan**

JEROME SALA + RACHEL ZOLF | SEGUE @ BPC | SAT MAR 7

Thu 5 Mar 2009

JEROME SALA and RACHEL ZOLF
SEGUE READING SERIES @ BOWERY POETRY CLUB
Saturday March , 4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
\$6 admission goes to support the readers

Jerome Sala has been described as an "honorable hysteric" by critic Peter Schjeldahl. His latest book is *Look Slimmer Instantly* from Soft Skull Press. Other books include cult classics such as *Spaz Attack*, *I Am Not a Juvenile Delinquent* and *The Trip*.

Rachel Zolf's collections include *Human Resources* (Coach House, 2007), which won the 2008 Trillium Book Award for Poetry, *Shoot and Weep* (Nomados, 2008), and *Masque* (Mercury, 2004).

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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84. **Troy Camplin**

Re: The Market recognizes talent!

Thu 5 Mar 2009

Your example of the Na of China only proves the point of the Westermarck Effect -- something which is in fact strongest in humans, very weak in chimpanzees, and nonexistent in other mammals. Read also about the failure of minor marriages in SE Asia and children raised in Israeli Kibbutzim. With all human behaviors, there are strong tendencies, but they can be overridden. The effect seems much stronger in females than in males and, as you noted, exists when children are raised together below a certain age. One would have to look at the age disparities in your example of higher sibling incest to see if the Westermarck Effect is being violated.

Other than the Westermarck Effect, these are the human universals (which aren't weakly expressed):

age-grading, athletic sports, bodily adornment, calendar, cleanliness training, community organization, cooking, cooperative labor, cosmology, courtship, dancing, decorative art, divination, division of labor, dream interpretation, education, eschatology, ethics, ethno-botany, etiquette, faith healing, family feasting, fire-making, folklore, food taboos, funeral rites, games, gestures, gift-giving, government, greetings, hair styles, hospitality, housing, hygiene, incest taboos, inheritance rules, joking, kin groups, kinship nomenclature, language, law, luck superstitions, magic, marriage, mealtimes, medicine, obstetrics, penal sanctions, personal names, population policy, postnatal care, pregnancy usages, property rights, propitiation of supernatural beings, puberty customs, religious ritual, residence rules, sexual restrictions, soul concepts, status differentiation, surgery, tool-making, trade, visiting, weather control, weaving, combat, gifts, mime, friendship, lying, love, storytelling, murder taboos, narrative, selecting, classification, musical meter, tempo, rhythm, tone, melody, harmony, pattern recognition, giving meaning to certain color combinations, hypothesis, metaphysical synthesis, collecting, metaphor, syntactical organization,

gymnastics, the martial arts, mapping, the capacity for geometry and ideography, poetic meter, cuisine, and massage.

Troy Camplin

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, March 4, 2009 9:26:18 PM

Subject: Re: The Market recognizes talent!

You like broad generalizations, which would be tricky even if you were more careful. Case in point: the Westermarck Effect. Westermarck observed, and subsequent research has confirmed, that children who live together until age 6 are unlikely to be sexually attracted to each other, even if they're not biologically-related. Siblings raised apart until age 6 exhibit no such "natural" inhibition. And sibling incest remains more common than parent-child incest. The inhibition appears to be fairly weak.

All societies we know of have definitions of incest and rules forbidding it. The rules vary, as do ideas about who one's relatives are. Among the Na, an ethnic minority in China, for instance, families are defined as offspring of the same mother, and siblings live together and raise any children communally, the brothers acting as father. There's in theory no sex within the home or the sibling group. Otherwise, men and women are free to sleep with whoever, and do so enthusiastically and without stricture. Since nobody knows who their father is a lot of incest in our terms happens. It's simply not an issue for the Na. (See Clifford Geertz, "The Visit," his review of Cai Hua, *A Society Without Fathers: The Na of China* (Zone Books, 2001), in NYRB Volume 48, Number 16 · October 18, 2001.)

The point being that despite centuries of argument about natural laws there seem to be very few; human behavior is simply too various.

I'm curious as to why you insist on playing Horatius at the bridge. Difficult for me to understand what pleasure there'd be in it.

Mark

The laws the government creates are typically just only when they reflect rules that have arisen naturally -- such as laws against incest that reflect our natural aversion known as the Westermarck Effect.

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85. **Troy Camplin**

Re: Gift Economy

Thu 5 Mar 2009

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have no doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.

Troy Camplin

From: François Luong <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, March 4, 2009 4:23:06 PM

Subject: Re: Gift Economy

The market already drives more than one art form. As many people Troy,

The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program?

Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented

by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, March 4, 2009 1:42:35 PM

Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, March 3, 2009 11:16:51 AM

Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Monday, March 2, 2009 12:33:03 PM

Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker

as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [REDACTED]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

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!
American Sentences
Organic Poetry*

Poetry Postcard Blog

Ilalqo, WA 253.. [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.*

Troy Camplin

From: Paul Nelson <[REDACTED]..COM>
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]

--

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

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86. **Joel Weishaus**

"The Gateless Gate" Some New Pages

Thu 5 Mar 2009

Dear Friends, and Colleagues:

Here are four new pages (7-10, linked) of "The Gateless Gate":

<http://web.pdx.edu/~pdx00282/Gate/Pgs%207-8.htm>

Introduction:

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

-Joel

5 Mar 2009

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87. **Michael**

Michaerel McClure, David Meltzer, Michael Rothenberg at Petaluma Arts Center March 28

Thu 5 Mar 2009

Dear Friends,

Here is the info on the big reading coming up. Please send notice to your friends and mailing lists. It will be a very cool event. Hope to see you there!!

Love, Michael R.

Saturday, March 28, Petaluma Arts Center

6:30 - 8:00pm - "Reading by Beat Poets": Michael McClure, David Meltzer & Michael Rothenberg

Admission: sliding scale \$5-\$10, no one turned away.

Tickets for all PAC Live! events may be purchased at the door starting one half-hour before the performance or event. All events take place at the Petaluma Arts Center, 230 Lakeville St., at E. Washington (enter on E. Washington).

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88. **Small Press Traffic**

REMINDER! SPT Presents Armantrout and Sims Friday night!

Thu 5 Mar 2009

Don't forget to come out and see these amazing writers be fantastic!

Rae Armantrout & Laura Sims

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

Timkin Hall, CCA San Francisco

1111 8th Street, 94107

\$5-10 sliding scale/members free!

Rae Armantrout's most recent book of poetry, *Versed*, was published in Feb. of 2009. *Next Life* (Wesleyan, 2007), was chosen as one of the 100 Notable Books of 2007 by The New York Times. Other recent books include *Collected Prose* (Singing Horse, 2007), *Up to Speed* (Wesleyan, 2004), *The Pretext* (Green Integer, 2001), and *Veil: New and Selected Poems* (Wesleyan University Press, 2001). Her poems have been included in anthologies such as *American Hybrid* (Norton, 2009), *Postmodern American Poetry: A Norton Anthology* (1993), *American Women Poets in the 21st Century: Where Language Meets the Lyric Tradition*, (Wesleyan, 2002), *The Oxford Book of American Poetry* (Oxford, 2006) and *The Best American Poetry* of 1988, 2001, 2002, 2004, 2007 and 2008.. Armantrout received an award in poetry from the Foundation for Contemporary Arts in 2007 and a Guggenheim Fellowship in 2008. She is Professor of Poetry and Poetics at the University of California, San Diego.

Laura Sims is the author of two books of poems: *Practice, Restraint*, winner of the 2005 Fence Books Alberta Prize, and *Stranger*, forthcoming from Fence Books in 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.

--

Samantha Giles

Executive Director

Small Press Traffic Literary Arts Center

sptraffic.org
smallpresstraffic.blogspot.com

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89. **steve russell**

Re: Ashberry: The Greatness Game/NYTimes...

Thu 5 Mar 2009

the article opened an old Elizabeth Bishop wound, mentioning her as Lowell's more talented, though less ambitious contemporary. Bishop, skilled, but not terribly interesting. What does she write about? What does she write about that's of any interest to, ugh, most readers? Btw, I prefer a list that includes Duncan, Creeley and Guest to the few mainstream (not terribly interesting) names I brought up.

--- On Wed, 3/4/09, charles alexander <[REDACTED]> wrote:

*From: charles alexander <[REDACTED]>
Subject: Re: Ashberry: The Greatness Game/NYTimes...
To: [REDACTED]
Date: Wednesday, March 4, 2009, 5:09 PM
Not the ones you've chosen, not for me at least. Not Lowell, either.*

*Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
Barbara Guest
Alice Notley
Jackson Mac Low
Beverly Dahlen*

But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.

*At 03:03 PM 3/3/2009, you wrote:
What do we assume greatness looks like?*

David Orr poses this question in the NYT book review, February 22. I'm late getting to this article.

Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??

Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

██████████ (Chax Press)
██████████ (cell)
██████████

<http://chax.org>

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90. **Poetry Project**

New website! & upcoming events at The Poetry Project

Thu 5 Mar 2009

We are very excited to announce the launch of our new website at <http://poetryproject.org/>. You will now be able to do things like subscribe to The Poetry Project Newsletter, make donations and become a Member - all online. In addition, we have added more content like photo galleries, reading reports, poems, and a Project blog. The site is still a work-in-progress, so we encourage you to check back often to see what we're up to. Also, our email address is now ██████████.

Upcoming events:

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 ³The Catalogue of the Lost (and other revelations)² 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.² 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.

Monday, March 9, 6 PM
Urban Word for NYC Teens

Urban Word NYC's 11th Annual Teen Poetry Slam brings out the top teen poets from across the city. Poets will compete for a chance to perform at the Grand Slam Finals at the Apollo Theater on April 4th, and represent NYC at the National Teen Poetry Slam in Chicago. This event is FREE for teen performers, and features special guest poets and DJs. Teen poets, emcees & spoken word artists sign up now at: [REDACTED] Come to watch and support: \$5 teens/\$7 adults.

Wednesday, March 11, 8 PM
Rob Halpern & Peter Lamborn Wilson

Rob Halpern is the author of Rumored Place, Imaginary Politics, Snow Sensitive Skin (a collaboration with Taylor Brady), and Disaster Suites. Music for Porn is forthcoming. He's currently co-editing the poems of the late Frances Jaffer together with Kathleen Fraser, and translating the early essays of Georges Perec, the first which, ³For a Realist Literature,² appears in the Chicago Review. An active participant in the Nonsite Collective, Rob lives in San Francisco. Peter Lamborn Wilson is a political writer, essayist, and poet, known

for first proposing the concept of the Temporary Autonomous Zone (TAZ), based on a historical review of pirate utopias. His latest books are Green Hermeticism: Alchemy and Ecology (with Christopher Bamford and Kevin Townley - Lindisfarne, 2007) and Black Fez Manifesto (Autonomedia, 2008).

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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.org

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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91. **steve russell**

Greatness/Mathmaticians vs. poets

Thu 5 Mar 2009

Mathmaticians may have more candidates (Greatness) than poets: no such thing as a postmodern proof.

K Godel

Ramanujen, didn't spell the name of the great, self taught, Indian mathmatician, the most gifted, according to the heavy weights, although he didn't offer any formal proofs.

P Erdos

B Russell

A Wiles (Andrew Wiles, offered proof/ Fermat's famous equation)

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92. **Evan Munday**

Reminder: Lisa Robertson & Rae Armantrout at Moe's - March 7

Thu 5 Mar 2009

Dear friends,

Just a quick reminder that the incredible Lisa Robertson will read at Moe's Books on Saturday, March 7, with Rae Armantrout, and it should be a stellar reading from two acclaimed and innovative writers.

Lisa Robertson will launch her brand-new book, *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 at historic Moe's Books with influential West Coast poet Rae Armantrout, who will read from *Versed* (Wesleyan Press).

Lisa Robertson and Rae Armantrout at Moe's
Saturday, March 7, 7:30 pm
Moe's Books, 2476 Telegraph Avenue
Berkeley, CA
Free

Thanks! We hope to see you there this Saturday!

<http://www.chbooks.com>

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 Sampedrin, turn vestige into architecture, chagrin into resplendence. In them, we recognize our grand, saddened century.

Praise for Lisa Robertson:

'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

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.

Best,

Evan

Evan Munday

Publicist

Coach House Books

401 Huron St. (rear) on bpNichol Lane

Toronto ON, M5S 2G5



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93. **Alan Sondheim**

(no subject)

Fri 6 Mar 2009

the days are long gone when the net was free, creative, and apparently trustworthy.

some from the video mapping and some from other mapping

<http://www.alansondheim.org/holdme1.png>

<http://www.alansondheim.org/holdme2.png>

<http://www.alansondheim.org/holdme3.png>

<http://www.alansondheim.org/holdme4.png>

<http://www.alansondheim.org/holdme5.png>

at one point advertising was discouraged and there were campaigns against early violators.

<http://www.alansondheim.org/ore.pngs>

<http://www.alansondheim.org/ore.mp4>

now every scam in the book plays to the innocent; faced with sophisticated criminals, there's no way out for the rest of us

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94. **Al Filreis**

Kelly Writers House now on twitter

Fri 6 Mar 2009

We at KWH invite you to follow the Kelly Writers House now on Twitter:

<https://twitter.com/kellywritershse>

KWH tweets will include announcements of upcoming events, links to audio and video, special selections from 14 years of Writers House programs and events.

Al Filreis

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

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95. **Kimmelman, Burt**

Re: Ashbery: The Greatness Game/NYTimes...

Fri 6 Mar 2009

David Orr in the NY Times incorrectly cited Ashbery as the first living author to be published in the Library of America series. And Orr was perhaps, in knee-jerk fashion, repeating (he should have known better) an arts-in-brief entry of some weeks earlier in the Times that said the same thing. Below is a letter I wrote in response to the Orr article. Samuel Menashe was the first living poet to be published by the Library of America, and Orr actually reviewed the book! Oh well.

Here's the letter:

22 February 2009

The Editor

The New York Times Book Review

██████████ <mailto:██████████ >

Dear Editor,

With all due respect to David Orr, whose articles I always enjoy, his On Poetry piece ("The Greatness[ness] Game") in today's Book Review begins incorrectly and I would say unfairly; he writes that "John Ashbery became the first poet to have an edition of his works released by the Library of America in his own lifetime." That honor actually belongs to Samuel Menashe, who was the first recipient of the Poetry Foundation's prestigious Neglected Masters Award and consequently whose book, *New and Selected Poems*, was published by the Library of America in 2005. Menashe is still very much alive.

I find it remarkable that Mr. Orr wrote an article in your pages ("A 'Neglected' Master," 19 March 2006) about Menashe's award and subsequent publication.

Ashberry has been showered with a great many accolades, well deserved, and thus the irony of the echo chamber Mr. Orr and perhaps others at the New York Times seem to be trapped in. Menashe has been recognized, has been honored, but he certainly deserves wider recognition; his poetry should be read by more people who I suppose depend on publications like the Book Review to acquaint them with what's worth their time to read.

Sincerely yours,

Dr. Burt Kimmelman, Professor of English and Chair
Department of Humanities
New Jersey Institute of Technology
Newark, New Jersey 07102-1982
[REDACTED] (p); [REDACTED] (f)
[REDACTED] <mailto:[REDACTED]>
<http://web.njit.edu/~kimmelma>

On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

Not the ones you've chosen, not for me at least. Not Lowell, either.

*Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
Barbara Guest
Alice Notley
Jackson Mac Low
Beverly Dahlen*

*But I start on a list, and I know I'll leave someone out. Or several
someones. Let's just say the above, certainly, and some others.*

*At 03:03 PM 3/3/2009, you wrote:
What do we assume greatness looks like?*

*David Orr poses this question in the NYT book review, February 22.
I'm late getting to this article.*

*Ashberry is the first poet to have a Library of America edition of
his works published during his lifetime. After Ashberry and his
generation, who/ & what/ is great??*

*Orr mentions Robert Lowell as the last obvious candidate, a poet
ambitious enough to be considered great. I'd include Berryman and
Merwin. Perhaps Roethke. Anyone else??*

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96. **Mark Weiss**

Re: The Market recognizes talent!

Fri 6 Mar 2009

Wow, I might be overwhelmed if I knew what you were getting at. I guess the point is that almost all societies do certain things. There's a bias here that's I think more essential than whatever you're trying to demonstrate (natural law, maybe?), towards noticing, or extracting, universals, rather than noticing difference. Most of your catalogue involves survival needs, and one could say that most societies most of the time are interested in surviving. A given, but not a very high order of commonality. How those needs are expressed are so wildly various that they're often unrecognizable as part of the same categories.

From this generalizing tendency come Jung, Campbell, and Eliade, all, interestingly, fellow-travelers of the nazis (actually, Eliade was considerably more). At the core of their fanciful constructions (I mean, Campbell, at what useful level of generalization does every depiction of a mother and child mean the same thing?) is a profound understanding of human needs, which could be summarized as "man gotta eat, man gotta fuck."

You might try reading more widely in anthropology.

As to incest. 1. other animals also display an incest taboo, though often expressed differently. 2. unless there's a recessive gene in common mating between parents and children or sibs carries no genetic danger for the offspring. 3. cousin marriage, which in most places is neither taboo nor illegal, also limits the gene pool--note the concentration of hemophilia in European royalty. So the incest taboo is only very weakly tied to genetics. But in most

societies incest distorts family structure in unacceptable ways, and the taboo is structured to avoid that distortion. Westermarck rather proves the point--he's not describing an aversion to incest, but to mating among playmates.

Enough of this. Reductions of human complexity tend to make me itch all over.

Mark

At 10:28 AM 3/5/2009, you wrote:

>Your example of the Na of China only proves the
>point of the Westermarck Effect -- something
>which is in fact strongest in humans, very weak
>in chimpanzees, and nonexistent in other
>mammals. Read also about the failure of minor
>marriages in SE Asia and children raised in
>Israeli Kibbuzim. With all human behaviors,
>there are strong tendencies, but they can be
>overridden. The effect seems much stronger in
>females than in males and, as you noted, exists
>when children are raised together below a
>certain age. One would have to look at the age
>disparities in your example of higher sibling
>incest to see if the Westermarck Effect is being
>violated. Other than the Westermarck Effect,
>these are the human universals (which aren't
>weakly expressed): age-grading, athletic sports,
>bodily adornment, calendar, cleanliness
>training, community organization, cooking,
>cooperative labor, cosmology, courtship,
>dancing, decorative art, divination, division of
>labor, dream interpretation, education,
>eschatology, ethics, ethno-botany, etiquette,
>faith healing, family feasting, fire-making,
>folklore, food taboos, funeral rites, games,
>gestures, gift-giving, government, greetings,
>hair styles, hospitality, housing, hygiene,
>incest taboos, inheritance rules, joking, kin
>groups, kinship nomenclature, language, law,
>luck superstitions, magic, marriage, mealtimes,
>medicine, obstetrics, penal sanctions, personal
>names, population policy, postnatal care,
>pregnancy usages, property rights, propitiation

>of supernatural beings, puberty customs,
>religious ritual, residence rules, sexual
>restrictions, soul concepts, status
>differentiation, surgery, tool-making, trade,
>visiting, weather control, weaving, combat, gifts, mime,
> friendship, lying, love, storytelling, murder
> taboos, narrative, selecting, classification,
> musical meter, tempo, rhythm, tone, melody,
> harmony, pattern recognition, giving meaning to
> certain color combinations, hypothesis,
> metaphysical synthesis, collecting, metaphor,
> syntactical organization, gymnastics, the
> martial arts, mapping, the capacity for
> geometry and ideography, poetic meter, cuisine,
> and massage. Troy Camplin

> _____ From: Mark

> Weiss <[REDACTED]> To:

> [REDACTED] Sent: Wednesday,

> March 4, 2009 9:26:18 PM Subject: Re: The

> Market recognizes talent! You like broad

> generalizations, which would be tricky even if

> you were more careful. Case in point: the

> Westermarck Effect. Westermarck observed, and

> subsequent research has confirmed, that

> children who live together until age 6 are

> unlikely to be sexually attracted to each

> other, even if they're not

> biologically-related. Siblings raised apart

> until age 6 exhibit no such "natural"

> inhibition. And sibling incest remains more

> common than parent-child incest. The inhibition

> appears to be fairly weak. All societies we

> know of have definitions of incest and rules

> forbidding it. The rules vary, as do ideas

> about who one's relatives are. Among the Na, an

> ethnic minority in China, for instance,

> families are defined as offspring of the same

> mother, and siblings live together and raise

> any children communally, the brothers acting as

> father. There's in theory no sex within the

> home or the sibling group. Otherwise, men and

> women are free to sleep with whoever, and do so

> enthusiastically and without stricture. Since
> nobody knows who their father is a lot of
> incest in our terms happens. It's simply not an
> issue for the Na. (See Clifford Geertz, "The
> Visit," his review of Cai Hua, *A Society*
> Without Fathers: The Na of China (Zone Books,
> 2001), in NYRB Volume 48, Number 16 · October
> 18, 2001.) The point being that despite
> centuries of argument about natural laws there
> seem to be very few; human behavior is simply
> too various. I'm curious as to why you insist
> on playing Horatius at the bridge. Difficult
> for me to understand what pleasure there'd be
> in it. Mark > The laws the government creates
> are typically just only when they reflect rules
> that have arisen naturally -- such as laws
> against incest that reflect our natural
> aversion known as the Westermarck Effect.
> ===== The Poetics
>

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97. **Cara Benson**

Millay Colony Workshop Retreats

Fri 6 Mar 2009

Hey Listees,

2009 Workshop Retreats at The Millay Colony for the Arts

Schedule as follows:

Poetry & Pop-Music with Chris Stroffolino: April 29 to May 3 Poetry Writing as
Self-Translation with Tomás Urayoán Noel: May 29 to June 1 Trans-Experiential
Playwriting Workshop with Chiori Miyagawa: June 27 to June 31 Painting
Workshop: Mixed Media Works on Paper with Jason Middlebrook: July 30 to
Aug 2 Video Workshop: Adaptation & Collaboration with Bernadine Mellis: Aug
29 to Sept 1 Writing Workshop: Call & Response with Eleni Sikelianos: October
1 to October 4 The Art of Critical Writing: Frances Richard: October 29 to
November 2

Registration is limited to six participants per workshop.

Go to <http://www.millaycolony.org/workshops.html>
for workshop descriptions, instructor bios and application information.

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98. **Cara Benson**

Millay Colony Workshop Retreats

Fri 6 Mar 2009

He

(ACK! Sorry for the double list...goofed the url the first time)

Hey Listees,

2009 Workshop Retreats at The Millay Colony for the Arts

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99. **Paul Nelson**

Re: Ashberry: The Greatness Game/NYTimes...

Fri 6 Mar 2009

On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

Not the ones you've chosen, not for me at least. Not Lowell, either.

Charles Olson

Robert Duncan

Robert Creeley

Lorine Niedecker

Barbara Guest

Alice Notley

Jackson Mac Low

Beverly Dahlen

This is a good start, though I'd certainly have WCW on the list. Question:

Am facilitating a six week course and would love to have examples from these poets (or other NAP or Neo-Baroque, or other experimental poets) regarding powerful IMAGERY. Any takers?

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA

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100. **Troy Camplin**

Re: The Market recognizes talent!

Fri 6 Mar 2009

The point of the list is that it shows there are in fact universals. Yes, they do get expressed in different ways, but in our obsession with difference, we too often forget that there are also unities. There is unity in variety, and variety in unity. The one does not negate the other. Think about the universal or "religion" -- does that restrict variety? If the number of religions and their expressions throughout human history is any indication, hardly. In fact, it has create a wider variety of behaviors in humans than exist in nonreligious primates like chimpanzees. In your fear of generalizing, don't throw out the baby with the bath water. And don't think that universals means lack of variety. It in fact means quite the contrary, if you understand the unity-variety aspect of behavior.

I'm of the opinion that more anthropologists need to know more about their own cultures and about other cultures. That ignorance has been a driving force in their claims of un-unified variety.

You are correct that the Westermarck Effect does in fact prevent attempts at breeding between "close playmates," if you will.. That doesn't disprove anything, though. A generalized tendency in this respect make more sense than something far more complex that results in higher accuracy. In fact, in more primitive situations, the correlation between playmate and close relative was so high as to be essentially the same, meaning the evolution of the Westermarck Effect as it is made perfect sense. I'm not entirely sure what you're objecting to. Since the correlation between close playmates and close relatives was essentially identical in our evolutionary past, go with the easier tendency.

Again, this gets translated up into cultural and then legal incest prohibitions. The addition of cousins is in fact a more recent cultural innovation in only a few cultures, where it has become understood in a more abstract level what being "related" really means, in a larger genetic sense.

This isn't about reductions of human complexity, but of understanding humans in their full complexity. Positing that we have insurmountable differences is both false and a barrier to understanding each other as human beings.

Troy Camplin

From: Mark Weiss <[REDACTED]>
To: [REDACTED].BUFFALO.EDU
Sent: Friday, March 6, 2009 10:10:23 AM
Subject: Re: The Market recognizes talent!

Wow, I might be overwhelmed if I knew what you were getting at. I guess the point is that almost all societies do certain things. There's a bias here that's I think more essential than whatever you're trying to demonstrate (natural law, maybe?), towards noticing, or extracting, universals, rather than noticing difference. Most of your catalogue involves survival needs, and one could say that most societies most of the time are interested in surviving. A given, but not a very high order of commonality. How those needs are expressed are so wildly various that they're often unrecognizable as part of the same categories.

From this generalizing tendency come Jung, Campbell, and Eliade, all, interestingly, fellow-travelers of the nazis (actually, Eliade was considerably more). At the core of their fanciful constructions (I mean, Campbell, at what useful level of generalization does every depiction of a mother and child mean the same thing?) is a profound understanding of human needs, which could be summarized as "man gotta eat, man gotta fuck."

You might try reading more widely in anthropology.

As to incest. 1. other animals also display an incest taboo, though often expressed differently. 2. unless there's a recessive gene in common mating between parents and children or sibs carries no genetic danger for the offspring. 3. cousin marriage, which in most places is neither taboo nor illegal, also limits the gene pool--note the concentration of hemophilia in European royalty. So the incest taboo is only very weakly tied to genetics. But in most societies incest distorts family structure in unacceptable ways, and the taboo is structured to avoid that distortion.. Westermarck rather proves the point--he's not describing an aversion to incest, but to mating among playmates.

Enough of this. Reductions of human complexity tend to make me itch all over.

Mark

At 10:28 AM 3/5/2009, you wrote:

> Your example of the Na of China only proves the point of the Westermarck Effect -- something which is in fact strongest in humans, very weak in chimpanzees, and nonexistent in other mammals. Read also about the failure of minor marriages in SE Asia and children raised in Israeli Kibbuzim. With all human behaviors, there are strong tendencies, but they can be overridden. The effect seems much stronger in females than in males and, as you noted, exists when children are raised together below a certain age. One would have to look at the age disparities in your example of higher sibling incest to see if the Westermarck Effect is being violated. Other than the Westermarck Effect, these are the human universals (which aren't weakly expressed): age-grading, athletic sports, bodily adornment, calendar, cleanliness training, community organization, cooking, cooperative labor, cosmology, courtship, dancing, decorative art, divination, division of labor, dream

interpretation, education, eschatology, ethics, ethno-botany, etiquette, faith healing, family feasting, fire-making, folklore, food taboos, funeral rites, games, gestures, gift-giving, government, greetings, hair styles, hospitality, housing, hygiene, incest taboos, inheritance rules, joking, kin groups, kinship nomenclature, language, law, luck superstitions, magic, marriage, mealtimes, medicine, obstetrics, penal sanctions, personal names, population policy, postnatal care, pregnancy usages, property rights, propitiation of supernatural beings, puberty customs, religious ritual, residence rules, sexual restrictions, soul concepts, status differentiation, surgery, tool-making, trade, visiting, weather control, weaving, combat, gifts, mime,

> friendship, lying, love, storytelling, murder taboos, narrative, selecting, classification, musical meter, tempo, rhythm, tone, melody, harmony, pattern recognition, giving meaning to certain color combinations, hypothesis, metaphysical synthesis, collecting, metaphor, syntactical organization, gymnastics, the martial arts, mapping, the capacity for geometry and ideography, poetic meter, cuisine, and massage. Troy Camplin

From: Mark Weiss <[REDACTED]> To: [REDACTED]

Sent: Wednesday, March 4, 2009 9:26:18 PM Subject: Re: The Market recognizes talent! You like broad generalizations, which would be tricky even if you were more careful. Case in point: the Westermarck Effect. Westermarck observed, and subsequent research has confirmed, that children who live together until age 6 are unlikely to be sexually attracted to each other, even if they're not biologically-related. Siblings raised apart until age 6 exhibit no such "natural" inhibition. And sibling incest remains more common than parent-child incest. The inhibition appears to be fairly weak. All societies we know of have definitions of incest and rules forbidding it. The

rules vary, as do ideas about who one's relatives are. Among the Na, an ethnic minority in China, for instance, families are defined as offspring of the same mother, and siblings live together and raise any children communally, the brothers acting as father. There's in theory no sex within the home or the sibling group. Otherwise, men and women are free to sleep with whoever, and do so enthusiastically and without stricture. Since nobody knows who their father is a lot of incest in our terms happens. It's simply not an issue for the Na. (See Clifford Geertz, "The Visit," his review of Cai Hua, *A Society Without Fathers: The Na of China* (Zone Books, 2001), in NYRB Volume 48, Number 16 · October 18, 2001.) The point

>

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101. **Patrick Dillon**

Re: Ashbery: *The Greatness Game*/NYTimes...

Fri 6 Mar 2009

It should be pointed out that the Menashe volume is in a different series than the Ashbery volume. Menashe is in the "American Poets Project" published by the Library of America. The Ashbery volume is part of the "Library of America" main series, in which each book is assigned a very spiffy number.

On Fri, Mar 6, 2009 at 9:08 AM, Kimmelman, Burt <[REDACTED]> wrote:

David Orr in the NY Times incorrectly cited Ashbery as the first living author to be published in the Library of America series. And Orr was perhaps, in knee-jerk fashion, repeating (he should have known better) an arts-in-brief entry of some weeks earlier in the Times that said the same thing. Below is a letter I wrote in response to the Orr article. Samuel Menashe was the first living poet to be published by the Library of America, and Orr actually reviewed the book! Oh well.

Here's the letter:

22 February 2009

*The Editor
The New York Times Book Review
[REDACTED] <mailto:[REDACTED]>*

Dear Editor,

With all due respect to David Orr, whose articles I always enjoy, his On Poetry piece ("The Greatness[ness] Game") in today's Book Review begins incorrectly and I would say unfairly; he writes that "John Ashbery became

*the first poet to have an edition of his works released by the Library of America in his own lifetime." That honor actually belongs to Samuel Menashe, who was the first recipient of the Poetry Foundation's prestigious Neglected Masters Award and consequently whose book, *New and Selected Poems*, was published by the Library of America in 2005. Menashe is still very much alive.*

I find it remarkable that Mr. Orr wrote an article in your pages ("A 'Neglected' Master," 19 March 2006) about Menashe's award and subsequent publication. Ashbery has been showered with a great many accolades, well deserved, and thus the irony of the echo chamber Mr. Orr and perhaps others at the New York Times seem to be trapped in. Menashe has been recognized, has been honored, but he certainly deserves wider recognition; his poetry should be read by more people who I suppose depend on publications like the Book Review to acquaint them with what's worth their time to read.

Sincerely yours,

*Dr. Burt Kimmelman, Professor of English and Chair
Department of Humanities
New Jersey Institute of Technology
Newark, New Jersey 07102-1982
[redacted] (p); [redacted] (f)
[redacted] <mailto:[redacted]>
<http://web.njit.edu/~kimmelm> <<http://web.njit.edu/%7Ekimmelm>>*

On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

Not the ones you've chosen, not for me at least. Not Lowell, either.

*Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
Barbara Guest
Alice Notley
Jackson Mac Low
Beverly Dahlen*

But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.

*At 03:03 PM 3/3/2009, you wrote:
What do we assume greatness looks like?*

*David Orr poses this question in the NYT book review, February 22.
I'm late getting to this article.*

*Ashberry is the first poet to have a Library of America edition of
his works published during his lifetime. After Ashberry and his
generation, who/ & what/ is great??*

*Orr mentions Robert Lowell as the last obvious candidate, a poet
ambitious enough to be considered great. I'd include Berryman and
Merwin. Perhaps Roethke. Anyone else??*

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102. **George Bowering**

Re: Ashbery: The Greatness Game/NYTimes...

Fri 6 Mar 2009

I just wanted to make a subject line with the poet's name right.

>

>

George

Satisfied with his undergarments.

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103. **Murat Nemet-Nejat**

Re: Gift Economy

Fri 6 Mar 2009

Troy,

"our art and literature will improve greatly the minute we stop being influenced
by the French theorists."

Why does almost every statement you make must involve the putting down of
another? Are you aware how ridiculous that statements sounds. How much of
American literature, do you thing, is influenced by "French theorists"? Or how
much of French literature is influence by "French theorists" for that matter?
What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[REDACTED]> wrote:

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have no doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.

Troy Camplin

*From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy*

The market already drives more than one art form. As many people Troy,

The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe

that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

*From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy*

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they

will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

*From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy*

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

*From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy*

You only prove my point with such statement. Not that I'm not in agreement

with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

*From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy*

*Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it.
John Herbert Cunningham*

*-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [REDACTED]
Subject: Re: Gift Economy*

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing

something
along the lines of 50's soft pop rock). Only in the free market can I
listen
to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I
set up the Emerson Institute was to truly democratize patronage of the arts
-- in a way that was 100% voluntary. Equality under the law, yes;
collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

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, 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 253.. [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.

Troy Camplin

From: Paul Nelson <[REDACTED]..COM>
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]

--

*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*

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104. **DW**

Ideas for Topics for MSA 11

Fri 6 Mar 2009

In keeping with the theme, "the languages of modernism," I would like to propose two topics for either panels or roundtables. The first seems obvious, "the role of translation with respect to English language prosodies and experiments in language." The second, closer to my heart, "translating the language of abjection." In either instance, my preference would be to work with active translators.

Your suggestions are welcome.

Contact: Donald Wellman // [REDACTED] // homepage
<<http://faculty.dwc.edu/wellman/don.htm>> .

Donald Wellman

Daniel Webster College

<http://faculty.dwc.edu/wellman/>

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105. **Gerald Schwartz**

Re: Secretary of the Arts

Fri 6 Mar 2009

G. L. played last summer w/ Steve Swell's
Nation of We... Bowery Poetry Club... at
least one great solo...

Gerald S.

*saw this late he played 2 weeks ago
been homeless 40 years
1st time playing in 40 years
when did he live in europe??*

*On Wed, 18 Feb 2009 16:17:30 -0800 George Bowering <[REDACTED]>
writes:*

I think we can be pretty sure that that propagandized guy has never

heard Giuseppi 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 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]

Check
[welcome.html](#)
Check
[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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106. **Peter**
end of reason redux with ampersand
Sat 7 Mar 2009

<http://ciccariello.viewbook.com/ampersand>

- Peter Ciccariello

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

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107. **William Slaughter**

Notice: Mudlark

Sat 7 Mar 2009

New and On View: Mudlark Flash No. 49 (2009)

The Institute for Higher Study | A Poem by Oliver Rice

Oliver Rice has received the Theodore Roethke Prize and twice been nominated for a Pushcart Prize. His poems have been published widely in the United States, as well as in Canada, England, Austria, Turkey, and India. His book, *On Consenting To Be A Man*, was published in 2008 by Cyberwit, a diversified publishing house in the cultural capital Allahabad, India. It is available from Amazon.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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108. **Patrick F. Durgin**

CFP: Poetics of Presence

Sat 7 Mar 2009

Call for proposals for a panel submission to the Association for the Study of the Arts of the Present, first annual conference.

Poetics of Presence

This panel interrogates ways of making present what is temporally, spatially, and/or ontologically absent. While many contemporary "poetics of presence" have sought to radicalize Modernist critiques of the metaphysics of presence--especially by the deployment of deconstructive theories within cultural studies frameworks--utopian spiritual and political projects have been relegated to categories of benign nostalgia or oppressive, uncritical insurgence. This panel seeks fluencies between these two modes of working with and without the present: the other as the "same" as a poetics of presence deferred/differentiated from itself, another poetics it hails, calls to, invokes, etc. Proposals for presentations of work (including performance) or scholarship are welcomed from critics, philosophers, and artists of any medium.

Please send one page abstract with short bio to Patrick F. Durgin: [REDACTED]
by Sat. March 21st.

ASAP 1: Arts of the present (10/22-25/2009). October 22-25, 2009,
Knoxville, TN. More info at
<http://dspacedev.sunsite.utk.edu/ocs-2.0.0-1/index.php/asap/2009/index>

Apologies for cross-postings.

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109. **colin herd**

Fwd: Call for Submissions - Anything Anymore Anywhere

Sat 7 Mar 2009

Dear List members,

Apologies if you get this twice,

Best wishes,

Colin.

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

From: Anything Anymore Anywhere Submissions <
[REDACTED]>

Date: Sat, Mar 7, 2009 at 11:16 PM

Subject: Call for Submissions - Anything Anymore Anywhere

To: [REDACTED]

Dear all,

Anything Anymore Anywhere <<http://www.anything-anymore-anywhere.com/>>,
a new print journal based in Edinburgh, Scotland, is now reading for its second
issue, due out Summer 2009.

We welcome submissions of poetry, fiction and essays. Submissions are
accepted year-round, but *the deadline for inclusion in the next issue is May 1st
2009*. Please send submissions to * [REDACTED] *. * As the name suggests, we
do not wish to be prescriptive about the sort of work we receive, but it might be
helpful to read this short introduction<<http://www.anything-anymore-anywhere.com/about/about.htm>>to get a sense of what we aim to achieve with
the journal.

We look forward to reading your submissions,

Best wishes,

The Editors <[REDACTED]>

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110. **Matt Henriksen**

Now Available: Narwhal (7 chapbooks hand-bound in a single journal)

Sat 7 Mar 2009

Narwhal

(seven chapbooks)

Four Cities by Kazim Ali

Luminal Equation by Maureen Alsop

House by Sommer Browning

Into the Eyes of Lost Storms by Karla Kelsey

Sycorax's Retinue by Laura Goode

You do damage by Kate Schapira

Yellowcake by Jared White

180 pages, hand-sewn in signatures, screen-printed cover, limited edition of 100 \$20

Cannibal Books

flesheatingpoems.blogspot.com

██████████

In order to meet up with demand, the offer for Cannibal Books 2009

Subscriptions will expire April 1st, 2009. Thanks to everyone who has ordered or subscribed.

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111. **Shankar, Ravi (English)**

Helix Magazine seeks work

Sun 8 Mar 2009

CCSU's undergraduate literary journal, the Helix, is looking for work of all kind (poetry, prose, art, criticism, plays). Will be offset printed in a perfect bound edition of 1500 copies and distributed nationally. Deadline for receiving work is March 12th, 2009. Send any submissions and a brief bio to: ██████████

Ravi Shankar

Ed., <http://www.drunkenboat.com>

Poet-in-Residence

Associate Professor

CCSU - English Dept.

██████████

██████████

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112. **Rob McLennan**

new on rob's clever blog

Sun 8 Mar 2009

- Ongoing notes: early March, 2009 (FROM BETROELSE TO CONFESSION, BookThug; Bus Plunge, Natalie Simpson, Olive)
- David W. McFadden, Be Calm, Honey
- an old poem embedded in thoughts on what is news
- Katy Lederer, The Heaven-Sent Leaf
- an old poem embedded in thoughts on the manx pub
- above/ground press poem broadsides
- an old poem embedded in thoughts on stephen brockwell
- In/Words Magazine & Press
- Ottawa: The Unknown City
- The Capilano Review 3.7 ; LESS IS MORE: The Poetics of Erasure
- VERSE magazine, Vols. 24 + 25;
- Four novels: Bennett, Kidd, Sparling, Ondaatje
- Litmags threatened by new funding guidelines
- sentence: a journal of prose poetics
- Ottawa: The Unknown City
- Ottawa: The Unknown City
- Paul Tyler & Shane Rhodes at the Factory Reading Series
- Ottawa: The Unknown City
- Ottawa: The Unknown City
- Ongoing notes: early February 2009 (Gary Barwin, inverting the deer, serif of nottingham; PRECIPICE, a journal of poetry, fiction and artwork; THE FRUIT MAN and other poems by Jason Camlot, Pants with Pockets: Poems by Chris Masson, and A Tender Invention: Poems by Gillian Sze)
- above/ground press ALBERTA SERIES, now on-line
- Ottawa: The Unknown City
- Ottawa: The Unknown City
- Monica Kidd, any other woman: an uncommon biography
- some upcoming events;
- from "missing persons"
- the VERY FIRST ISSUE of seventeen seconds: a journal of poetry and poetics

www.robmcclennan.blogspot.com

+ some other new things at the alberta, writing blog

www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Books
blog, www.chaudierebooks.blogspot.com

-- 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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113. **Charles Alexander** *presses in Israel?*

Sun 8 Mar 2009

I'm hoping someone can help.

I am helping a friend look for an Israeli printer/publisher to print a booklet of an American poem (3 pages long in the original) which has been translated into Hebrew and Arabic. The poem will be published in the United States by a small press (there will be three separate editions of the poem, which will appear in English, Hebrew, and Arabic. An American publisher has been found, and my friend is trying to find Arabic and Hebrew publishers, as well. This will be three editions of the same poem in three languages (the booklet will most likely cover 9 pages)--one distributed by an american press, one by an Arab press, one by an israeli press. Any ideas? He is NOT looking to print an expensive, rare edition.

Any lead or information is welcome. You can backchannel to me at [REDACTED]

Charles

charles alexander

chax press

[REDACTED]

411 N 7th ave, suite 103

tucson arizona 85705

[REDACTED]

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114. **Michael Heller** *REMINDER: POETRY READING, MARCH 11TH*

Sun 8 Mar 2009

Michael Heller and Burt Kimmelman

Reading at the Cornelia Street Café

March 11th, 6 PM

One drink minimum

Address and Directions:

<<http://www.corneliastreetcafe.com/>><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* (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).

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www.amazon.com and good bookstores. *Speaking The Estranged: Essays on the Work of George Oppen* (2008); *Uncertain Poetries: Essays on Poets, Poetry and Poetics* (2005) and *Exigent Futures: New and Selected Poems* (2003) available at www.saltpublishing.com, [amazon.com](http://www.amazon.com) and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html> Recordings at <http://writing.upenn.edu/pennsound/x/Heller.html>

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115. **Adam Fieled**

PFS Post: Andrew Lundwall & Christian Nicholas

Mon 9 Mar 2009

This week: Philly's mysterious Christian Nicholas and Beloit's indomitable man of Scantily Clad-ness, Andrew Lundwall:

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

And "Chimes" is here:

<http://www.blazevox.org/bk-af.htm>

and some poems from Chimes as well

<http://www.scottishpoetryreview.com/poems/fieled.htm>

Peace Out!
Ad

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116. **Michael Kelleher**

Literary Buffalo Newsletter 03.09.09-03.15.09

Mon 9 Mar 2009

LITERARY BUFFALO

03.09.09-03.15.09

FIRST ANNUAL JUST BUFFALO MEMBERS READING THIS SATURDAY!

Group reading by contestants. Come hear the poems yourself -- and vote for your favorite one. R.D. Pohl of the Buffalo News poetry page will announce the winner of the jury prize and the audience in attendance will vote for the winner of the audience prize.

03.14.09

Just Buffalo

Just Buffalo Member Poetry Contest Reading
Awards/readings by Contestants and Winners
Saturday, March 14, 7 PM
Market Arcade Bldg. Atrium, 617 Main St.

Potential list of readers:

Larry Bachman
Ansie Baird
Curtiss S. Butler
Richard Cimbalo
Brenda J. Cowe
Gordon Crock
Joanna Dicker-Bachman
Linda Drajem
Diane Evans
Kenneth J. Feltges
Sally A. Fiedler
Carrie Gardner
Gene Grabiner
Betty Jean Grant
Peter J. Grieco
Jorge Guitart
George T. Hole
Barbara D. Holender

Loren Keller
Joyce Kessel
Gunilla T. Kester
Bruce H. McCausland
Florine Melnyk
Perry S. Nicholas
Joe Nickell
Luis Nieves
Barbara Nowak
Caroline Parrinello
Teresa Peipins
Marc Pietrzykowski
Vonetta T. Rhodes
Sara Ries
Rosa Rojas
Jane E. Sadowsky
Karen Sands-O'Connor
Carl Schneider
Jennifer Schnick
Kathleen Shoemaker
Judy Stadler
Patricia Stinger
Valencia Thomas
Ruth Thompson
Carol A. Townsend
Joan M. Van de Water
Paul A. White

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.

03.09.09

Wordflight
Jane Adam & Amol Salunkhe
Poetry Reading
Monday, March 9, 7 PM
Crane Library, 633 Elmwood Ave

03.10.09

Just Buffalo Short Story Discussion Group
Discussing Denis Johnson, Isaac Babel

Tuesday, March 10, 6:30 PM
Spot Coffee, Delaware and Chippewa

03.11.09

Earth's Daughters Gray Hair Reading Series
Christina Wos Donnelly & Verneice Turner
Poetry Reading

Wednesday, March 11, 7:30 PM
Hallwalls Cinema, 341 Delaware (@ Tupper)

03.13.09

Talking Leaves...Books
Eric Reitan
Talk/Signing: Is God A Delusion?
Friday, March 13, 5 PM
Talking Leaves Books, 3158 Main St.

Babel/International Institute of Buffalo
Iranian Culture Night
Celebration in Honor of Marjane Satrapi's Lecture
Friday, March 13, 6:30 PM
International Institute of Buffalo, 864 Delaware

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.)

Nomad Magazine

NOMAD is a Buffalo magazine functioning as a portable gallery, showcasing work of local creatives. Now accepting submissions for first issue. Deadline: 3/15. <http://www.nomadbuffalo.com>

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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117. **Francesco Levato**

Poetry Center of Chicago launches the Cinema Poetic film series

Mon 9 Mar 2009

The Poetry Center of Chicago's Cinema Poetic, a new film series exploring the intersection of poetic and cinematic expression, commences with a special screening of the documentary Ginsberg's Karma on Friday, March 13, at 7 pm in the SAIC Ballroom, 112 S. Michigan Ave. Prior to screening there will be a series of short poetry based films, followed by an introduction of and discussion about Ginsberg's Karma by Producer Bob Holman, Director Ram Devineni and leading Ginsberg authority Tony Trigilio. Admission is \$10, \$8 for students, free for SAIC students, faculty and staff. For tickets, go to <http://www.poetrycenter.org> or call the Poetry Center of Chicago at [REDACTED].

GINSBERG'S KARMA. A documentary about the legendary poet Allen Ginsberg and his mythical journey to India in the early 1960s that transformed his

perspective on life and his work. Ginsberg traveled to India with Peter Orlovsky, to escape the media pressure of being an icon of the "Beat Generation" and to recover from writer's block after writing several of the most important poems of the 20th Century, including Howl. He hoped to re-create the hallucinatory "William Blake" vision that inspired his earlier work and search for a new muse other than drugs. Poet Bob Holman traces the two years Ginsberg spent in India by visiting the places where he stayed and talking with the people Ginsberg met and influenced. Also included in the documentary are intimate interviews with Beat poets Gary Snyder, Joanne Kyger, Anne Waldman, John Giorno and others. The film is inspired by Ginsberg's collection, *Indian Journals*, and Deborah Baker's book, *A Blue Hand: The Beats in India*. By discovering Ginsberg's experiences in India, Bob Holman traces how Ginsberg effected the counter-culture movement of the 1960s and Buddhism in America.

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118. **Jennifer Karmin**

March 19-21: Poetry in Toledo & Cleveland

Mon 9 Mar 2009

POETRY IS A LIVING LANGUAGE

THURSDAY, MARCH 19

Jennifer Karmin & Michael Kocinski
9pm at the Collingwood Arts Center
2413 Collingwood Blvd -- Toledo, Ohio
<http://www.collingwoodartscenter.org>

FRIDAY, MARCH 20

Bree, John Burroughs, Alice Cone, Michael Fiala, Stephen Haven, Jennifer Karmin, Jack McGuane, Ray McNeice, Philip Metres, Robert Miltner, Michael Salinger, Leonard Shelton, Ann Smith, Larry Smith, Andrew Summerson & Mary Weems celebrating the new anthology *Come Together: Imagine Peace* (Bottom Dog Press).

7pm at The Lit
2570 Superior Ave -- Cleveland, Ohio
<http://www.the-lit.org>

SATURDAY, MARCH 21

Mary Biddinger & Jennifer Karmin
8pm at Visible Voice Books
1023 Kenilworth Ave -- Cleveland, Ohio
<http://www.visiblevoicebooks.com>

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119. **Evan Munday**

Lisa Robertson & Sina Queyras in NYC - March 20

Mon 9 Mar 2009

Dear New York friends,

An incredible literary event is happening at the CUNY Graduate Center late this March:

LISA ROBERTSON and SINA QUEYRAS - MARCH 20

On Friday, March 20th, the City University of New York's Graduate Center presents two acclaimed Canadian poets who have both done remarkable things with the lyric essay form. Coach House Books, one of Canada's most noted avant-garde presses, has recently published the new collections Lisa Robertson's *Magenta Soul Whip* by Lisa Robertson and *Expressway* by Sina Queyras. Robertson and Queyras will read from these brand-new works and participate in a discussion.

Lisa Robertson -- Governor General's Award nominee, author of *The Weather* and *The Men* and frequent cross-genre collaborator -- visits from San Francisco to launch Lisa Robertson's *Magenta Soul Whip*, a new book of previously uncollected poems essays, drafts, reports, treatises and laments. Toronto's *Eye Weekly* calls it an 'exuberant, saucy approach to the materiality of language and vice versa.'

Sina Queyras -- Lambda Literary Award winner, former co-curator of the *Belladonna* series and noted literary blogger (lemonhound.blogspot.com) -- visits from Montreal to launch *Expressway*, her new collection that uses the modes of the Romantic poets to explore the world of modern transportation and mobility. Check out the trailer for *Expressway* at http://www.youtube.com/watch?v=Ui9Qw_RtWRk

Lisa Robertson and Sina Queyras in New York City
launching Lisa Robertson's *Magenta Soul Whip* and *Expressway*
Friday, March 20
CUNY Graduate Center, 365 Fifth Avenue, New York
Room 9204
6:00 p.m.

For media requests, review copies or further information, please contact Evan Munday at [REDACTED] or [REDACTED].

Best,

Evan

Evan Munday

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

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120. **Small Press Traffic**

REMINDER! SPT Presents Szymaszek and Santos Perez!

Mon 9 Mar 2009

Please excuse our cross-posting but no how excited we are to have these fantastic readers coming out to thrill us this Friday!

Stacy Szymaszek & Craig Santos Perez

Friday, March 13, 2009 at 7:30 p.m.

Timken Hall, CCA

1111 8th Street, San Francisco

\$5-10 sliding scale/ members free!

Stacy Szymaszek is the author of *Emptied of All Ships* (Litmus, 2005) as well as many chapbooks, most recently *Orizaba: A Voyage With Hart Crane* (Faux, 2008), and from *Hyperglossia* (Hot Whiskey, 2008). Stacy S: *Autoportraits* which features her self-portraits with texts written in response by Lisa Jarnot, Renee Gladman, Kevin Killian and others was also published in 2008 by OMG!. The complete *Hyperglossia* will be published by Litmus Press in spring of 2009. She is the editor of *Gam* and the Artistic Director of the Poetry Project at St. Mark's Church.

Craig Santos Perez, a native Chamoru from the Pacific Island of Guahan (Guam), is a co-founder of Achiote Press and author of *from unincorporated territory [hacha]* (Tinfish Press, 2008). His poetry, essays, reviews, and translations have appeared (or are forthcoming) in *New American Writing*, *Pleiades*, *The Denver Quarterly*, *The Colorado Review*, and *ZYZZYVA*, among others.

--

Samantha Giles

Executive Director

Small Press Traffic Literary Arts Center

sptraffic.org

smallpresstraffic.blogspot.com

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121. **Al Filreis**
new PoemTalk out today (Hejinian)
Mon 9 Mar 2009

Episode #15 of PoemTalk is out today:

<http://www.poemtalk.org>

Tom Mandel, Bob Perelman and Tom Devaney discuss one poem in Lyn Hejinian's unfinished series, "The Book of a Thousand Eyes."

Al Filreis

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

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122. **Stephen Vincent**
New de blog: President Obama's First 100 Days
Mon 9 Mar 2009

Astonishingly enough, we, at least in the USA, are coming up Tuesday on the 50th day of President Obama's first 100 days in Office - the conventional time frame for setting out the template of a new Regime. As intended, on my blog I have made a haptic drawing a day with additional reflective commentary (&/or the commentary grows out of making the haptic).

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

OBAMA DAY 48 - The "Spire" by Andy Goldsworthy at the San Francisco Presidio.

OBAMA DAY 47 - Chinary Ung performing Mother and Child, (Viola & Voice), Other Minds Music Festival at the Jewish Community Center, San Francisco.

OBAMA DAY 46 - The President labors hard to be clear.

OBAMA DAY 45 - The pluralities of the Nation are within us.

OBAMA DAY 44 - Beckett, Godot, the Nation & The Tree.

OBAMA DAY 43 - The Lake that precedes the lake we know...
(continue, as you may!)

As always your comments are appreciated. Unfortunately spam issues keep the public comment box closed.

Stephen Vincent

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

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123. **Troy Camplin**

Re: Gift Economy

Mon 9 Mar 2009

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Friday, March 6, 2009 4:40:44 PM

Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[REDACTED]> wrote:

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have no doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.

Troy Camplin

From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy

*The market already drives more than one art form. As many people
Troy,*

The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

*From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy*

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of

way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [REDACTED].BUFFALO.EDU
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes;

collectivist egalitarianism, no.

Troy Camplin

*From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy*

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, 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 253.. [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..

Troy Camplin

*From: Paul Nelson <[REDACTED]..COM>
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]

--

*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](#)

124. **Del Ray Cross**

SHAMPOO 35

Mon 9 Mar 2009

I'm very pleased to present you with
Dear Beauties & Beauticians,

I'm very pleased to present you with SHAMPOO issue
35!

Â

This special issue features a section of poetry from
Germany (in German with English translations) brought
to you by Guest Editors Ron Winkler and Christian
Lux -- PLUS -- a super-hott special section from Guest
Editor Ronald Palmer.

Â

Check it all out here:Â www.ShampooPoetry.com

Â

Poets & translatorsÂ include Stephanie Young, Uljana
Wolf, Jan Wagner, David Trinidad, Thien Tran, Barbara
Thimm, Mark Terrill, Brian Teare, Gary Sullivan, Ramsey
Scott, Tom Schulz, Katharina Schultens, Sabine Scho,
JD Schneider, Ulrike Almut Sandig, Andre Rudolph,
Jan Volker RÂ¶hnert, Lawrence Rinder, Nikola Richter,
Kevin Prufer, Georgina Paul, Ethan Paquin, Danielle
Pafunda, Peter Nickowitz, Daniel Nester, Steph Morris,
Sara Larsen, Norbert Lange, Wayne Koestenbaum, Kevin
Killian, Ernst Herbeck, Duriel E. Harris, Catherine
Hales, Matthias Goeritz, Jane Gibian, Iain Galbraith,
Johannes CS Frank, Michael Farrell, Daniel Falb, Carl
Christian Elze, Peter Covino, Ann Cotten, CAConrad,
Jenny Boully, Jennifer Blowdryer, Nico Bleutge, Mark
Bibbins, Susan Bernofsky, Dodie Bellamy, Toby Axelrod
& Shane Allison, withÂ scratch&sniff SHAMPOOArt by
Otto Chan.

Â

Thanks for supporting nine years of SHAMPOO!

Â

Pertly yours,

Â

Del Ray Cross, Editor

SHAMPOO

clean hair / good poetry

www.ShampooPoetry.com

Â

Â

(If you'd prefer not to receive these emails, please
let me know.)

[↑ Contents](#)

125. **Jason Quackenbush**

Re: Gift Economy

Mon 9 Mar 2009

So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that: "A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say "I" again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rorty's conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derrideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotard's work is, for instance, seriously at odds with that of Derrida"

more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional

storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosophy you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. AND frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucault, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

From: Murat Nemet-Nejat <[REDACTED]>
To: [REDACTED]
Sent: Friday, March 6, 2009 4:40:44 PM
Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[REDACTED]> wrote:

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<[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!
American Sentences
Organic Poetry
Poetry Postcard Blog*

Ilalqo, WA 253.. [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..

Troy Camplin

From: Paul Nelson <[REDACTED]..COM>

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]

--

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*

guidelines

guidelines

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welcome..html

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guidelines

welcome.html

welcome.html

Jason Quackenbush



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126. **Morgan Schuldt**
Mark Horosky's Let It Be Nearby

Tue 10 Mar 2009

Friends of CUE and CUE Editions,

As of today there are only 35 copies left of CUE Edition's first chapbook, Let It Be Nearby, prose poems by Mark Horosky.

Help us sell out this first run. If you haven't yet bought your copy, please do so now.

LIBN is gorgeously printed on 15 unbound 6 3/4" x 6 3/4 " chap-cards that have both a Side A and Side B.

Chaps come in four vibrant colors (red / mustard / blue / teal) and are slipped inside a 7" paper record sleeve, which is in turn slipped inside a plastic slip case.

\$10.00

Go here for pictures and ordering: <http://cueeditions.blogspot.com/>

[Windows](#)

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

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127. **steve d. dalachinsky**
from dalachinsky visual and poetry collaboration and audio up 4 previous and ... please check out

Tue 10 Mar 2009

"Get Away" went up today: <http://qarrrtsiluni.com/2009/03/01/get-away/>

Six more to go!

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128. **steve d. dalachinsky**
3 readings

Tue 10 Mar 2009

1. an exciting one

march 19 8 pm at 5c e 5th and ave c w/ 3 bassists , alby balgochian,
lisle ellis and michael bisio

2. march 22 Equinox Art Exhibit and Party 1-6pm
Performance starts 3:30 both days
Steve Dalachinsky, Albey Balgochian, Yuko Otomo, Saco Yasuma
2130 1st Avenue (at 110th street), Door Code: 0211 #1008(10th fl.)

and then also march 22
at bengal curry 65 west broadway near chambers st at 6 pm

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129. **Gary Sullivan**

BERNSTEIN + KARASICK | SEGUE @ BPC | SAT MAR 14

Tue 10 Mar 2009

CHARLES BERNSTEIN + ADEENA KARASICK

Segue Reading Series @ Bowery Poetry Club

Saturday March 14, 4:00 p.m.-6:00 p.m.

308 BOWERY, just north of Houston

\$6 admission goes to support the readers

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 for February-March: Nada Gordon & Gary Sullivan.

Charles Bernstein is the CFO of the Center for Avant-Garde Comedy and Stand-Up Poetry. His most recent book is *Blind Witness: Three American Operas*.

Adeena Karasick is the 2008 winner of the MPS mobile award, poet media artist and author of six books of poetry and poetic theory. Forthcoming is *Amuse Bouche Tasty Treats for the Mouth* (Talonbooks, 2009). She teaches Film and Literature at CUNY.

Windows Live™: Life without walls.

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

[ocid=TXT_TAGLM_WL_allup_1a_explore_032009](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_allup_1a_explore_032009)

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130. **amy king**

Re: Gift Economy - and new query...

Tue 10 Mar 2009

Hear hear.Â This "lumping" strategy has moved beyond tedious and is growing grim.Â

What is that style of argument called?Â The one where the antagonist accuses each participant of some condition (labels, in this case), so that the "discussion" is really only so much repetitive accusatory posturing on one side demanding a defense from the other?Â

And the antagonist is, of course, never wrong as he selectively ignores constructive, valid arguments in favor of further generalized, wrong-headed labels, maintaining his cyclical stance in order to appear to hold the "upper hand" (i.e.Â "I didn't do that; I was merely pointing out ... you're the one who generalizes!")...

Trying. to. figure. it. out.

http://home.tiac.net/~cri_d/cri/1998/argue.htmlÂ redux.

Amy's Alias

<http://amyking.org/>

Re: Gift Economy

From: Jason Quackenbush <[REDACTED]>

Date: Mon, 9 Mar 2009 19:52:13 -0700

So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that: "A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say 'œl' again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rorty's conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derrideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotard's work is, for instance, seriously at odds with that of Derrida"

more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of

Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosophy you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. AND frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical

judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

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131. **Marcus Bales**

Re: Gift Economy

Tue 10 Mar 2009

On 9 Mar 2009 at 19:52, Jason Quackenbush wrote:

- > ... Judith Butler pointed out that:
- > "A number of positions are ascribed to postmodernism - Discourse is
- > all there is, as if discourse were some kind of monistic stuff out
- > of which all things are composed; the subject is dead, I can never say
- > "I" again; there is no reality, only representation. These
- > characterizations are variously imputed to postmodernism or
- > poststructuralism, which are conflated with each other and sometimes
- > conflated with deconstruction, and understood as an indiscriminate
- > assemblage of French feminism, deconstruction, Lacanian
- > psychoanalysis, Foucauldian analysis, Rorty's conversationalism, and
- > cultural studies ... In reality, these movements are opposed:

I think the problem isn't that Troy misunderstands "french theory" in this way, but rather that the vast majority of poets and academics writing and talking today thus misunderstand "french theory". In my conversations, here as elsewhere, it's pretty clear that we're all postmodernists now, even those of us who don't want to be, because if you can't talk or write in that misunderstood "french theory" way you can't get good jobs, grants, publications, or even invited to the right parties. The vague misunderstanding of "french theory", that amalgamation you and Butler are pointing out, is the common basis of arts discussion, now.

Few people are interested in reading the original writers, or discussing their actual ideas any more than the people who happily cheat on their spouses on the basis of the Heisenberg Uncertainty Principle (don't ask unless you really want to know!) really want to understand that principle. Misunderstanding, a vague awareness of the terms based on some coffee-shop or bar discussions and having read a few reviews, busy lives applying for grants and jobs, attending their acquaintances' poetry readings, and reading at their own, and driving all over hell and creation to substitute teach a remedial course that's labeled "Creative Writing" for \$875 a semester in order to eke out the car payment and

some groceries -- good lord, it's no wonder these folks have no freaking idea which "french theory" they're laboring under a misapprehension of.

The wonder isn't that most poets don't understand "french theory" -- the wonder is they even know it may be "french". Hmm. Maybe they don't!

Marcus

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucault, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

*From: Murat Nemet-Nejat <[REDACTED]>
To: [REDACTED]
Sent: Friday, March 6, 2009 4:40:44 PM
Subject: Re: Gift Economy*

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[REDACTED]> wrote:

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is

turning
out
superior artists, though I have no doubt that the French and the
French
Canadians certainly think so. I will admit, though, that our art
and
literature will improve greatly the minute we stop being
influenced by the
French theorists.

Troy Camplin

From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy

The market already drives more than one art form. As many
people
Troy,

The market already drives more than one art form. As many people
have
pointed out, the majority of the music industry is driven by the
free market
at a global level. Is the music industry any more equitable than
other
government-funded arts? Well, as cris costa pointed out, the only
thing that
is successful nowadays are "cheap products, made quickly, sold
for
a lot of
money," an argument you completely disregarded in your response
to
her.

You also fail to show how a "nonprofit organization such as
yours"
would be
a better way to fund the arts. Are you implying you have better
taste than
government administrators and/or anyone else on this listserv? Do
I believe
that "my" people would be in charge of a government art funding
program?

Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

*From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy*

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of

government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[REDACTED]>

To: [REDACTED]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

*Are you kidding, Troy? Only if we want high art to consist of
poker
playing
dogs is the market "the most democratic determiner of artistic
merit"!
There are times when democracy is the worst possible determiner.
If it had
been allowed to determine things, blacks would still be slaves as
the
Emancipation Proclamation was probably the most hated piece of
legislation
ever and popular support was vastly against it.
John Herbert Cunningham*

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

*From: Poetics List (UPenn, UB)
[mailto:] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: ..BUFFALO.EDU
Subject: Re: Gift Economy*

*Funny thing is, you're right about the anti-market position. The
market is
in fact the most democratic determiner of artistic merit (much to
the
horror
of the elitists here), while also allowing room for people to
have
access
to
works that fit their own tastes. In a pure democracy, we would
only listen
to Britney Spears. Under democratic-government-controlled arts,
we
would
only listen to music that is inoffensive to everyone (I'm
guessing
something
along the lines of 50's soft pop rock). Only in the free market
can I
listen
to Franz Ferdinand and Modest Mouse. Incidentally, one of the
reasons why I
set up the Emerson Institute was to truly democratize patronage
of
the arts
-- in a way that was 100% voluntary. Equality under the law,*

yes;
collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

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
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The concept of a gift economy stands in contrast to a planned
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other commodity - is established before the transaction takes
place.*

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as*

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As of 2009, the United States government is spending about \$1 trillion annually on defense-related purposes.

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Paul

Paul E. Nelson

*Global Voices Radio
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Organic Poetry
Poetry Postcard Blog*

Ilalqo, WA 253.. [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
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funding to, who to support? Based on production? Well, then,
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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]@[REDACTED].COM>
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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mine) are at best embarrassing. However, one can also point to
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that Picasso, Monet, and Jasper Johns were all made wealthy
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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]

Check

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Jason Quackenbush



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12:00 AM

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132. **Murat Nemet-Nejat**

Re: Gift Economy

Tue 10 Mar 2009

Jason,

Thank you for shedding some light on the matter, making specific, precise distinctions, instead of hurling around a bunch of shibboleths.

Ciao,

Murat

On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush <[REDACTED]> wrote:

So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that:

"A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say "I" again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rorty's conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derrideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotard's work is, for instance, seriously at odds with that of Derrida"

more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosophy

you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russeell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. AND frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Friday, March 6, 2009 4:40:44 PM

Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[REDACTED]> wrote:

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have n o doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.

Troy Camplin

*From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy*

*The market already drives more than one art form. As many people
Troy,*

*The market already drives more than one art form. As many people have
pointed out, the majority of the music industry is driven by the free
market
at a global level. Is the music industry any more equitable than other
government-funded arts? Well, as cris costa pointed out, the only thing
that
is successful nowadays are "cheap products, made quickly, sold for a lot
of
money," an argument you completely disregarded in your response to her.*

*You also fail to show how a "nonprofit organization such as yours" would
be
a better way to fund the arts. Are you implying you have better taste
than
government administrators and/or anyone else on this listserv? Do I
believe
that "my" people would be in charge of a government art funding program?
Certainly not. Even though Canada and France have much better funding
programs than the United States, they still have their faults. Does that
mean we should scrap them? Well, they have certainly contributed to
Canadian
arts and poetry being more interesting than the majority of US arts.*

*Finally, many of the programs you are listed had already been enacted
before Hitler's rise to power. National health care had for example been
implemented by Bismarck in 1883 (I might be a year or so off) and
unemployment compensation in 1927 at the national level. The Ländern had
their own programs before it was made a federal law.*

françois luong

From: Troy Camplin <[REDACTED]>

To: [REDACTED]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[REDACTED]>
To: [REDACTED]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education,
Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in

*agreement
with you that Dogs Playing Poker isn't really what I'm looking for in
high
art. What you missed was what came after the comma. The market also
allows
for persuasion. People can be educated to learn what is good and what is
not
good. The same person who has Dogs Playing Poker in his basement would be
terribly disappointed to find such a work in his museum when he went to
visit. There is a difference between what people like in a general sort
of
way and what people acknowledge to be great works of art. My wife, for
example, thinks that opera is literally the best way to spend an evening.
But she also listens to Shakira. If you read the rest of my posting, you
will note that I differentiate between what the market does in allowing
for
niches and true democracy, where there is a tyranny of the majority. In
that
case, one would in fact get Dogs Playing Poker as high art. This is
precisely why I'm not a fan of democratic government supporting the arts.*

Troy Camplin

*From: John Cunningham <[REDACTED]>
To: [REDACTED]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy*

*Are you kidding, Troy? Only if we want high art to consist of poker
playing
dogs is the market "the most democratic determiner of artistic merit"!
There are times when democracy is the worst possible determiner. If it
had
been allowed to determine things, blacks would still be slaves as the
Emancipation Proclamation was probably the most hated piece of
legislation
ever and popular support was vastly against it.
John Herbert Cunningham*

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

*From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [REDACTED]@BUFFALO.EDU
Subject: Re: Gift Economy*

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

*From: Marcus Bales <[REDACTED]>
To: [REDACTED]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy*

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, 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 253.. [REDACTED]

From: Troy Camplin <[REDACTED]>
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Jason Quackenbush



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133. **Alan Sondheim**

Re: Gift Economy - and new query...

Tue 10 Mar 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.

--0-603597764-1236702241=:12443

Bad argument, good propaganda. Jeremy Bentham wrote a boon on this stuff. - Alan

On Tue, 10 Mar 2009, amy king wrote:

Hear hear.Â This "lumping" strategy has moved beyond tedious and is growing grim.Â

What is that style of argument called?Â The one where the antagonist accuses each participant of some condition (labels, in this case), so that the "discussion" is really only so much repetitive accusatory posturing on one side demanding a defense from the other?Â

And the antagonist is, of course, never wrong as he selectively ignores constructive, valid arguments in favor of further generalized, wrong-headed labels, maintaining his cyclical stance in order to appear to hold the "upper hand" (i.e.Â "I didn't do that; I was merely pointing out ... you're the one who generalizes!")...

Trying. to. figure. it. out.

http://home.tiac.net/~cri_d/cri/1998/argue.htmlÂ redux.

Amy's Alias

<http://amyking.org/>

Re: Gift Economy

From: Jason Quackenbush <[REDACTED]>

Reply-To:Poetics List (UPenn, UB)

Date:Mon, 9 Mar 2009 19:52:13 -0700

So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that:

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more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of

Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosophy you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. ANd frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

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The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

| 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]
--0-603597764-1236702241=:12443--

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134. **Andrew Hughes**

My new blog...

Tue 10 Mar 2009

Hey Everyone...

Please check out my new blog and spread the word. Thanks!

<http://andrew-thenewleft.blogspot.com/>

Andy

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135. **Susan Webster Schultz**

new on Tinfish Editor blog

Wed 11 Mar 2009

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

Recent postings:

- * Harvey Hix's 20 questions about poetry
- * Witi Ihimaera and students
- * Reading the Small Press as Argument, Not Instance(...

- * God Bless (the ex-president): Skyping Harvey Hix
- * Teaching with Skype: Mark Nowak

aloha, Susan

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136. **David A. Kirschenbaum**
Looking for July Renegade Press
Wed 11 Mar 2009

Hi all,

I'm looking for a non-NYC press that we haven't hosted before to host the levy lives series event on Tues. July 28. Below's the formal invite, please email me if you're interested:



best,
David

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 18th year. I'd like to invite your press to take part in year six of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries ([http:// acagalleries.com/](http://acagalleries.com/)), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

The series is held on the last Tuesday of each month at 6:00 p.m. If you're game to partake, I'd like you to host the final event of the season, Tues. July 28.

We started the series in August 2003. In our first six seasons we've hosted (or are about to host):

(locations are at the time of the event)

****Non-NYC levy lives presses, 2003 to present**

a+bend press (Davis, Calif.), Jill Stengel, ed.

above/ground press (Ottawa, Canada), Rob McLennan, ed.

Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.

Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.

Ahsahta Press (Boise, Idaho), Janet Holmes, ed.

Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.

Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.

Antennae (Chicago and Berlin), Jesse Seldess, ed.

Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.

Atticus Finch Chapbooks (Seattle), Michael Cross, ed.

Big Game Books (Washington, D.C.), Maureen Thorson, ed.

Bird Dog (Seattle), Sarah Mangold, ed.

BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.

BookThug (Toronto, Canada), Jay Millar, ed.

Braincase Press (Northampton, Mass.), Noah Eli Gordon.

Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and

Keith Waldrop, eds.

The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.

Carve (Cambridge, Mass.), Aaron Tieger, ed.

Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.

Combo (Providence, R.I.), Michael Magee, ed.

Conundrum (Chicago), Kerri Sonnenberg, ed.

Corollary Press (Philadelphia), Juliette Lee, ed.

Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.

Cy Press (Cincinnati), Dana Ward, ed.

Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.

Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman,

and Jason Toogood, eds.

Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.

Dusie Press (Switzerland), Susana Gardner, ed.

Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.

Effing Press (Austin, Texas), Scott Pierce, ed.

Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.

Firewheel Editions/Sentence, a magazine (Danbury, Conn.),
Brian Clements, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.),
Stacy Szymaszek, co-ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky,
eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,
Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
subpress collective, Greg Fuchs, co-ed.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standlee, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.
**NYC levy lives presses, 2003 to present
A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.

Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Farfalla Press, Gary Parrish, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and
Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
Ugly Duckling Presse, Anna Moschovakis and
Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.
Hope this finds you well.

as ever,
David

--

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

137. **Evan Munday**

March 14: RM Vaughan at Red Rover Series

Wed 11 Mar 2009

Dear Chicago friends,

Celebrated Canadian poet, playwright, artist and arts writer, RM Vaughan reads with multimedia artist Doug Ischar at Chicago's Red Rover Series this Saturday, March 14.

RM Vaughan is a Toronto-based writer and video artist. His previous books include the poetry collections *A Selection of Dazzling Scarves*, *Invisible to Predators* and *Ruined Stars*; the novels *A Quilted Heart* and *Spells*; and the play collections *Camera*, *Woman* and *The Monster Trilogy*. Vaughan writes about art and culture for numerous periodicals and currently pens a weekly celebrity-pestering column for the *Globe and Mail*. Vaughan's videos are shown in galleries and festivals around the world.

RM Vaughan's latest book is *Troubled*, a poetic account of the author's disastrous affair with his psychiatrist. With his signature mix of scathing self-analysis and volatile wordplay, RM Vaughan brazenly documents how an innocent flirtation with his therapist escalated into dangerous sexual misadventure. And when the clandestine relationship goes awry, the consequences are heart-rending and career-ending. *Troubled* is brutally honest and erotically frank, a no-holds-barred confession that is itself distrustful of the language of confession.

'Good lord, what a gorgeous and courageous book! ... [Vaughan] wields the tools of his poetry so well. The language is rich, involving, and evocative. The poems crackle with emotional and ethical efficacy.' – *Globe and Mail*

The Red Rover Reading Series
featuring RM Vaughan and Doug Ischar
Saturday, March 14, 2009
Orientation Center, Congress Theatre Building
2129 N. Rockwell Street
Chicago, IL

We hope you can make it out for Vaughan's Chicago reading! For more on his work, visit <http://www.rmvaughan.ca>.

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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138. **Jennifer Karmin**
Red Rover Series / Experiment #27

Wed 11 Mar 2009

Red Rover Series
{readings that play with reading}

Experiment #27:
The Art of Confession

SATURDAY, MARCH 14
7pm

Featuring
Doug Ischar & RM Vaughan

Guest curated by
Nathanael (Nathalie Stephens)

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
(corner of Milwaukee/Rockwell in the Congress Theater building)
<http://orientationcenter.wordpress.com>
suggested donation \$4

Public Transport
train: blue line to Western or California
buses: Milwaukee, Fullerton, Western & California

Chicago artist DOUG ISCHAR received an MFA from Cal Arts in 1987. Since 1990 he has taught in the Photography Department of the University of Illinois at Chicago where he is presently Associate Professor. His multi-media installations have been exhibited internationally, in Sweden, Brazil, the UK and throughout the United States and Canada. Since 2007 he has been producing short videos around issues of cross-generational male intimacy and psychological/social loss. Recently, he has been re-exploring and exhibiting his

documentary photographic work from the 1980s which focuses on Chicago's historic Belmont Rocks gay beach and the San Francisco SM leather scene at the height of the AIDS crisis.

RM VAUGHAN is a Toronto-based writer and video artist. He is the author of eight books and a contributor to over 50 anthologies. His latest book, *Troubled: A Memoir in Poems and Fragments*, caused much controversy in 2008 and continues to stir up trouble. His video works have been shown in galleries and festivals across North America and the world, most recently as part of Pleasure Dome's annual Best of Toronto exhibition. He also writes a weekly celebrity interview column for *The Globe and Mail*, Canada's national newspaper. Please visit <http://www.rmvaughan.ca>.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

April 25 - Carrie Olivia Adams & Andy Gricevich

Email ideas for reading experiments
to us at [REDACTED]

The schedule for upcoming events is listed at
<http://groups.yahoo.com/group/redroverseries>

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139. **Maria Damon**

Re: BERNSTEIN + KARASICK | SEGUE @ BPC | SAT MAR 14

Wed 11 Mar 2009

now this i wd love to see! my regrets to the wonderfabulous poetzzzz!

Gary Sullivan wrote:

> CHARLES BERNSTEIN + ADEENA KARASICK

> Segue Reading Series @ Bowery Poetry Club

> Saturday March 14, 4:00 p.m.-6:00 p.m.

> 308 BOWERY, just north of Houston

> \$6 admission goes to support the readers

>

> 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 for February-March: Nada Gordon & Gary Sullivan.

>

> Charles Bernstein is the CFO of the Center for Avant-Garde Comedy and Stand-Up Poetry. His most recent book is *Blind Witness: Three American Operas*.

>

> Adeena Karasick is the 2008 winner of the MPS mobile award, poet media artist and author of six books of poetry and poetic theory. Forthcoming is *Amuse Bouche Tasty Treats for the Mouth* (Talonbooks, 2009). She teaches Film and Literature at CUNY.

>

>

>

> Windows Live™: Life without walls.

> [http://windowslive.com/explore?](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_allup_1a_explore_032009)

[ocid=TXT_TAGLM_WL_allup_1a_explore_032009](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_allup_1a_explore_032009)

>

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140. **Jim Andrews**

Literary publishers protest cuts

Wed 11 Mar 2009

<http://www.timescolonist.com/News/Literary+publishers+protest+cuts/1376737/story.html> Malahat Review among smaller periodicals facing loss of funding

OTTAWA -- A coalition of Canadian poetry journals, fiction magazines and other literary publications with deep roots in the CanLit landscape is decrying new federal rules that would exclude such small-circulation titles as the University of Victoria-based *Malahat Review* and *Matrix* from crucial access to funding from the Department of Canadian Heritage.

The new Canada Periodical Fund, announced last month by Heritage Minister James Moore and still being designed by government officials, would deny certain federal grants to most publications with annual sales of fewer than 5,000 copies.

"The government is improving the way it does business to meet the changing needs of Canadians," Moore said when the program was announced in February. "The way in which support to Canadian periodicals is delivered will be reformed to maximize value for money and to seize opportunities in today's global, technological environment."

But arts advocates say that while small publishers could still qualify for some grants from the Canada Council for the Arts, the new funding restrictions would

cripple or kill a host of venerable titles that, collectively, are seen as the seedbed of the country's literary imagination.

"The new formula would be a huge blow to the small number of literary publishers that depend on Heritage to survive," Quill & Quire, the Canadian books magazine, has warned.

John Barton, editor of Malahat Review -- a quarterly prose-and-poetry magazine that sells about 4,000 copies annually -- said his 42-year-old publication would lose about \$20,000 a year under the new formula.

Barton is spearheading a Facebook-based campaign aimed at pressuring the Conservative government -- which stumbled in its bid for a majority in last fall's election after an arts-funding uproar in Quebec -- to scrap the 5,000-copy minimum for federal grants.

In an interview yesterday, Barton called the Malahat Review "an iconic magazine in Canadian letters" and noted that it was the first literary journal to publish Canadian author Yann Martel, winner of the international Man Booker Prize in 2002 for his blockbuster novel *The Life of Pi*.

Among the writers published in the magazine's latest edition is John Steffler, who recently ended his two-year term as parliamentary poet laureate -- the federally appointed figurehead of Canadian literature.

The Barton-founded Coalition to Keep Canadian Heritage Support for Literary and Arts Magazines argues that the current funding rules are a "slap in the face" to literary publishers and to the many Canadian writers who "began illustrious, international careers in these seminal if modest publications."

Barton said nearly 3,000 writers and readers have expressed support for the coalition at its website in the past few weeks.

"There's a groundswell," he said.

A statement from Moore's office sent yesterday to Canwest News Service said the 5,000-copy rule was implemented following extensive consultations and analysis that showed "there were significant administrative costs to manage extremely small amounts of funding for extremely small periodicals."

The statement added that "there will be exceptions to this 5,000-copy per year rule in some very specific cases (such as weekly newspapers serving official-language minority communities or Aboriginal communities)" and that guidelines for funding "are still being finalized" by ministry officials.

"The government takes seriously the concerns of all of our stakeholders, including literary magazines," the statement noted.

"Many of these magazines participated in our public consultations on the new program last year, and we will continue to consult with stakeholders as we work on finalizing the details of the Canada Periodical Fund."

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141. **George Bowering**

Keith Wilson

Wed 11 Mar 2009

A while back there was a brief thread about Keith Wilson's passing.
Can someone give me a mailing address for Heloise?
I have a couple old snapshots to send her.

Bowering

A gerund and your friend.

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142. **blacksox**

Deborah Poe 3/18 @ 3rd Wednesdys at Austins in Winter Park FL

Wed 11 Mar 2009

Every 3rd [REDACTED]™s

Featuring

Deborah Poe

Wednesday March 18, @ 8:30pm

Austin™s Coffee and Film

929 W Fairbanks Ave.

Winter Park, Florida 32789

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" (a 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

Our very special guest Deborah Poe
& Austin's awesome open mic
The People that make 3rd Wednesdays Rock
YOU

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/>

In addition her new book Our Parenthetical Ontology Rocks!

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143. **Deborah Poe**

Handmade/Homemade Exhibit, Workshop and Reading (Westchester County, New York)

Thu 12 Mar 2009

(for those of you in the area, hope to see you today...)

The inaugural Handmade/Homemade Exhibit at Pace University, Westchester<<http://www.pace.edu/pace/about-us/all-about-pace/directions-to-all-campuses/>>is on display the entire month of March in the Mortola Library <<http://www.pace.edu/library/pages/libinfo/mortola/>>. The mini-exhibition includes handmade, homemade and letterpress chapbooks, one-of-a-kind editions and broadsides. For exhibitor information and information on the accompanying workshop and reading today, see the Web site: <http://handhomemade.wordpress.com/>.

Bookmaking Workshop/Demonstration, Thursday March 12th at 3:30PM

Artist, writer and educator Jill Magi provides a bookmaking workshop Thursday, March 12th at 3:30PM in the Sculpture Room (P11) in Paton House, Pace University Westchester (next door to the Alfred Goldstein Fitness Center) <<http://www.pace.edu/pace/media/files/campus-maps/plvmap07.pdf>>.

Opening/Reading, Thursday March 12th at 6:00PM

The opening/reading takes place Thursday, March 12th at 6PM in the Mortola Library, Pace University Westchester. Readers include Anne Gorrick, Kate Greenstreet, Brenda Iijima, Matthew Klane, Dorothea Lasky, Jill Magi, Lori Anderson Moseman and Kate Schapira.

144. **Poetry Project**
Events at The Poetry Project March

Thu 12 Mar 2009

Hi Everyone,

Here's what next week looks like at The Poetry Project:

Monday, March 16, 8 PM

Gregg Biglieri & Larry Price

Gregg Biglieri was born in San Francisco on October 17, 1960. He is the author of *Profession*, *Roma*, *Los Books*, *Reading Keats to Sleep*, *El Egg*, *Sleepy with Democracy*, and *I Heart My Zeppelin*. Also a noted critic, Biglieri has published essays on Ronald Johnson, Bruce Andrews, Louis Zukofsky, and the sublime. Larry Price has been a poet, a performance artist, a book designer, a publisher and a graphic artist. Born in California, he went to school in Santa Barbara and San Francisco, living in the City until 1988, when he moved to New Jersey, where he lives still, working as the Creative Director in a design studio. He founded GAZ in 1982, publishing work by, among others, Harryman, Day, Fuller, Watten and Pearson. His own books include *Proof* (Tuumba 1982), *Crude Thinking* (GAZ 1985), *No* (world version) (Zasterle 1990), *Circadium* (Ubu Editions 2002), and *The Quadragene* (Roof 2008).

Wednesday, March 18, 8 PM

Clayton Eshleman & Robert Kelly

Clayton Eshleman's most recent publications include: *An Alchemist with One Eye on Fire* (poems, Black Widow Press, 2006); *The Complete Poetry of Cesar Vallejo* (University of California Press, 2007); *Reciprocal Distillations* (poems, Hot Whiskey Press, 2007); *Archaic Design* (interviews, notes, prose poems, essays, Black Widow Press, 2007); *The Grindstone of Rapport / A Clayton Eshleman Reader* (poems, prose, translations, Black Widow Press, 2008). Eshleman is retired from Eastern Michigan University and continues to live in Ypsilanti, with his wife Caryl. They often lead tours of small groups to the painted Ice Age caves of southwestern France in June. Robert Kelly, a poet, essayist, and fiction writer, is the author of more than sixty books, most recently *Lapis* (Black Sparrow Press, 2005), *Threads* (First Intensity Press, 2006) and *May Day* (Parsifal Editions, 2006). Born and bred in Brooklyn, he went up the river 44 years ago, to Annandale-on-Hudson, where he has taught at Bard College ever since.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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.org

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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145. **Murat Nemet-Nejat**

Announcement for Simon Pettet's HEARTH

Thu 12 Mar 2009

I would like to announce the publication of Simon Pettet's wonderful new book HEART:

Simon Pettet
HEARTH

Talisman House, Publishers
ISBN: 978-1-58498-061-2
\$17.95
Paper, 9x6

"The complete works — so far — of contemporary American and British poetry's most meticulous craftsperson. We dig the purity, dogged love, and artistic devotion of this rare personage. A highly recommended volume." —Alice Notley

"In these mostly unabashedly lyrical poems Simon Pettet flaunts his proud independence of current poetic fashions, like a dragonfly shimmering and hovering." —Gerrit Lansing

"'Heart' and 'Earth,' the obvious scenery as Simon's I-liner trips us through the decades, sometimes blind-embossing a snapshot, sometimes looking at himself observing it, sometimes spattering it with apposite allusion. Take the ride and enjoy the scene." —Tom Raworth

"The poems of Simon Pettet are placed on continual high alert in a rush of subtle coloring. The shadings match those of affectionate curiosity and cut-through street wisdom. Pettet sees through the moment to the words that restore the moment's contours." —Bill Berkson

"I highly recommend Simon Pettet's new collected, **Hearth**. His poetry is always insightful, ardent, playful, right on the spot, and ahead of the current." —Joanne Kyger

Simon Pettet's many books include his **Selected Poems** and **More Winnowed Fragments**, both published by Talisman. He edited **The Selected Art Writings** of James Schuyler and collaborated with Duncan Hannah on **Abundant Treasures** and with Rudy Burckhardt on **Conversations About Everything** and **Talking Pictures**. British by birth, he lives in New York City.

Simon Pettet's HEARTH is available in good bookstores and Amazon and can be ordered from

Small Press Distribution

1341 Seventh Street

Berkeley, CA 94710

([REDACTED])

www.spdbooks.org

and

Greenfield Distribution, c/o IDS

400 Bedford St., Ste. 322

Manchester, NH 03101

[REDACTED]

www.gdibooks.com

Ciao,

Murat

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146. **laura hinton**

Announcing Mermaid Tenement Press chapbooks

Thu 12 Mar 2009

Announcing 4 new small-press chapbooks, from Mermaid Tenement Press (formerly Tenement Press). They're beautiful! Check out the website: mermaidtenementpress.com.

If I'm Asleep, by Norma Cole

SOP Doll! A Jack Noh Play, by Lee Ann Brown and Tony Torn

*Rumo*r, by Elisabeth Frost
CounterClock, by Abigail Child

Laura

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147. **Chris Stroffolino**
POE TICS Dig 2009-55

Thu 12 Mar 2009

Some MPfreeism for ya...

DOUBLE SIDED SINGLES

"I don't know about this mixing up of poetry with music stuff"
(Or why poetry is so east coast and music so west...)

March 10th: Single #1

Helen Adam: Dog Star Run

Clark Coolidge: Polaroid 20

<http://virb.com/2546310541432609/audio/albums/86036>

Coming March 17: Single #2

12th Night Song Variation (eat your heart out Ben Kingsley, etc.)

<http://virb.com/2546310541432609/audio/408347>

Kenneth Koch

<http://virb.com/2546310541432609>

& Don't Forget BEAR STERNS

<http://www.youtube.com/watch?v=8lolqyPYB1c>

and SUN HOP FAT

<http://www.youtube.com/watch?v=3X3urwph9o&feature=related>

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148. **David Kirschenbaum**
Last Call to Advertise in Boog City 55; Advertise in BC56

Thu 12 Mar 2009

Please forward

Advertise in

Boog City 55

featuring Urban Folk 18

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Tues. March 17-Submit Ad or Ad Materials

—Thurs. March 19-Distribute Paper

and next up:

Boog City 56

featuring Urban Folk 19

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Thurs. April 9-Submit Ad or Ad Materials

—Thurs. April 16-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership.
(Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$80 to \$40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/boogpdfs/boog_city_ad_rates.pdf

Email [REDACTED] or call 212-842-BOOG (2664) for more information.

as ever,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>
T: (212) 842-BOOG (2664)

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149. **Kristen Hanlon**
XANTIPPE on the web
Fri 13 Mar 2009

I am pleased to announce XANTIPPE has a new home on the web.

Currently up at <http://xantippemag.net/reviews.html> :

*Carol Ciavonne on Enthusiasm: Odes & Odium by Jean Day

*Brandon Shimoda on Mommy Must Be a Fountain of Feathers by Kim Hyesoon

*Jesse Nissim on My Zorba by Danielle Pafunda

*Denise Leto on Newcomer Can't Swim by Renee Gladman

*Tiff Dressen on Orizaba: A Voyage with Hart Crane... by Stacy Szymaszek

*Elizabeth Robinson on Rift by Forrest Hamer

*Joshua Corey on The Romance of Happy Workers by Anne Boyer

*Lary Kleeman on rimertown: an atlas by Laura Walker

*Trevor Calvert on Telegraph by Kaya Oakes

*Cristin Bishara on Untoward by Claire Becker

XANTIPPE
Kristen Hanlon, Editor
P.O. Box 20997
Oakland, CA 94620


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150. **Dan Wilcox**
Third Thursday Poetry Night: March 19, Miriam Herrera
Fri 13 Mar 2009

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, March 19

7:00 sign up; 7:30 start

Featured Poet: Miriam Herrera

Miriam Herrera has taught creative writing and Chicano/Latino Literature at the University of Illinois, University of New Mexico at Los Alamos, and at Russell Sage College in Troy. Her book of poems *Kaddish for Columbus* was published recently by Finishing Line Press, New Women's Voices series. Copies will be available for sale.

-- 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 sun-starved host: Dan Wilcox.

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151. **Geoffrey Gatza**

New from the feneon collective [Unified Body]

Fri 13 Mar 2009

Twelve new faits divers today:

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

Thank you for reading,

--the feneon collective [Unified Body]

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152. **Rosalie Calabrese**

Reading in NYC

Fri 13 Mar 2009

THE ARGONAUT SERIES #52 (Poetsâ€™ Corner)

Wednesday, March 25, 2009 at 8:00 PM

Â

Michael Howley; Margie Barab; Lucy Sorluccho; Rosalie Calabrese; Ilsa Gilbert; Mira J. Spektor; Anje Katcher; Shari Cornutt; Phoebe Hass; Rebecca Dobson

Â

A discussion with the presenters follows each performance.

Refreshments will be served

Admission: \$8.00

Â

Studios 353

353 West 48th Street, 2nd Floor

New York, NY

Â

Reservations and Information: 

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153. **Jane Sprague**

New from Palm Press: Rob Halpern's Disaster Suites

Fri 13 Mar 2009

New from Palm Press:

Disaster Suites by Rob Halpern

"A paradox sets these disquieting Disaster Suites into motion. They produce a music--missing in the count now counts as one--reaching for the disappearance of the conditions that make it audible: war, so-called natural catastrophe, a public sphere where there is no / Public. As in the songs of William Blake and the sci-fi of Octavia Butler, these Suites sing against their own beauty and their seemingly perpetual present, which is why they seem so strangely archaic and futuristic at once.

In complex patterns of meter and rhyme, Disaster's "I" summons its own kind of "counting" against the physics of finance and exchange. Yet the music that results can only be heard--the drowned and the bombed--in between and against the other tracks which Halpern intricately lays down: the signing of capital, the burble of mass media, the daily noise of bodies who work, fuck and love. This stunning book made me fall in love with lyric poetry all over again."--
Sianne Ngai

Disaster Suites by Rob Halpern

Poetry

Paper, 86 pages

Palm Press

ISBN 978-0-9789262-6-7

\$15.00

www.palmpress.org

Palm Press titles are also available through SPD, Small Press Distribution

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154. **Kyle Schlesinger**

**LARRY PRICE & GREGG BIGLIERI READ AT THE POETRY PROJECT
ON MARCH 16th, 8:00**

Sat 14 Mar 2009

Gregg Biglieri & Larry Price
POETRY PROJECT
Monday, March 16, 8 PM

Gregg Biglieri was born in San Francisco on October 17, 1960. He is the author of *Profession*, *Roma*, *Los Books*, *Reading Keats to Sleep*, *El Egg*, *Sleepy with Democracy*, and *I Heart My Zeppelin*. Also a noted critic, Biglieri has published essays on Ronald Johnson, Bruce Andrews, Louis Zukofsky, and the sublime.

Larry Price has been a poet, a performance artist, a book designer, a publisher and a graphic artist. Born in California, he went to school in Santa Barbara and San Francisco, living in the City until 1988, when he moved to New Jersey, where he lives still, working as the Creative Director in a design studio. He founded GAZ in 1982, publishing work by, among others, Harryman, Day, Fuller, Watten and Pearson. His own books include *Proof* (Tuumba 1982), *Crude Thinking* (GAZ 1985), *No (world version)* (Zasterle 1990), *Circadium* (Ubu Editions 2002), and *The Quadragene* (Roof 2008).

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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155. **Tony Trigilio**

**Wednesday / Kimiko Hahn & Tracie Morris / Columbia College
Chicago**

Sat 14 Mar 2009

KIMIKO HAHN & TRACIE MORRIS
POETRY READING

Wednesday, March 18, 2009, 5:30 p.m.

Columbia College Chicago

Sherwood Conservatory Recital Hall, 1312 South Michigan Avenue

Sponsored by the English Department

Free and open to the public

KIMIKO HAHN is the author of seven collections of poetry, including *The Unbearable Heart* which received an American Book Award; *Earshot*, a Theodore Roethke Memorial Prize and an Association of Asian American Studies Award; and most recently, *The Narrow Road to the Interior* (W.W. Norton, 2006). The latter—whose title is stolen from the haiku master, Basho—consists of work inspired by Japanese classical forms. She has also written for film; the latest, *Everywhere At Once*, was narrated by Jeanne Moreau and presented at The Cannes and Tribeca Film Festivals. Hahn has taught in the MFA Programs at N.Y.U. and the University of Houston and is currently a Distinguished Professor in the English Department and MFA Program at Queens College, The City University of New York. She is working on a new collection, *Toxic Flora*, poems prompted by science articles.

TRACIE MORRIS is an interdisciplinary poet who has worked extensively as a sound poet, bandleader and multimedia performer. Her sound installations have been presented at the Whitney Biennial and the Jamaica Center for Arts and Learning. Tracie is the recipient of numerous awards for poetry and performance and has contributed to, and been written about in, several anthologies of literary criticism. She holds an MFA from Hunter College and a PhD from New York University.

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156. **Anny Ballardini**

The Poets' Corner: Update

Sat 14 Mar 2009

All poems begin as 'word clouds' in the mind.

James Finnegan

from *Ursprache <<http://ursprache.blogspot.com/>>*

* *

A long due update of the Poets' Corner with excellent Authors. Enjoy.

*Wendy Taylor Carlisle<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=321)

[name=Content&pa=list_pages_categories&cid=321](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=321)> *

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=321)

[name=Content&pa=list_pages_categories&cid=321](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=321)

*Tim Mayo<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=323> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=323

* *

*Charles Bernstein<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=324> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=324

*Lars Palm<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=325> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=325

*George Bowering<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=325> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=326

*Francesco Levato<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=327> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=327

*Lois Roma-Deeley<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=328> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=328

*Laura Kennelly<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=330> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=330

*Ned Condini<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=331> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=331

*John M. Bennett<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=332> *

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=332](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=332)
*Alexander Jorgensen<[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=334](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=334)> *

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name=Content&pa=list_pages_categories&cid=334](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=334)
*Tom Savage<[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=335](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=335)> *

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name=Content&pa=list_pages_categories&cid=335](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=335)
*Ada Jill Schneider<[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=336](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=336)> *

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=336](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=336)
*Heather Derr-Smith<[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=337](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=337)> *

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=337](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=337)
* *

New Poems by already featured Authors:

Amy King - MEN BY THE LIPS OF
WOMEN<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2694>>
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2694>

Bob Gurmman -
DivisionOfMagic<[http://www.fieralingue.it/corner.php?
pa=printpage&pid=2719](http://www.fieralingue.it/corner.php?pa=printpage&pid=2719)>
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2719>

Jill Chan - Not Even
Us<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2847>>
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2847>
Nature <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2848>>
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2848>
None That Cannot Be
Said<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2849>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2849>

Faith <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2850>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2850>

Tad Richards -

situations<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67>

Episode XXI <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2892>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2892>

Larry Jaffe - A RENAISSANCE OF HUMAN

RIGHTS<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2894>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2894>

HEMORRHAGING <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2895>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2895>

ODE TO GALLANTRY<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2896>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2896>

LAUGH WITH ME <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2896>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2897>

AESTHETIC LIGHTNING<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2898>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2898>

As usual the order follows the one by which I received the contributions, with my acknowledgment to all contributing Poets and Artists. You can access the main index directly here: <http://www.fieralingue.it/modules.php?name=Content>

my best wishes,

Anny Ballardini

--

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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157. **Al Filreis**
news from PennSound
Sat 14 Mar 2009

Dear friends & colleagues:

Users of PennSound downloaded 4 million mp3 sound recordings and related media files in the past month. At this point, we are projecting 50 million downloads for 2009.

This is far, far beyond what we expected when we created PennSound in 2003-04, and we're grateful that the project is receiving such a positive response.

Al Filreis & Charles Bernstein, Co-Directors
Mike Hennessey, Managing Editor

<http://writing.upenn.edu/pennsound>
<https://twitter.com/PennSound>

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158. **George Bowering**
Re: Logan
Sun 15 Mar 2009

On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

- > saw this late he played 2 weeks ago
- > been homeless 40 years
- > 1st time playing in 40 years
- > when did he live in europe??
- >
- >

This has been driving me nuts. Why did I think that Giuseppe Logan lived in Denmark?

Who did I have him mixed up with?
I mean what ESpecially?

Oh, around 1966-1976 ESP Disk ran my imagination.
It was so sweetly exciting and mysterious, all that time.
Whatever, I want to know, happened to Noah Webster?

But my two little dogs, who were brought up on Coltrane and Milford Graves,
would run out of the room when I put a Giuseppe Logan record on.

And I still have them! Vinyl!

gb

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159. **Ram Devineni**

Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo

Sun 15 Mar 2009

Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo

Dear Friends:

I am excited to announce that "Vegas: Based on a True Story" has been selected for COMPETITION for 2009 Tribeca Film Festival in New York City. The film is directed by Amir Naderi and Rattapallax helped to produce it. Festival is from April 22-May 3, 2009. More details below. Please join us for several other events being held in New York City, Sao Paulo and Tel Aviv.

Screening of films from Rattapallax magazine.

March 25, 2009 at 19:00 hrs at Tel Aviv Cinematheque,
2 Sprinzak St., Tel Aviv, Israel. Phone: [REDACTED]
7181 <http://www.cinema.co.il>

Rattapallax and PEN World Voices Film Festival. April
27-May 3, 2009. New York City, USA.

VEGAS: BASED ON A TRUE STORY. Vegas: Based on a True Story

TRIBECA FILM FESTIVAL 2009. Returning to the Festival, acclaimed director Amir Naderi applies his inimitable cinematic style to Vegas. The film takes place away from the glittering strip of luxury mega casinos, but the judgment-clouding greed of Sin City is just as pervasive on the desert outskirts of town, where an otherwise happy family is thrown into turmoil after learning of a forgotten fortune that maybe buried

underneath their scrubby little home. Directed by Amir Naderi, written by Susan Brennan, Bliss Esposito, Charlie Lake Keaton, and Naderi.

http://www.tribecafilm.com/news-features/features/TFF_09_World_Narrative_Feature_Films.html

Sincerely,

Ram Devineni

Please send future emails to
[REDACTED] for press

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160. **Martha King**

Rachlin and Simmons read April 2 in NYC

Sun 15 Mar 2009

Prose Pros presents two memoir/novelists:

Nahid Rachlin and Diane Simmons

Hosted by Martha King and Elinor Nauen

Thursday, April 2 @ 6:30

Rachlin is the author of **Persian Girls**; Simmons is author of **Dreams Like Thunder**.

Lounge at The Telephone Bar & Grill

149 Second Avenue, btw 9th and 10th Streets

Free but contributions are requested | [REDACTED] | [REDACTED] or
[REDACTED]

Subway: All trains to Union Square, 6 to Astor Place, F to Second Avenue

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161. **Jerome Rothenberg**

Mac Low on Poems & Poetics

Sun 15 Mar 2009

Some of you might be interested in a posting today on my blog poemsandpoetics.blogspot.com of an exchange of email letters circa 2003 with Jackson Mac Low. The exchange, most notably on Jackson's part, goes from a discussion of compositional methods for his *Light Poems* to other matters of a political and personal nature. This is my 110th posting since last June, an ongoing attempt to empty my archives and, particularly when I post the work of others close to me, to get something like the pleasure I've gotten in constructing anthologies and magazines.

Other recent postings:

El Corno Emplumado: Tribute Poem

Henry Munn: from "The Uniqueness of María Sabina"

The Art in Poetry & the Poetry in Art, Part 2: Kurt Schwitters

Reconfiguring Romanticism (25): William Everson on Robert Duncan's
romanticism & modernism

Julian Beck: the state will be served even by poets

Diane Rothenberg: The Economic Memories of Harry Watt (Part One)

Jerome Rothenberg	"If the work of another
1026 San Abella	translates my dream,
Encinitas, CA 92024	his work is mine."
██████████	F. Picabia
██████████	

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162. **David Kirschenbaum**
Boog Reader Pamphlet Series Online

Sun 15 Mar 2009

Hi all,

Boog Reader's straight from the archives and now online:

BR2: Katie Degentesh's I Didn't Build This Machine

<http://welcometoboogcity.com/boogreaders/br02.pdf>

BR3: For Kurt on His 37th Birthday At 2:06 a.m. on Feb. 17, 2004 I emailed 51 poets asking them for Nirvana acrostics by 3 p.m. that same day, three days before what would have been Kurt Cobain's 37th birthday and a live performance of Nirvana's In Utero Boog was putting on. These 13 writers met the call:

Todd Colby, Sean Cole, Shanna Compton, Jordan Davis, Erica Kaufman, Aaron Kiely, Thurston Moore, Lee Ranaldo, Tony Rubin, Alan Semerdjian, Jill Stengel, Edwin Torres, Dana Ward, Ian Wilder, and Stephanie Young.

<http://welcometoboogcity.com/boogreaders/br03.pdf>

the flipbook

BR4: Bruce Andrews' C-Three /
Betsy Andrews' In Trouble

<http://welcometoboogcity.com/boogreaders/br04.pdf>

BR6: Dana Ward's I Didn't Build This Machine

<http://welcometoboogcity.com/boogreaders/br06.pdf>

BR7: Stephanie Young's Hiding in the Hidden Surplus

<http://welcometoboogcity.com/boogreaders/br07.pdf>

And read these other Boog Reader pamphlets already online:

BR5: Erica Kaufman's The Kickboxer Suite

<http://welcometoboogcity.com/boogreaders/br05.pdf>

and the flipbook

BR8: Bill Luoma's Dear Filesystem Panic /

Juliana Spahr's Gender Trouble

<http://welcometoboogcity.com/boogreaders/br08.pdf>

enjoy,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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163. **Jennifer Karmin**

March 20 - Come Together: Imagine Peace

Sun 15 Mar 2009

COME TOGETHER: IMAGINE PEACE

a reading for peace

FRIDAY, MARCH 20

7pm

THE LIT

2570 Superior Avenue

Cleveland, Ohio

<http://www.the-lit.org>

WRITERS

Bree, John Burroughs, Alice Cone, Michael Fiala, Stephen Haven, Jennifer Karmin, Jack McGuane, Ray McNeice, Philip Metres, Robert Miltner, Michael Salinger, Leonard Shelton, Ann Smith, Larry Smith, Andrew Summerson & Mary Weems celebrating the new anthology from Bottom Dog Press.

<http://www.spdbooks.org/Products/20253/come-together-imagine-peace.aspx>

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164. **Stephen Ellis**

Grenier's rhymms

Sun 15 Mar 2009

The first person I receive \$20 cash from gets Pavement Saw's 4-color 1996 publication of twelve of Bob Grenier's rhymms, printed as individual, uncollated sheets in a 9 x 12 manilla envelope.

Stephen Ellis

71 Elmwood Ave., apt. 15

Burlington, VT 05401

Ciao.

EMAILING FOR THE GREATER GOOD

Join me

Date: Sun, 15 Mar 2009 11:18:26 -0400

From: [REDACTED]

Subject: Rachlin and Simmons read April 2 in NYC

To: [REDACTED]

Prose Pros presents two memoir/novelists:

Nahid Rachlin and Diane Simmons

Hosted by Martha King and Elinor Nauen

Thursday, April 2 @ 6:30

*Rachlin is the author of *Persian Girls;* Simmons is author of *Dreams Like Thunder.**

Lounge at The Telephone Bar & Grill

149 Second Avenue, btw 9th and 10th Streets

Free but contributions are requested | [REDACTED] | [REDACTED] or

[REDACTED]

Subway: All trains to Union Square, 6 to Astor Place, F to Second Avenue

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165. **Jerome Rothenberg**

launches & readings

Mon 16 Mar 2009

To anyone in the vicinity of New York and Boston who might be interested:

Diane Rothenberg and I will be traveling again - between March 19 and April 11 - staying with Ellen Zweig on Hudson Street in Tribeca. The best way to reach us will be at this email address ([REDACTED]) or on our cell phone:

[REDACTED].

In line with publication of *Poems for the Millennium*, volume 3, and the new book of essays, *Poetics & Polemics*, I'll be engaged in the following launches and readings:

March 29, 8:00 p.m. at the Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), a launch and reading with Jeffrey Robinson, Charles Bernstein, Bob Holman, Pierre Joris, Cecilia Vicuña, and Anne Waldman.

March 30, 7:00 p.m., a reading at Harvard University, Barker Center, Thompson Room, with Jeffrey Robinson, Gerrit Lansing, and Keith Waldrop, and a panel discussion with scholars Virginia Jackson and Sonia Hofkosh (Tufts University) joining the readers.

April 2, 7:30 p.m., a launch and reading at St Mark's Bookshop, with Jeffrey Robinson, Bruce Andrews, Lee Ann Brown, Bob Perelman, and Mark Weiss. The reading itself will be at the Solas Bar, right around the corner from St Mark's Bookshop, at 232 9th Street, between 3rd and 2nd avenues.

April 3, 2:00 p.m., a reading and panel discussion at CUNY Graduate Center, 365 Fifth Avenue, between 34th and 35th Streets, Room 9207, with Jeffrey Robinson, Mary Ann Caws, Maureen McLane, and Richard Sieburth.

I'll also be reading new poems and translations at the Zinc Bar, 82 West 3rd Street, on Sunday, April 5, at 6:30 p.m., with poet and anthropologist Renato Rosaldo.

A Final Note. For those of you for whom it might be of interest, there remains a real need for reviews of both of these books, particularly for a discussion of the premeditated contemporaneity of *Poems for the Millennium*, volume 3, something too often missed if the book isn't actually seen or read. I am open also to future readings like those listed above and the previous ones on the west coast: San Francisco, Los Angeles, San Diego.

Greetings from Diane and me,

JERRY

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024

"Language is Delphi."
--Novalis



Blog at poemsandpoetics.blogspot.com

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166. **Adam Fieled**

PFS Post: Naomi Buck Palagi and Emily Pettit

Mon 16 Mar 2009

Check out some stunning stuff from two new faces: Naomi Buck Palagi and Emily Pettit. This is on PFS Post:

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

New Blazevox book, "Chimes":

<http://www.blazevox.org/bk-af.htm>

Poems from "Chimes":

<http://www.scottishpoetryreview.com/poems/fieled.htm>

Peace Out!!

Ad

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167. **Jesse Seldess**

Antennae 10 now available

Mon 16 Mar 2009

Hi poetics list,

I'm excited to say that the new issue of Antennae, though it took longer than usual, is out. Apologies for cross-posting.

ANTENNAE 10

March 2009

\$8

Poems by

Frances Richard / Uljana Wolf - tr. Nathaniel Otting

Janice Lee / Eric Lindley

Christian Hawkey with Georg Trakl / Boyer Rickel

Music scores by
Joseph Kudirka

Performance texts by
Corina Copp

Ordering options:

- Online payment through Antennae website:
<http://www.antennae-journal.com/antennae10.html>

- Check to
Jesse Seldess
1321 Woodland Lane
Riverwoods, IL 60015

Copies of Antennae 9 are still available as well, and can be ordered same as above:

ANTENNAE 9
October 2007
\$8

Poems/Writings by
Tenney Nathanson / Carla Harryman
Patrick Durgin & Jen Hofer / David Pavelich
John Tipton / Barrett Watten
Donna Stonecipher

Music/Performance Scores by
Travis Just / Carol Genetti

Also note that free pdf versions of issues 1 - 7 can be downloaded from the issues pages of the website: www.antennae-journal.com

Thanks and best,
Jesse

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168. **Tony Trigilio**

Call for Poems: Court Green 7

Mon 16 Mar 2009

COURT GREEN 7

Call for Submissions

(Dossier: The 1970s)

Each issue of COURT GREEN features a dossier on a special topic or theme. For our seventh issue, we will feature a dossier on The 1970s.

We would like to see poems on all that decade entailed, as well as the legacy thereof. We are as interested in poems that invoke the icons of and engage with the stereotypes of the 1970s as we are in poems that explore more tangential or atypical aspects of the decade. Poems of all styles and modes -- historical, personal, political, confessional, formal, experimental, regional, global, nostalgic, critical, hybrid, and especially those styles and modes the editors have not yet foreseen -- are welcome. We are not looking for critical/academic works at this time.

Submissions for dossier and regular sections of the magazine are welcome.

If you would like to submit poems for either or both sections, our submission period is March 1-June 30 of each year.

We do not accept more than one submission per poet during our submission/reading period. Please note that we do not accept more than five pages of poetry.

Email submissions are not accepted. Please supply a SASE for notification only. Submissions will not be returned. Poems submitted outside our reading period will be returned unread.

We will respond by August 31.

Submit to:

Editors

COURT GREEN

English Department

Columbia College Chicago

600 South Michigan Avenue

Chicago, IL 60605

Please note: poems sent through submissions services are discouraged and may be returned unread. We strongly encourage anyone interested in submitting to COURT GREEN to read a recent issue of the magazine before

submitting. For information about ordering copies of Court Green, please see our contact page:

<http://english.colum.edu/courtgreen/contact.html>

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169. **Pierre Joris**

Recent NOMADICS blog posts

Mon 16 Mar 2009

—>Switch to Wordpress has been effected<—

You can read the latest NOMADICS posts here: <http://pierrejoris.com/blog>

Agorapoetics @ Stony Brook U

Blanchot's Désœuvrement in NY Subway

Translating from Arabic

A victory for architecture

Emergency Climate Change Summit in Copenhagen

Nezami

Rodrigo Toscano @ Albany U

The Bard in Oil

Tullio Pinelli, Screenwriter, Ciao!

For the Pleasure of it...

Reminder: 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 it to the new 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.

Thanks for helping make this switch easier.

Pierre

In philosophical terms, human liberty is the basic question of art.

-- Joseph Beuys

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Paris: 09.52.80.14.18
Euro cell: (011 33) 6 75 43 57 10
email: [REDACTED]
http://pierrejoris.com/
Nomadics blog: http://pierrejoris.com/blog/

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170. **Tom Orange**

Logan

Mon 16 Mar 2009

george et al.,

not sure whom you were thinking of in denmark.

there is a 5-minute video interview with logan at

<<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>>

also do you mean noah howard? he's still alive, recording and touring

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

allbests,

tom orange

Subject: Re: Logan

From: George Bowering <[\[log in to unmask\]](#)>

Date: Sun, 15 Mar 2009 00:33:27 -0700

On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

> saw this late he played 2 weeks ago

> been homeless 40 years

> 1st time playing in 40 years

> when did he live in europe??

>

>

This has been driving me nuts. Why did I think that Giuseppe Logan lived in Denmark?

Who did I have him mixed up with?

I mean what ESpecially?

Oh, around 1966-1976 ESP Disk ran my imagination.

It was so sweetly exciting and mysterious, all that time.

Whatever, I want to know, happened to Noah Webster?

But my two little dogs, who were brought up on Coltrane and Milford Graves,
would run out of the room when I put a Giuseppe Logan record on.

And I still have them! Vinyl!

gb

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171. **Michael Kelleher**

Literary Buffalo Newsletter 03.16.09-03.22.09

Mon 16 Mar 2009

LITERARY BUFFALO

03.16.09-03.22.09

BUFFALO SMALL PRESS BOOK FAIR!!!

The Third Annual Buffalo Small Press Poetry Fair returns this weekend!

Saturday, March 20, 12-6 p.m.

Visit <http://buffalosmallpress.org/> for a full schedule.

AND

BUFFALO SMALL PRESS POETRY FEST MARATHON READING!!!!

An all night reading featuring the publishers and authors from the following poetry presses:

Slack Buddha Press (Oxford, OH)

Bookthug (Toronto, ON)

Lil' Norton (Detroit, Buffalo)

House Press (Buffalo, NYC, Chicago)

Blazevox (Buffalo)

Flim Forum Press (Albany, Hartford)

Little Scratch Pad (Buffalo)

Punch Press (Buffalo)

feature reading by Anselm Berrigan at 9:30 PM

Open reading slots at night's end

Friday, March 20, 7 PM to whenever it ends.

Sugar City, 19 Wadsworth, Allentown

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.

03.17.09

Talking Leaves Books, Hallwalls Contemporary Arts Center
On the Front Line: State Secrets and Journalist Shield Laws/What's Next: a
Panel Discussion with Attorneys and Journalists in conjunction with the Media
Law Resource Center
Tuesday, March 17, 7:00 PM
Hallwalls Cinema | Babeville | 341 Delaware Ave. @ Tupper

03.18.09

Poetics Plus at UB
Roberto Tejada
Poetry Reading
Wednesday, March 18 8 PM
Karpeles Manuscript Museum, 453 Porter Ave.

03.19.09

Talking Leaves...Books/Hallwalls
William Graebner
Talk/Signing: Patty's Got A Gun
Thursday, March 19, 7 PM
Hallwalls Cinema, 341 Delaware (@ Tupper)

Congratulations The Winners Of The First Annual Just Buffalo Members Poetry
Contest!

Jury Prize Winner, chosen by R.D. Pohl:

Mark Pietrzykowski, For His Poem, The Mite

Audience Prize Co-Winners, chosen at the event:

Florine Melnyk, for her poem: John Ashbery and paint drippings at the Albright
Knox

Carl Schneider, for his poem, Continuo

Look for the winning poems in Artvoice in the coming weeks.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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172. **George Bowering**

Re: Logan

Mon 16 Mar 2009

Of course I meant Hoah Howard.

I said Noah Webster?

Now I am really getting old!~

gb

On Mar 16, 2009, at 7:19 AM, Tom Orange wrote:

george et al.,

not sure whom you were thinking of in denmark.

*there is a 5-minute video interview with logan at
<<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>>*

*also do you mean noah howard? he's still alive, recording and touring
<<http://www.noahhoward.com/>>*

*allbests,
tom orange*

*Subject: Re: Logan
From: George Bowering <[\[log in to unmask\]](#)>
Date:Sun, 15 Mar 2009 00:33:27 -0700*

On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

*saw this late he played 2 weeks ago
been homeless 40 years
1st time playing in 40 years
when did he live in europe??*

*This has been driving me nuts. Why did I think that Giuseppe Logan
lived in Denmark?
Who did I have him mixed up with?
I mean what ESPecially?*

*Oh, around 1966-1976 ESP Disk ran my imagination.
It was so sweetly exciting and mysterious, all that time.
Whatever, I want to know, happened to Noah Webster?*

*But my two little dogs, who were brought up on Coltrane and Milford
Graves,
would run out of the room when I put a Giuseppe Logan record on.*

And I still have them! Vinyl!

gb

welcome.html

George Henry Bowering
Once saw Alexis Smith plain.

173. **Catherine Daly**

LA: LMU Conference

Mon 16 Mar 2009

LITERARY CONFERENCE AT LMU FOCUSES ON “WRITING LOS ANGELES”

What: LAy of the LAnd: Writing Los Angeles

When: March 25, 2009 1:30-8:00 PM

Where: Loyola Marymount University

How do contemporary L.A. writers render the city they call home? What new directions are there in L.A. writing—is there a “school” of L.A. writing? What role should L.A. writers play during these crisis times in our city and country? Can L.A. authors give the city back the sense of history and identity that “development” so often erases?

Two of LMU’s writer-professors, Gail Wronsky (director, Creative Writing) and Rubén Martínez (Fletcher Jones Chair in Literature & Writing) have curated a day-long conference dedicated specifically to writers in Los Angeles and writing on Los Angeles—not as a one-off occasion, but as an annual celebration of the literary arts in the City of Angels.

The conference will gather about a dozen writers, both established and upcoming who both live here and represent the city in their work. The presenters will range across the genres—poetry, fiction, non-fiction and criticism. There will be panels, readings and opportunities to break bread, time for the LMU community to rub elbows with the best of the city’s literary talent.

Among the distinguished company will be the grande dame of L.A. lit, Carolyn See (There Will Never Be Another You), poet and 2008 Whiting Award recipient Douglas Kearney, Los Angeles Times Book Review editor David Ulin, performance poet and MTA diva Marisela Norte (Peeping Tom Tom Girl), historical fiction/noir-with-a-twist novelist Nina Revoyr (The Age of Dreaming), Terry “the Insurgent Muse” Wolverton, a veteran of the poetry scene (Embers), the politicized cyber-punk phenom of East L.A., Sesshu Foster (Atomik Aztex) Los Angeles Poetry Festival organizer and “unofficial Poet Laureate of Los Angeles” Suzanne Lummis, former Los Angeles Times staffer and elegant prose stylist Lynell George, “Witness L.A.” social justice blogger and author Celeste Fremon, novelist and UCLA professor David Wong Louie, Eastside performance writer Raquel Gutierrez.

LAY of the LAnd is sponsored by Creative Writing and Syntext, Fletcher Jones Chair in Literature & Writing, Graduate Program in English, Marymount Institute, Denise Scott Fund and the Bellarmine College of Liberal Arts.

The event is free and open to the public.

PROGRAM

12:00 Opening Reception/Lunch (Marymount Institute)

1:30 Panel I: "Visibility" (McIntosh Center)

Moderator: Alicia Partnoy, poet and LMU professor

Panelists: David Wong Louie (fiction)

Celeste Fremon (non-fiction, blogging)

Lynell George (non-fiction)

Terry Wolverton (poetry)

3:00 Break/Tea (English Department Village)

4:00 Panel II: "Invisibility" (McIntosh Center)

Moderator: Chuck Rosenthal, novelist and LMU professor

Panelists: Sesshu Foster (fiction, poetry)

Raquel Gutierrez (performance, theater)

Nina Revoyr (fiction)

Suzanne Lummis (poetry)

5:30 Wine & Cheese Reception (Ahmanson Foyer)

6:00 Featured Reading & Discussion (Ahmanson)

Moderator: David Ulin, editor, Los Angeles Times Book Review

Readers: Douglas Kearney (poetry)

Marisela Norte (poetry)

Carolyn See (fiction)

--

All best,

Catherine Daly



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174. **Larissa Shmailo**

contact query

Mon 16 Mar 2009

Hello:

For an article on the current state of experimental poetry, I would like contact information [preferably e-mail] for Claudia Rankin; Anne Carson; Jeffrey McDaniel; Sharon Mesmer; Lucie Brock-Broido.

Thanks for your help.

Best regards,

Larissa Shmailo

When the going gets tough, the tough turn pro.

-Hunter Thompson

Listen to Exorcism on iTunes or at: <http://cdbaby.com/cd/shmailo2> _

(<http://cdbaby.com/cd/shmailo2>)

<http://www.myspace.com/larissashmailoexorcism>_

(<http://www.myspace.com/larissashmailoexorcism>)

*****Feeling the pinch at the grocery store? Make meals for Under \$10. (<http://food.aol.com/frugal-feasts?ncid=emlcntusfood00000002>)

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175. **steve d. dalachinsky**

last minute gig we need bodies at this one

Mon 16 Mar 2009

the percussive word

steve dalachinsky & jim pugliese

w/ special guests george wallace &
nicole peyrafitte

10 P.M.

@ the stone e. 2nd st @ ave c

(f to 2nd ave. or 21 bus to ave c)

for info: [REDACTED]

sliding scale 5-10 \$\$\$

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176. **Michael T Cross**

Atticus/Finch presents: David Larsen's Names of the Lion

Mon 16 Mar 2009

Dear Friends:

We at Atticus/Finch are extremely proud to announce the release of David Larsen's Names of the Lion, a translation of the lexiconographic work of Arabic linguist al-Husayn ibn Ahmad ibn Khalawayh. However, the word "translation" does little justice to Larsen's incredible labor on this book. Culled from an interest in visual art, poetry, and scholarship, the book acts as a rhizome of Larsen's incredible wit, humor, lyricism, and erudition. Those in and around the Bay Area will certainly appreciate the necessity and immediacy of Larsen's myriad activities. Others (perhaps readers of his indelible book of poetry The Thorn (Faux Books)) will certainly want to investigate the full spectrum of his

poetic activity. Featuring a lengthy introduction, footnotes, and a letterpress cover transferred from Larsen's original linocut, this book promises to stand as one of the truly unique objects of the year.

Needless to say, these will sell fast, so buy now or cry later! Visit our website (www.atticusfinch.org) to take a look at the cover (and a sample page), and to pay using our pay pal link. You may also pay by check if it is more convenient by sending ten dollars to the following address: Michael Cross / 3004 East Yesler Way Apt. B / Seattle WA 98122.

And if you live near NYC, please join us on Tuesday, March 31st at 6:00 pm for the east coast book launch at ACA Galleries (529 W. 20th St., 5th Floor) as part of Boog City's Renegade Press series, featuring readings by Larsen, Judith Goldman, Thom Donovan, Kyle Schlesinger, and music and poetry by Julian Brolaski.

All love,
Michael

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177. **amy king**

Announcing With + Stand 3: the red issue

Mon 16 Mar 2009

Announcing With + Stand 3: the red issue

From: "With +
Stand" <[REDACTED]>

Date: Mon, 16 Mar
2009 09:34:25 -0700

With + Stand had a fabulous showing at the Canessa Gallery<<http://canessagalleryreadingseries.blogspot.com/2009/03/march-14with-stand-reading.html>>on Saturday night. The red issue left the evening in droves. Now to mailboxes-- holler if you want your address included in the great shippingout of copies.

We're thrilled with this third iteration:

Spex:

26 poets

36 pages

Spraypaint

Ducttape

Staples

With:

Aaron Begg

Amy King

Anna Vitale

Andrew Zawacki

Ariel Goldberg

Brian Ang

Brooklyn Copeland

Dana Ward

David Buuck

Donato Mancini

Erica Lewis

Franklin Bruno

Jen Hofer

Joshua Ware

Kristin Palm

Kyle Schlesinger

Megan Kaminski

Michael Scharf

Nicholas Karavatos

Piotr Gwiazda

Rodrigo Toscano

Rupert Loydell

Sandra Simonds

Tim Kreiner

and featuring Joshua Clover and Jasper Bernes as

The Office for Experimental Communism

bios available and pic coming soon at:

<http://withplusstand.blogspot.com>

Amy's Alias

<http://amyking.org/>

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178. **Evan Munday**

Reminder: Lisa Robertson & Sina Queyras in NYC - March 20

Tue 17 Mar 2009

Hello everyone,

Just a quick reminder of a great reading happening in New York this Friday:

LISA ROBERTSON and SINA QUEYRAS - MARCH 20

On Friday, March 20th, the City University of New York's Graduate Center presents two acclaimed Canadian poets who have both done remarkable things with the lyric essay form. Coach House Books, one of Canada's most noted avant-garde presses, has recently published the new collections Lisa Robertson's *Magenta Soul Whip* by Lisa Robertson and *Expressway* by Sina Queyras. Robertson and Queyras will read from these brand-new works and participate in a discussion.

Lisa Robertson -- Governor General's Award nominee, author of *The Weather* and *The Men* and frequent cross-genre collaborator -- visits from San Francisco to launch Lisa Robertson's *Magenta Soul Whip*, a new book of previously uncollected poems essays, drafts, reports, treatises and laments. Toronto's *Eye Weekly* calls it an 'exuberant, saucy approach to the materiality of language and vice versa.'

Sina Queyras -- Lambda Literary Award winner, former co-curator of the *Belladonna* series and noted literary blogger (lemonhound.blogspot.com) -- visits from Montreal to launch *Expressway*, her new collection that uses the modes of the Romantic poets to explore the world of modern transportation and mobility. Check out the trailer for *Expressway* at http://www.youtube.com/watch?v=Ui9Qw_RtWRk

Lisa Robertson and Sina Queyras in New York City
launching Lisa Robertson's *Magenta Soul Whip* and *Expressway*
Friday, March 20
CUNY Graduate Center, 365 Fifth Avenue, New York
Room 9204
6:00 p.m.

Books on sale by Mobile Libris.

For media requests, review copies or further information, please contact Evan Munday at [REDACTED] or [REDACTED].

Best,

Evan

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

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179. **Thomas savage**

Re: last minute gig we need bodies at this one

Tue 17 Mar 2009

Hi Steve. Your email about this event neglects to mention what the date of the event is. Regards, Tom Savage

--- On Mon, 3/16/09, steve d. dalachinsky <[REDACTED]> wrote:

From: steve d. dalachinsky <[REDACTED]>

Subject: last minute gig we need bodies at this one

To: [REDACTED]

Date: Monday, March 16, 2009, 4:43 PM

the percussive word

steve dalachinsky & jim pugliese

w/ special guests george wallace &
nicole peyرافitte

10 P.M.

@ the stone e. 2nd st @ ave c

(f to 2nd ave. or 21 bus to ave c)

for info: [REDACTED]

sliding scale 5-10 \$\$\$

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180. **Alexander Dickow**

Another poetry reading in Paris

Tue 17 Mar 2009

Lecture de poésie à la Bibliothèque Américaine de Paris: Poetry Reading at the American Library in Paris

Upstairs at Duroc, March 20th: Poetry Reading with Alexander Dickow, Rufo Quintavalle, Alistair Noon and George Vance. Come join us! The reading will be bilingual, with poems in French and English. Details below.

Upstairs at Duroc, March 20th: Lecture de poésie avec Alexander Dickow, Rufo Quintavalle, Alistair Noon et George Vance. Venez nombreux! La lecture sera bilingue, avec des poèmes en anglais et en français. Détails ci-dessous.

Upstairs at Duroc Reading

Date: Friday, March 20

Time: 7:30 – 9:00 p.m.

Fee: Free

Place: The American Library in Paris,
10 rue du Général Camou,
75007 Paris, France

Metro: Ecole Militaire or Alma-Marceau

Literary magazine Upstairs at Duroc Celebrates Printemps des Poètes with a reading reflecting some of the many facets of English-language poetry being written in Europe today.

Rufo Quintavalle was born in London in 1978, studied English at Oxford and the University of Iowa, and now lives in Paris. His poems have appeared in Barrow Street, The Wolf, The London Magazine, Upstairs at Duroc, MiPOesias and elimae. A chapbook, *Make nothing happen*, has recently come out from Oystercatcher Press.

Alistair Noon's first chapbook *At the Emptying of Dustbins* was recently published by Oystercatcher Press, and his translation of Pushkin's *Bronze Horseman* has just appeared online at Horizon Review. His essay *Translocal Underground: Anglophone Poetry and Globalization* appeared in issue 3 of *Bordercrossing Berlin* and suggests some new terminology for English-language poetry written outside of Anglophone countries. He lives in Berlin.

Ohio-born poet George Vance was most recently involved in experiments with word/image fusion, tags & street art. His hybrid language & image video

installation, "Heights", was exhibited in Brussels in 2006, & he recently designed a "totem" sculpture with a Kanak artist. Author of *Bent Time*, a chapbook, his poems have appeared in Paris in *Pharos* and *Upstairs at Duroc*. Vance has lived in Liberia, Austria, Germany, France and the French Overseas "Country" of New Caledonia/Kanaky

The American poet and translator Alexander Dickow was born in 1979. He completed a DEA in French literature in Nantes in 2003-2004, and continued his graduate studies at Rutgers University in New Jersey. He is now based in Chatillon near Paris, and pursuing his dissertation research on 20th-Century French poetry. In addition to poems and articles published in French and American journals, he is the author of *Caramboles*, a biligual collection of poems in French and English published by Argol Editions in 2008.

Upstairs at Duroc fête le Printemps des Poètes

le 20 mars 2009

À 19h30

À l'American Library In Paris

10 rue du Général Camou

75007 Paris

FRANCE

Upstairs at Duroc, publication parisienne sur l'art et la littérature anglophones, fête le Printemps des Poètes et propose des lectures reflétant les diverses facettes de la poésie de langue anglaise écrite en Europe aujourd'hui.

Interventions de Rufo Quintavalle, Alistair Noon, George Vance and Alexander Dickow. Pour voir les biographies des poètes, consulter

www.americanlibraryinparis.org, ou

<http://www.wice-paris.org/courses/creative/upstairs-duroc.html>

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181. **amy king**

"The Inspired Word" reading series in Forest Hills, Queens, New York City [on behalf of Mike Geffner]

Tue 17 Mar 2009

Writers Helping Writers and Tierra Sana Restaurant present "The Inspired Word" reading series in Forest Hills, Queens, New York City.

Events are the FIRST and LAST Monday of EVERY month between 7-9 pm (though you're welcome to stay until the place closes!)

Free wine tasting! Free appetizers! Awesome ambience and food! And a great collection of writers and their work!

Location: Tierra Sana Restaurant

100-17 Queens Blvd & 67th Road

Forest Hills, Queens

New York City

By subway, take the local R or V to 67th Avenue stop (and it's right there between 67th Road and 67th Avenue along Queens Boulevard).

All you need to bring is your love for the written word.

Best,

Mike Geffner

Founder, Writers Helping Writers

Amy's Alias

<http://amyking.org/>

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182. **Sharon Mesmer/David Borchart**

At the Whitney: Flarf Versus Conceptual Writing

Tue 17 Mar 2009

AT THE WHITNEY: FLARF VERSUS CONCEPTUAL WRITING

On Friday, April 17 the Whitney Museum of American Art presents eight poets associated with two cutting-edge movements in contemporary poetry: the Flarf Collective and Conceptual Writing. The followers of both movements employ technology to create their works, often using strategies familiar to the visual arts: appropriation, falsification, insincerity, and plagiarism. Fusing the avant-garde impulses of the last century with the technologies of the present, these strategies propose an expanded field for twenty-first century poetry. This new writing is not bound exclusively between pages of a book; it continually morphs from printed page to webpage, from gallery space to science lab, from social spaces of poetry readings to social spaces of blogs. It is a poetics of flux, celebrating instability and uncertainty.

Featured poets are Christian Bök, Nada Gordon, Kenneth Goldsmith, Sharon Mesmer, K. Silem Mohammad, Kim Rosenfield, Gary Sullivan and Darren Wershler.

This event was conceived and organized by poet Kenneth Goldsmith on the occasion of the Jenny Holzer exhibition PROTECT PROTECT. Reading begins at 7, and is free with Museum Admission, which is pay- what-you-wish during Whitney After Hours on Fridays from 6-9 pm. Advance reservations are recommended. Tickets may be reserved at the Museum Admissions desk or online at <http://www.whitney.org>. Inquiries: [REDACTED] or [REDACTED]/

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183. **Séamas Cain**

new texts ...

Tue 17 Mar 2009

Happy St. Patrick's Day, with two new poems :

LATENSIFICATION IN OUR TIME ...

<http://seamascain.writernetwork.com/about.html>

CUTS INTAGLIOS ...

<http://seamascain.writernetwork.com/>

Best regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

http://www.mnartists.org/Seamas_Cain

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184. **steve d. dalachinsky**

last minute reading updated with date

Tue 17 Mar 2009

the percussive word

steve dalachinsky & jim pugliese

w/ special guests george wallace &
nicole peyrafitte and okyung lee

10 P.M. Tuesday March 24th

@ the stone e. 2nd st @ ave c

(f to 2nd ave. or 21 bus to ave c)

for info: [REDACTED]

sliding scale \$5- \$10

On Tue, 17 Mar 2009 11:12:04 -0400 Evan Munday <[REDACTED]> writes:

> Hello everyone,
>
> Just a quick reminder of a great reading happening in New York this
>
> Friday:
>
> LISA ROBERTSON and SINA QUEYRAS - MARCH 20
>
> On Friday, March 20th, the City University of New York's Graduate
> Center presents two acclaimed Canadian poets who have both done
> remarkable things with the lyric essay form. Coach House Books, one
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> Canada's most noted avant-garde presses, has recently published the
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> new collections Lisa Robertson's Magenta Soul Whip by Lisa Robertson
>
> and Expressway by Sina Queyras. Robertson and Queyras will read from
>
> these brand-new works and participate in a discussion.
>
>
> Lisa Robertson -- Governor General's Award nominee, author of The
> Weather and The Men and frequent cross-genre collaborator -- visits
>
> from San Francisco to launch Lisa Robertson's Magenta Soul Whip, a
> new
> book of previously uncollected poems essays, drafts, reports,
> treatises and laments. Toronto's Eye Weekly calls it an 'exuberant,
>
> saucy approach to the materiality of language and vice versa.'
>
> Sina Queyras -- Lambda Literary Award winner, former co-curator of
> the
> Belladonna series and noted literary blogger
> (lemonhound.blogspot.com)
> -- visits from Montreal to launch Expressway, her new collection
> that
> uses the modes of the Romantic poets to explore the world of modern
>

> transportation and mobility. Check out the trailer for Expressway at
> http://www.youtube.com/watch?v=Ui9Qw_RtWRk
>
>
> Lisa Robertson and Sina Queyras in New York City
> launching Lisa Robertson's Magenta Soul Whip and Expressway
> Friday, March 20
> CUNY Graduate Center, 365 Fifth Avenue, New York
> Room 9204
> 6:00 p.m.
>
> Books on sale by Mobile Libris.
>
> For media requests, review copies or further information, please
> contact Evan Munday at [REDACTED] or [REDACTED].
>
>
> Best,
>
> Evan
> -----
> Evan Munday
> Publicist
> Coach House Books
> 401 Huron St. (rear) on bpNichol Lane
> Toronto ON, M5S 2G5
> [REDACTED]
> [REDACTED]
>
>
>

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185. **Gloria Mindock**
Announcement poetry chapbook
Tue 17 Mar 2009

Cervena Barva Press announces a new book

"The Book Of Colors And Painters"

by Korkut Onaran

2007 Chapbook Award Winner

Â

The Book of Colors and Painters contains a 15 page poem (titled The Book of Colors) and 6 shorter poems that complete each other. The Book of Colors attempts to create a community of colors, each having its own personality, along with the richness of relationships one can find in a community. By means of parentheses, footnotes, and parentheses in the footnotes, the poem tries to create multiple-voices and depth. The poem is organized like a one-act play with its opening, introduction, development, and closure. The sections - 15 in number - create a rhythm through which new themes are introduced and overlapped on the previous ones.

Korkut Onaran, originally from Turkey, lives in Boulder, Colorado. He practices architecture and urban design and teaches in University of Colorado as an assistant professor adjunct. He has received the second prize in 2006 Baltimore Review Poetry Competition. His poetry has been published in journals such as Penumbra, Rhino, Peralta, Colere, Writer's Journal, Water - Stone Review, Bayou, and White Pelican Review. Â

Order online at <http://www.thelostbookshelf.com/cervenabooks.html> Â

The Book Of Colors And Painters

Â \$7.00

Â

Shipping

Â \$3.00

Â

Total

Â \$10.00

Â

Â Â

Send check or money order payable to:

Cervena Barva Press

P.O. Box 440357,

W. Somerville, MA 02144-3222

e-mail: 

Â

Send me _____ copies of "The Book Of Colors And Painters"Â

Total enclosed: \$ _____

Name _____

Street _____

City _____ State _____ Zip _____

email _____ Phone _____

or order online at: www.thelostbookshelf.com

Thank you.

gloria Mindock



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186. **Gloria Mindock**

Cervena Barva Press Announces a new book

Tue 17 Mar 2009

Cervena Barva Press announces a new book

"The Curvature of Blue" by Lucille Lang Day

Â

ISBN: 978-0-692-00181-3

90 Pages

\$15.00/\$3.00 S&H

To order send check or money order to:

Cervena Barva Press

P.O. Box 440357

W. Somerville, MA 02144-3222

or order online at: www.thelostbookshelf.com

Description: The Curvature of Blue traverses an arc from the personal to the social and historical to the cosmic and philosophical. As a scientist and poet, Lucille Lang Day goes beyond celebration of the natural world to explore the intersections of science, nature, and human experience, and to meld scientific accuracy with intuition and emotional response. Whether writing about jellyfish, war, or her own experience, she draws attention to important questions and inspires us to think more deeply about what it means to be human and how our choices affect the planet Earth.

"In Lucille Lang Day's poems, stunning transformations of language cross the placenta barrier between the worlds of science and human emotion. She thinks and feels in color, enabling us to inhabit the complexity of the universe-as experienced at breakfast with a lover, in the wild with caribou, or in meditations on acts of historical horror-all made radiant by her lyric gifts and wisdom." -Teresa Cader

"Intelligence enjoying itself, awareness at play, attentiveness dancing through life's minefields: smiling at itself in its new black car ("Nor have I shunned onyx jewelry. That would be foolish"), Lucille Lang Day will at first glance make you smile and smile again. Then, with her scientist's mind, her woman's heart, her pain at injustice and evil, and her poet's eye and ear, she will carry you

"through the mountains and canyons of space-time" to a fuller humanity. The Curvature of Blue is a wonderful book and I feel lucky to have read it" -Alicia Ostriker

"Is the sky blue? Day's poems paint it a hundred different ways, full of geometry and change, structure and feeling, as plangent as a sunset, as secret as an electromagnetic field. Divine love holds the physical parts together, even as human love and its marvelous stories are the substance of our lives. Here are witty, intelligent, affectionate poems making grand, skeptical comparisons and painting us and our shadows in brilliant colors--perfect poems for our time." - F.D.Reeve

Describing the Monarchs

"Too bad that 'bloom' is overused," you say
As we stand beneath a eucalyptus tree,
Your arm around me, head bent back to see
The monarchs celebrating New Year's Day.
"And 'burn' is wrong, and 'rust' suggests decay,
But I like 'bless'" A thousand blessings cling,
Each with white spots on black-and-orange wings,
To branches unaccustomed to such beauty

But burn they do: each tiny, beating flame
Lights up the tree, a bloom that's made of fire,
Flickering in winter to proclaim
A leaf gives solace, milkweed sates desire.
They smolder, cool as rust, in spangled air,
Then fly like sparks, illuminating the year.

Order online at <http://www.thelostbookshelf.com/index.html>

The Curvature of Blue

\$15.00

Shipping

\$3.00

Total

\$18.00

Â

Send check or money order payable to:

Cervena Barva Press

P.O. Box 440357,

W. Somerville, MA 02144-3222

e-mail: [REDACTED]

Send me _____ copies of " The Curvature of Blue " Â Total enclosed:Â \$ _____

Name _____

Street _____

City _____ State _____ Zip _____

e-mail _____ Phone _____

Thank you.

Gloria Mindock, Editor

[REDACTED]

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187. **richard owens**

Re: Logan

Tue 17 Mar 2009

Thomas Meyer's Kintsugi available now through Punch Press.

"Sit so you don't hurt the grass," says Meyer. "An impossible grace." Robert Kelly remarks in his foreword, "Tom calls the forty-eight threnodic pulses of his observation of Jonathan's dying, his own surviving, by a curious Japanese word, kintsugi, which he describes as the 'practice of repairing ceramics with gold-laced lacquer to illuminate the breakage.' So the very rupture is what is highlighted: the error becomes the meaning of the text."

Three-color letterpress on Fabriano wraps. Hand-stitched. Celadon letterpress images appearing on the cover and within the book are based on resin images generously produced for this project by Erica Van Horn in August, 2008 at Coracle Press, Tipperary, Ireland.

US orders: \$10 per copy

Outside the US: \$15 per copy

<http://damnthecaesars.org/punchpress.html>

.....richard owens

810 richmond ave

buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

188. **Stephen Vincent**

Blog and Gallery Showing Announcement

Tue 17 Mar 2009

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

Hello -

(Recent blog entries - scroll down on the site to what meets your pleasure)

OBAMA DAY 55 Bluegrass jam at Amnesia, the night club

OBAMA DAY 54 A Visit with My 93 year old mom & more on William Kentridge with an evocation of Giacometti's one post-war man, walking

OBAMA DAY 53 - William Kentridge, a performance at San Francisco's Museum of Modern Art, then Dennis and Barbara Tedlock, Mayan healing practices and translation at the Meridian Gallery

OBAMA DAY 53 - Stacy Szymaszek & Craig Santos Perez read at Small Press Traffic

OBAMA DAY 52 - May Castleberry, Artist Book Publisher and Curator, Museum of Modern Art, Lectures at the Palace of the American Legion, San Francisco Museum of Fine Arts

OBAMA DAY 51 - Fort Funston, Pacific Ocean, a Meditation

OBAMA DAY 50 - David Abel & Chris Daniels Read at Books & Bookshelves

OBAMA DAY 49 - Thinking of Emily Dickinson, Civil War, etc.

OBAMA DAY 48 - The "Spire" by Andy Goldsworthy at the San Francisco Presidio.

OBAMA DAY 47 - Susan Ung performing Mother and Child, (Viola & Voice), Other Minds Music Festival at the Jewish Community Center, San Francisco.

OBAMA DAY 46 - The President labors hard to be clear.

OBAMA DAY 45 - The pluralities of the Nation are within us.

OBAMA DAY 44 - Beckett, Godot, the Nation & The Tree.

OBAMA DAY 43 - The Lake that precedes the lake we know...

Gallery Announcement! As some know, these entries are from an extended work: The First 100 Days of President Obama (hatpic drawings & commentary). The sites and sound sources vary from poetry readings, museum lectures, musical performances, environmental urban street, rural and domestic locations. The ink drawings are each done on 7 x 10" pieces of archival paper. On April 29th, the 100th Day, the works will be displayed for one day only at Steven Wolfe Fine Arts, 49 Geary Street, San Francisco. In total, the 583 square foot piece will be mounted on one wall. The Gallery will publish - overnight - an almost completed POD book of the drawings and associated texts. On the day of the show, I will create haptics and text for 25 copies on the book's final two

empty pages in the Gallery. A further book edition will be printed that will include the final drawings.

Thanks for looking in.

By the way, if you are in San Francisco on Sunday afternoon, March 22, I will be reading at Cannessa Park with fellow poets, Tiff Dessen and erica lewis
708 Montgomery Street
San Francisco
\$3 - 5 and the usual great refreshments

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

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189. **steve d. dalachinsky**

Re: Logan

Tue 17 Mar 2009

john tchicai is from denmark lived there now in france
noah howard ??? you mean?? he lives in brelgium most of the time
i got em on vinyl too had him sign them
he plays again in 2 weeks opposite perry robinson anfd burton greene

On Sun, 15 Mar 2009 00:33:27 -0700 George Bowering <[REDACTED]>
writes:

> On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

>

> > saw this late he played 2 weeks ago

> > been homeless 40 years

> > 1st time playing in 40 years

> > when did he live in europe??

> >

> >

> This has been driving me nuts. Why did I think that Giuseppe Logan

>

> lived in Denmark?

> Who did I have him mixed up with?

> I mean what ESpecially?

>

> Oh, around 1966-1976 ESP Disk ran my imagination.

> It was so sweetly exciting and mysterious, all that time.

> Whatever, I want to know, happened to Noah Webster?

>

> But my two little dogs, who were brought up on Coltrane and Milford

>
> Graves,
> would run out of the room when I put a Giuseppe Logan record on.
>
> And I still have them! Vinyl!
>
> gb
>
>
>

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190. **Charles Alexander**
ALEXANDER & NATHANSON *reading in Phoenix*
Tue 17 Mar 2009

Come join us! at the
PHOENIX POETRY SERIES
Tenney Nathanson and Charles Alexander
will be reading poetry this
Thursday, March 19, at 7pm
Mama Java's Coffeehouse,
3619 E. Indian School Rd.
Phoenix, Arizona
charles alexander
chax press
411 N 7th ave, suite 103
tucson az 85705
[REDACTED]
[REDACTED]

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191. **Janet Holmes**
Janet Holmes & Kathleen Jesme *March 24 in Minneapolis*
Tue 17 Mar 2009

JANET HOLMES AND KATHLEEN JESME
TUESDAY, MARCH 24
7:30 pm

MAGERS & QUINN
3038 Hennepin Avenue S.
Minneapolis, MN

Jesme reads from "The Plum-Stone Game," her SPD bestselling book. "She is refreshingly unafraid of the sensual power of poetry, its difficulties, and its ability to comprehend the larger sphere of being."—D.A. Powell

Holmes reads from "The ms of my kin" from Shearsman Books, a book that takes Emily Dickinson's poems from the start of the Civil War and makes of them poems about the start of the Iraq War. "In the tradition of Tom Phillips' *A Humument* and Ronald Johnson's *RADI OS*, *Janet Holmes mines or excises Emily Dickinson's Civil War period poems to engender a vision of the current wars in the Middle East that is both a ticker-tape of the spirit and a Spoon River Anthology of the soul; that war is war and its words already written." —Tom Raworth

--

Janet Holmes
<http://ahsahtapress.boisestate.edu>

.. .. .

NEW FROM AHTA PRESS:
The Plum-Stone Game by Kathleen Jesme
The Whole Marie by Barbara Maloutas
(2008 Sawtooth winner, chosen by C.D. Wright)
<http://ahsahtapress.boisestate.edu>

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192. **peter ganick**
blog reminder

Wed 18 Mar 2009

<http://pganickz.livejournal.com>

send submissions to <[REDACTED]>

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193. **amy king**
Help the Huffington Post share poetry ...

Wed 18 Mar 2009

The Huffington Post is looking for "Hard Times" / uplifting poetry:
http://www.huffingtonpost.com/verena-von-pfetten/huffpost-readers-hit-it-h_b_175948.html

Very few decent offerings so far -- has poetry fallen so low?

Amy

Amy's Alias

<http://amyking.org/>

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194. **mIEKAL aND**

Re: Help the Huffington Post share poetry ...

Wed 18 Mar 2009

If you want a new perspective on poetic "accomplishment" follow #poets #poems #poetry on twitter... You'll gain a whole new appreciation for what the folks on this list are generating.

~mIEKAL

On Wed, Mar 18, 2009 at 8:34 AM, amy king <[REDACTED]> wrote:

> The Huffington Post is looking for "Hard Times" / uplifting poetry:

> http://www.huffingtonpost.com/verena-von-pfetten/huffpost-readers-hit-it-h_b_175948.html

>

> Very few decent offerings so far -- has poetry fallen so low?

>

> Amy

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195. **Doug Holder**

Somerville: A City of Writers. The Paris of New England.

Wed 18 Mar 2009

Somerville: A City of Writers. The Paris of New England.

By Doug Holder

Off The Shelf

I just read in the New Yorker that the late novelist David Foster Wallace lived in Somerville for a while in the 80's and even had a "residency" at my work place (for the last 26 years) - McLean Hospital. I am also reminded that Jonathan Franzen lived here and used to buy chicken wings at Market Basket - he was on a low budget. This is just the tip of the iceberg of course.

Somerville, Massachusetts, a city on the outskirts of Boston and Cambridge, has often been called the "Paris of New England." Maybe at one time, when the

city was a down-at-the heels old industrial town, it was said with tongue in cheek - but no more. The UTNE READER opined that Davis Square is the hippest Square in the country, and a study in the tony literary magazine GRANTA reported that Somerville has more writers per-capita than Manhattan. In this charged literary milieu, I am able to entertain my passion for interviewing, more specifically: interviewing Poets and Writers. I happen to be very lucky to be the Arts Editor for The Somerville News, and to have my own column "Off the Shelf." This gives me a sort of license to tap the rich lode of writers and artists who live in my burg. I have interviewed people in my favorite café Sherman in the Union Square section of the city, in my study on School St, on my Somerville Community Access TV show "Poet to Poet: Writer to Writer," in the offices of The Somerville News, and at my regular writers' group the "Bagel Bards," to name a few spots. I decided to compile the many interviews I have conducted in a collection "From the Paris of New England: Interviews with Poets and Writers." (Ibbetson Street). Here is a review of the book by Hugh Fox, who was a founding editor of the Pushcart Prize:

From the Paris of New England:

Interviews with Poets and Writers.

By Doug Holder

2009; 133pp; Ibbetson Street Press,

25 School Street, Somerville, MA 02143.

<http://ibbetsonpress.com>

<http://lulu.com/ibbetsonpress>

It's really true, Somerville, Massachusetts, right next to Cambridge, is a kind of New England Paris, all kinds of little eateries and galleries and everything-else-ries, like an Asian market, a Peruvian cafe, you name it. And what Holder has done here is to take the interviews he has done with Somerville (and other fancy-wancy, avant-garde, or no-guard-at-all) writers, bookstore owners, publishers, etc. and put them together in a book -- with photos.

Masterfully done, Holder really brings the Somerville lit-world alive, alive, alive. There's Louisa Solano, who ran the Grolier Poetry Book Shop for over thirty years, talking about Robert Lowell, Philip Levine, Bukowski, Kerouac, Ginsberg, Ed Hogan, there's poet Lisa Beatman, talking about her recently published working-class-centered poetry (author of *Manufacturing America: Poems From the Factory*), there's poet Martha Collins who established the Creative Writing Program at U/Mass Boston and who teaches Creative Writing at Oberlin College, there's Dick Lourie, poet-musician-publisher (of *Hanging Loose* mag and publishing house) talking about the old (and new) days in Somerville, Beat

poet and organizer Jack Powers, Eva Salzman, who has spent years and years in England, there's poet Afaa Michael Weaver, a professor of Literature at Simmons College in Boston talking about being an African-American poet in a community that gives you the space to be eccentric, poet Sarah Hannah, a professor at Emerson College in Boston, talking about Ph.D.'s versus poetic creativity, there's poetic genius Lo Gallucio talking about psychological problems and creativity, poet-publisher Gloria Mindock who glories in the richness of cultural life in Somerville, filled with writers, painters and actors.....

It would take another book to just write about this book, that's how rich it is. Interviews with Mike Basinski, Errol Uys, Lan Samantha Chang, Miriam Levine, Mark Doty, Claire Messud, Ed Sanders, Robert Creeley, it's a veritable Who's Who of artistic souls in Somerville. You go to the Bagel Bard readings in Somerville, hang around with the Somerville poet-artist gang, and it is like going back to Paris at the end of the nineteenth, the beginning of the twentieth century.

*Hugh Fox is a founding editor of the Pushcart Prize and author of "Way, Way Off the Road: Memoir of an Invisible Man."

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196. **John Cunningham**

Re: Logan

Wed 18 Mar 2009

My first intro to Tchicai was when he recorded with the New York Eye & Ear Control - one hell of an album. I can't remember the name of the group under his own name but that was pretty incredible as well. I think he might have appeared on a Roswell Rudd lp for Impulse. Then I lost track of him. Great to hear he's playing again - and with Robinson whose clarinet playing, particularly in his third-world fusion stuff, I love. Man, I wish I could attend that concert.

John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of steve d. dalachinsky
Sent: March-17-09 5:45 PM
To: ██████████
Subject: Re: Logan

john tchicai is from denmark lived there now in france
noah howard ??? you mean?? he lives in brelgium most of the time
i got em on vinyl too had him sign them
he plays again in 2 weeks opposite perry robinson anfd burton greene

On Sun, 15 Mar 2009 00:33:27 -0700 George Bowering <[REDACTED]>
writes:

> On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

>

> > saw this late he played 2 weeks ago

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> > when did he live in europe??

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> This has been driving me nuts. Why did I think that Giuseppe Logan

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> Who did I have him mixed up with?

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> Oh, around 1966-1976 ESP Disk ran my imagination.

> It was so sweetly exciting and mysterious, all that time.

> Whatever, I want to know, happened to Noah Webster?

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> But my two little dogs, who were brought up on Coltrane and Milford

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> would run out of the room when I put a Giuseppe Logan record on.

>

> And I still have them! Vinyl!

>

> gb

>

>

>

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197. **Jennifer Karmin**

March 21: Biddinger & Karmin in Cleveland

Wed 18 Mar 2009

SATURDAY, MARCH 21

8pm

MARY BIDDINGER

JENNIFER KARMIN

at VISIBLE VOICE BOOKS
1023 Kenilworth
Cleveland, Ohio
<http://www.visiblevoicebooks.com>

MARY BIDDINGER is the author of *Prairie Fever* (Steel Toe Books, 2007). Her work has recently appeared or is forthcoming in *32 Poems*, *Gulf Coast*, *The Laurel Review*, *Memorious*, *Ninth Letter*, *North American Review*, */nor*, *Third Coast*, and many other journals. She is the editor of the *Akron Series in Poetry*, and Co-Editor-in-Chief of *Barn Owl Review*. She teaches at the University of Akron, and is the incoming director of the NEOMFA: Northeast Ohio Master of Fine Arts in Creative Writing program.

JENNIFER KARMIN's text-sound epic, *Aaaaaaaaaalice*, will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Karmin teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. New poems are published in *Cannot Exist*, *MoonLit*, *Otoliths*, *Come Together: Imagine Peace* (Bottom Dog Press) and *Not A Muse* (Haven Books).

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198. **steve d. dalachinsky**
steve ben israel show

Wed 18 Mar 2009

March 26 to march 29 at theatre lab 137 west 14street between 6 and 7th ave.

Hi There,..new dates for steve ben israels one man show..all the best steve

Here are the links to view the webpage at the theaterlab site and the Smarttix page (which is now operational to buy tickets)

<https://www.smarttix.com/show.aspx?showCode=NON2>

http://www.theaterlabnyc.com/Theaterlab3/Nonviolent_Executions.html

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199. **Margaret Konkol**
Daily Immediacy: Online exhibition of mobile media images

Wed 18 Mar 2009

This is just to pass on the word about a provocative and exciting Amy Luraschi project. Perhaps a good gallery space for the found poem and for all the absurd, delightful juxtapositions of word and image passed by on the daily commute?

-Margaret

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

An Online Exhibition of Mobile Media Images A diary is a daily record of events and experiences. Because of the accessibility and instantaneous nature of camera phones, people are turning into spontaneous photojournalists. They are becoming more aware of their surroundings and more apt to capture aspects of everyday life. From the mundane to the spectacular, images are being inconspicuously captured and transmitted through the wireless infrastructure. These versatile images are an immediate document of daily life and have a unique aesthetic because of their lo-fi/low-resolution quality.

You are invited to participate in this new online gallery. Please submit your daily mobile images to [REDACTED]. You can email them directly from your phone as a multimedia message (mms) or email them as jpegs. Selected images will be featured weekly on this site. This is an experiment of sorts to see how we are choosing to encapsulate our daily lives.

ALL image submissions can be viewed at:

<http://www.flickr.com/groups/mobilegallery/>

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200. **richard owens**

THOMAS MEYER | KINTSUGI

Wed 18 Mar 2009

Thomas Meyer's Kintsugi available now through Punch Press.

"Sit so you don't hurt the grass," says Meyer. "An impossible grace." Robert Kelly remarks in his foreword, "Tom calls the forty-eight threnodic pulses of his observation of Jonathan's dying, his own surviving, by a curious Japanese word, kintsugi, which he describes as the 'practice of repairing ceramics with gold-laced lacquer to illuminate the breakage.' So the very rupture is what is highlighted: the error becomes the meaning of the text."

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Outside the US: \$15 per copy

<http://damnthecaesars.org/punchpress.html>

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201. **aslongasittakes**
call for work-- sound poetry
Wed 18 Mar 2009

just wanted to let folks know we are looking for work for issue 3 of aslongasittakes (www.aslongasittakes.org)--- submissions are rolling, but we hope to have issue 3 out in late april/early may-- the official call for work is below thanks, james sanders

"How long is a poem? As long as it takes to perform it." --Bob Cobbing

a s l o n g a s i t t a k e s, a sound poetry magazine published by the Atlanta Poets Group, is seeking submissions. We are looking for sound poetry, scores for sound poetry and essays on sound poetry. "What is 'sound poetry'?" you ask. Good question. It's one of those know it when you see (hear) it kind of things. It's probably not music (thanks Dick Higgins). It might be noise. If you think about a spectrum of possible noise made by the human body (or simulations thereof or substitutions therefor), and at one end of the spectrum is a person reading her poem and at the other end is abstract noise, we're looking for works that fall towards the latter end. We are looking for works in/of/against the tradition(s) of Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . hopefully by now you get the idea. We're looking for stuff that will push/redefine the limits. The magazine is Web-based.

Please send submissions to [REDACTED] <mailto:[REDACTED]> in one of the following formats: .mp3, .wav, .wma, or flac. Please query before sending in other formats. If you can't get us the work via email, just send an email and let us know, and we can find another way. We don't know how long it will take to get back to you on your submissions, just be cool. We can't pay you anything for your work. All work that appears in the magazine will be available for download from the magazine's site under the Creative Commons' /Attribution Non-commercial Share Alike/ license (<http://creativecommons.org/licenses/by-nc-sa/3.0/>); if you are not comfortable with making your work available in that way, let us know and we can probably work something out.

"How long is a poem? As long as it takes to perform it." --Bob Cobbing

a s l o n g a s i t t a k e s, ein Webmagazin für Lautpoesie, das bei der Atlanta Poets Group erscheint, akzeptiert noch Beiträge für die Erstausgabe. Wir sind auf der Suche nach Lautpoesie, Scores und Essays über Lautpoesie. "Was ist Lautpoesie?" fragt man. Gute Frage. Man erkennt sie, wenn man sie sieht oder hört. Wahrscheinlich ist es keine Musik (danke Dick Higgins). Es könnte Lärm sein, Geräusche. Man stelle sich das gesamte Spektrum menschlicher Geräusche vor (oder auch Simulationen und Nachahmungen dieser) und an

einem Ende dieses Spektrums ist jemand, der ein Gedicht liest und am anderen Ende ist ein abstrakter Laut, dann suchen wir eher nach Beiträgen, die zu letzterem Ende tendieren. Wir suchen nach Arbeiten in der-, beziehungsweise in Anlehnung an-, oder auch gegen die Tradition Balls, Schwitters', Dûfrènes, Henri Chopins, Jandls, Cobbings, The Four Horsemens ... Hoffentlich ist jetzt klar was gemeint ist. Wir suchen Arbeiten, die an die Grenzen gehen und sie neu definieren. a s l o n g a s i t t a k e s ist als Onlinemagazin konzipiert.

Bitte sendet uns (Geräusch-)Beiträge als mp3, wav, wma, oder flac files an [REDACTED] <mailto:[REDACTED]>. Scores und Essays gerne als Word oder pdf Dokumente. Falls ihr andere Formate bevorzugt, fragt bitte vorher an. Wenn ihr eure Beiträge nicht per E-Mail schicken könnt, sagt bescheid und wir finden eine andere Lösung. Reicht ihr eine Arbeit ein, wissen wir nicht, wie lange es dauert bis wir uns zurückmelden, habt Geduld. Wir können kein Honorar zahlen. Alle Beiträge, die im Magazin erscheinen, werden zum download von unserer Seite zur Verfügung stehen, gemäß der Creative Commons' Attribution Non-commercial Share Alike license (<http://creativecommons.org/licenses/by-nc-sa/3.0/>). Sollte es nicht in deinem Sinne sein, deine Arbeit so zur Verfügung zu stellen, sag uns bescheid und wir einigen uns anders.

<>aslongasittakes, un magazine de poésie publié par le group, the Atlanta Poets Group cherche des soumissions. Nous cherchons la poésie du son, les scores pour la poésie du son et des rédactions sur la poésie du son. Qu'est-ce que la poésie du son ? Bonne question. C'est quelque chose que vous reconnaissez lorsque vous l'entendez. En toute probabilité, ce n'est la musique (grâce a Dick Higgins) Il est possible que ce soit des bruits. Si vous pensez à un Spectrum de bruit faits par le corps humain(ou bien donc des simulations ou substitutions), et qu' à un côté du Spectrum soit quelqu'un qui lit sa poésie, et qu'a l'autre côté soit le bruit abstrait, sachez que nous cherchons des travaux qui mènent à ceux-là. Nous cherchons celles qui sont dans la tradition de, de la même tradition que ou bien contre la tradition de Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . peut-être que vous ayez l'idée ? Nous cherchons des travaux qui redéfiniront ou pousseront les limites. Le magazine n'est qu'à l'internet.

Veillez de soumettre vos travaux à [REDACTED] <mailto:[REDACTED]> en un des formats suivants, .mp3, .wav, .wma, or flac. Veillez de vous renseigner sur d'autre format avant d'en envoyer. Actuellement, nous ne savons pas le temps qu'il faudra pour choisir celles que nous publierons, veuillez de patienter. Nous ne sommes pas capables de vous payer les soumissions. Tous les travaux apparaissant dans le magazine seront disponibles à télécharger par the Creative Commons' /Attribution Non-commercial Share Alike/ license

(<http://creativecommons.org/licenses/by-nc-sa/3.0/>); si vous n'est pas a l'aise avec ce règle, il possible de trouver d'autres solutions. <>

“Hur långt är ett poem? Så långt som det tar att framföra det.” –Bob Cobbing

a s l o n g a s i t t a k e s, ett ljudpoesi magasin publicerat av Atlanta Poets Group söker förslag till öppningsnumret. Vi söker efter rader av ljudpoesi och essäer av ljudpoesi. “Vad är ‘ljudpoesi’?” Kanske du undrar, bra fråga. Det är en sån där sak som man vet vad det är när man ser (hör) det. Det är nog inte musik (tack Dick Higgins) det kan vara oväsen. Om du tänker dig ett spektra av möjliga oväsen gjorda av den mänskliga kroppen (eller simuleringar därav eller ersättningar därför), i en ända av spektrat är en person som läser hennes dikt och i den andra ändan är det abstrakt oväsen, vi letar efter verk som lutar mot det sistnämnda. Vi letar efter verk i/av/i mot traditionen av Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström... Förhoppningsvis förstår du nu vad vi menar. Vi letar efter saker som kommer att flytta/omdefiniera gränserna. Magasinet kommer att vara webb-baserat.

Vänligen skicka in bidrag till [REDACTED] i något av följande format: .mp3, .wav, .wma, eller .flac. Noter eller essäer som Word-dokument eller .pdf. Var vänlig kontrollera med oss innan du skickar i något annat format. Ifall du inte kan skicka in ditt bidrag via e-post, var vänlig hör av dig för alternativa vägar. Vi vet ej hur lång tid det tar innan vi hör av oss gällande ditt bidrag, var tålmodig. Vi kan ej betala för ditt verk, alla verk som förekommer i magasinet kommer finnas tillgängliga för nedladdning från magasinets hemsida i enlighet med Creative Commons’ Attribution Non-commercial Share Alike licens (<http://creativecommons.org/licenses/by-nc-sa/3.0/>). Ifall du inte är bekväm med att göra dina verk tillgängliga på detta sett, hör av dig så kan vi nog lösa det på annat sätt.

<>Aslongasittakes, una rivista di poesia sonora pubblicata da Atlanta Poets Group, sta cercando proposte per il suo numero inaugurale. Cerchiamo sia poesie sonore che saggi sulla poesia sonora. Che cos’è la “poesia sonora”? Bella domanda. E’ una di quelle cose che capisci quando le vedi (senti). Probabilmente non e’ musica (grazie Dick Higgins). Potrebbe essere rumore. Se si pensa a uno spettro di possibile rumore creato dal corpo umano (oppure simulazioni o sostituzioni di esso), a un capo dello spettro c’è una persona che legge una sua poesia e all’altro capo dello spettro c’è del rumore astratto, noi cerchiamo lavori che inclinino di più verso il secondo capo. Cerchiamo opere nella/della/contro la tradizione di Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen... speriamo di aver reso l’idea. Cerchiamo roba che spinga/ridefinisca i limiti. La rivista si pubblica sul web. <>

Per favore spedite le vostre proposte a [redacted] <mailto:[redacted]> in uno di questi formati: .mp3, .wav, .wma, or .flac. Vi preghiamo di chiedere prima di spedirli in altri formati. Se non potete spedire il lavoro tramite email, fatecelo sapere via email e troveremo un altro sistema. Non sappiamo quanto tempo ci vorrà per rispondervi, perciò' abbiate pazienza. Non potremo pagare niente per i vostri lavori. Tutte le opere che appaiono nella rivista potranno essere scaricate dal sito della rivista, secondo la licenza Creative Commons Attribution Non-Commercial Share Alike

(<http://creativecommons.org/licenses/by-nc-sa/3.0/>). Se non vuoi che il tuo lavoro sia reso disponibile in questo modo faccelo sapere e probabilmente riusciremo a trovare una soluzione. <>

a s l o n g a s i t t a k e s, ek awaaz ya swar ki patrika, joki Atlanta Poets Group dwara prakashit hai, apne agle ank ke liye kaam dhond rahi hai. Hum awaaz par nirdharit kavitaen, ya phir yin kavitaon ka score ya phir yin par likhe lekh, ke ikchuk hain. Aap puchein ge ki, yeh awaaz par nirdharit kavitaen kya hein? Yeh aacha prashn hein. Yeh un cheezon jaisi hai, jo aap jab dekhein ya sune, to jane. Yeh sangeet nahi hai. Yeh shore ho sakta hai. Agar aap un sabhi aawazon ke barein mein sochein jo ki ek insan ka shareer bana sakta hein (ya phir koi aur cheez so inke jaise aawazeen nikal sakti hain), ek taraf koi apni kavita pharta ho aur dosri taraf koi nirakar, ya phir tatva ke paas, ki awaaz ya shore. Hum un kaam ke ikchuk hein jo dosre palre ki taraf bhari partein hein. Hum waise kaam ki khoj mein hain jo ki alag sa ho, ya phir angreezi mein yin kaviyeon ki tarah/ yinke khilaf mein ho: Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen . . . Aasha hein ab aap humare khyal se jankaar ho gayein honge. Hum us tarah ke kaam dhoond rahe hein jo ki simaon ko lalkare, aur nayi simayein banaay. Yeh patrika Web mein hi milegi.

<>Kripya kar apne swar or awaaz wale kaam, [redacted] <mailto:[redacted]> ko yin formats mein bhejein: .mp3, .wav, .wma, or .flac. Lekh aur scores Word documents ya .pdfs mein bhejein. Kripya kisi aur format mein kuch bhejnein se pahle, humse jankari ley lain. Agar aap email se apna kaam humein nahi bejh sakte, to hamein bataein, taki hum koi aur intezaam kar sakein. Ho sakta hai ki apke kaam milne ke baad hume aapko kuch batein mein kuch ya kafi waqt lage, isliye kripya shanti se intezaar karein. Hum apko, apke kaam ke liye, kuch de to nahi sakte, magar sabhi ke kaam, jo bhi hamare patrika mein honge, wo hamari site se Creative Commons' /Attribution Non-commercial Share Alike/ license (<http://creativecommons.org/licenses/by-nc-sa/3.0/>) mein download ke liyen uplabdh honge. Agar, aapko apna kaam is tarah se sabhi ke dwara uplabdh hote dekh, pareshani hoti hai, to hamein batayein aur hum koi aur intezaam karne ki koshish karein ge.

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202. **twshaner**

Sam Lohmann and Rich Jensen in Eugene this Saturday

Wed 18 Mar 2009

DIVA's A New Poetry Series Features Sam Lohmann and Rich Jensen.

Portland poet Sam Lohmann and Rich Jensen, of Seattle, will read from their work at DIVA's March 21st A New Poetry Series at 7:30 PM. Admission: Donation.

Sam Lohmann is a poet, editor, and letterpress printer who moved to Portland from Olympia, Washington. He now edits a yearly poetry zine called Peaches and Bats. He has self-published several chapbooks, most recently "Unless As Stone Is," and is working on a manuscript called "Light Pollution."

Rich Jensen is a small business owner and manager who sings and writes. During the Grunge years he ran financial affairs for Sub Pop Records (Nirvana, Mudhoney). He is the co-founder of Up Records (Modest Mouse, Built to Spill) and most recently the publisher of Clear Cut Press, a publishing and distribution company.

K Records, Sub Pop Records, Arcade, The Temple, and Peaches and Bats have reproduced Rich Jensen's songs and poems.

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203. **judith goldman**

TO BECKON SPRING -- Inter-arts event on Friday, March 20th in Chicago

Thu 19 Mar 2009

TO BECKON SPRING -- Inter-arts event on Friday, March 20th

You are cordially invited to an evening of performance / open studio

Friday, March 20th: 8 - 11pm

Artist studio with paintings, sculpture, and installations by Julia Klein and Sara Gothard

Poetry reading with Dana Ward, visiting from Cincinnati, OH and Chris Vitiello, visiting from Durham, NC

If you're not familiar with the texts and personae of Dana Ward and Chris Vitiello, you are in for a treat: they are both incredibly charismatic, funny readers whose poetry and cross-genre work will knock your socks off!

The reading will begin at 9pm.

This event is hosted by Judith Goldman, a Chicago-area poet who is also a Harper Schmidt Fellow / Collegiate Assistant Professor at the University of Chicago.

LOCATION INFORMATION

Judith Goldman's residence

5517 N. Paulina Ave, #1

(about 6 blocks north of Foster, between Catalpa and Gregory)

(Paulina is one block west of Ashland)

PLEASE NOTE: This location is unfortunately not wheelchair accessible.

DIRECTIONS FROM CTA RED LINE

From the Bryn Mawr stop: walk west from Broadway to Paulina, about ½ mile (it's a 12-15 min. walk).

Email [REDACTED] with any questions.

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204. **David Kirschenbaum**

Boog City 55 Print and Online PDF Editions Available

Thu 19 Mar 2009

Please forward

Hi all,

The print edition of Boog City 55 will be available tonight. You can read the pdf version now at:

<http://welcometoboogcity.com/boogpdfs/bc55.pdf>

Thanks,

David

Boog City 55

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier**

—"Gray's inspirations are as disparate as Eileen Myles, Sylvia Plath, Diane di Prima, Dorianne Laux, Dorothy Parker, and Lily Tomlin." — from Gray and Bryant Matter: Movies Flickering By and Being Re-examined; Heart Stoner Bingo by Stephanie Gray (Straw Gate Books), reviewed by Wanda Phipps

"The emphasis lies in the courageous public psychomachia that Bryant-as-viewer undergoes, how she is able to personally face these ugly spots in film history as symptoms of problems in our cultural history, acknowledge them, and then subvert their meaning through acts of recontextualization." —from Gray and Bryant Matter: Movies Flickering By and Being Re-examined; Unexplained Presence by Tisa Bryant (Leon Works), reviewed by Tim Peterson

And From Our Poetry section, edited by Julia Cohen and Mathias Svalina

(excerpt below)

—Boston's Heather Green with Feathers, Quiet, Light

Envision a totally white room. Now,
quick, list three adjectives that describe
that room. That's supposed to show how
you feel about death. For me, it's more like
living alone, which I mostly enjoy.

And Inside

**Art editor Brenda Iijima brings us work from
San Francisco's Erica Lewis and Mark Stephen Finein.**

And the Rest of Our Poetry section

(excerpts below)

—Chinatown, NYC's Steven Karl with
Easter Sunday or Some Such Singing As

ashed ashing ashen white whatever where
 water whistle for
wouldn't
this stretched sand sight

 cliffed trees
 of few leaves

—Raleigh, N.C.'s Ken Rumble with
Listen to All

A salesman takes a part in a docudrama —
action — make-up and knees left
weak at the sight of the ingénue.

—Portland, Ore.'s Emily Kendal Frey with
Friend

I'm preaching into a bullhorn.

R is there, taking notes and moving a headband around on his forehead.
He'll tell me later that the sound was off.

****And Our Newly Expanded Music section, Urban Folk
edited by Jonathan Berger****

—"Live At Sidewalk, is a revelation. Not only does the album miraculously hold together as 70-plus filler-free minutes of enjoyable music, it highlights Dalton as a soulful interpreter of folk classics and an, until-now, underappreciated songwriter." —from First and 57th: She Has to Play; Live At Sidewalk by Debe Dalton, reviewed by Justin Remer

—"Bliss has long been known as a ferocious live performer: I once saw him break two strings in the same song, then have them changed and ready to go in under a minute." —from Truth Necessary to Tell; Truths Put Into Rhyme by Barry Bliss; reviewed by Brook Pridemore

—"You're So Cool' sounds like a '60s sort of raver, ending with a fade-out followed by a fade-back-in, reflecting a party that has perhaps gone on just a little too long." —from Angels and Aliens; Four Cold Angels by Lorraine Leckie and Her Demons; by Jonathan Berger

"I was playing pretty much the same set every night, and by the time it came to covering Barry Bliss' song 'Lick,' my dynamic range had degenerated to screaming everything at top volume." —from Get in the Minivan: What Happens in Nashville Goes to Boog City!; by Brook Pridemore

Photographs from Barry Bliss, Rick Crane, Jennifer Keane, Brook Pridemore, and Herb Scher.

And thanks to our copy editor, Joe Bates; and also Jesse Schoen for production assistance.

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Poetry Submission Guidelines: Email subs to [REDACTED], with no more than five poems, all in one attached file with "My Name Submission" in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog's Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [REDACTED] or
printed matter editor Paolo Javier, [REDACTED]

2,250 copies of Boog City are distributed among, and
available for free at, the following locations:

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St. Mark's Books
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Sidewalk Café
Sunshine Theater

Think Coffee (Bleecker/Bowery)
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330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://welcometoboogcity.com/>
T: (212) 842-BOOG (2664)

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205. **Aryanil Mukherjee**

FW: Stand with the Burmese people!

Thu 19 Mar 2009

This came from a group of Indian writers. Ancient issue and that's why, all the more, it needs your support.

Thanks

Aryanil Mukherjee

From: Priya Sarukkai Chabria [mailto:]

Sent: Thursday, March 19, 2009 1:28 AM

To:

Subject: Stand with the Burmese people!

Hi, You remember the monks marching for democracy in Burma a couple of years ago who were brutally attacked by the military regime? Many of them were locked away and since then been languishing in brutal Burmese prisons. But now brave ex prisoners and activists are pushing for the release of all political prisoners, including Nobel peace prize winner Aung San Suu Kyi. Ex Presidents are supporting their campaign and the UN is finally beginning to get some out of jail. I just signed a petition calling on UN Secretary General Ban Ki Moon to prioritise their release. The more of us that sign, the more we make clear that the release of all prisoners is important to citizens across the world. You can sign below and tell your friends!

http://www.avaaz.org/en/free_burma_political_prisoners/98.php/?cl_taf_sign=091a0d5aed00dc86b1d3f9a5e69c37c6

Thank you so much for your help!

You are receiving this email because someone sent it to you via the "tell-a-friend" tool at Avaaz.org. Avaaz retains no information about individuals contacted through this tool. Avaaz will not send you further messages without your consent--although your friends could, of course, send you another message.

<http://www.avaaz.org/act/open/taf_091a0d5aed00dc86b1d3f9a5e69c37c6.gif>

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206. **Gary Sullivan**

MOHAMMAD + SHAW | SEGUE @ BPC | SAT MAR 21

Thu 19 Mar 2009

K. SILEM MOHAMMAD and LYTLE SHAW
Segue Reading Series @ Bowery Poetry Club
Saturdays March 21 4:00 p.m. - 6:00 p.m.
308 Bowery, just north of Houston
\$6 admission goes to support the readers

K. Silem Mohammad is the author *Breathalyzer* (Edge Books, 2008), *A Thousand Devils* (Combo Books, 2004), and *Deer Head Nation* (Tougher Disguises, 2003). *Abraham Lincoln*, which he edits with Anne Boyer, is the single most significant poetry magazine in North America that always features a large cat and a rainbow on its front cover.

Lytle Shaw's most recent books include *The Chadwick Family Papers* (a collaboration with Jimbo Blachly, Periscope, 2009) and *Frank O'Hara: The Poetics of Coterie* (University Of Iowa Press, 2006).

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 for February-March: Nada Gordon & Gary Sullivan.

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207. **William Allegrezza**

Series A Sound Page, Mp3s

Thu 19 Mar 2009

If you have missed Series A in Chicago over the past two years, feel free to catch up by listening to the recordings made by Chicago Public Radio and listed here: <http://www.moriapoetry.com/seriesasound.html>.

Bill Allegrezza

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208. **Tarpaulin Sky Press**

New from Shearsman: Christian Peet's _Big American Trip_

Thu 19 Mar 2009

Big American Trip

Christian Peet

Shearsman Books, 15 March 2009

Paperback, 80 pp., 9x6ins, \$15 / £8.95

ISBN 9781848610156

Available from Small Press Distribution:

<http://www.spdbooks.org/Search/Default.aspx?AuthorName=christian+peet>

Author website: <http://www.christianpeet.com>

JACKET DESCRIPTION: Assuming the form of postcards authored by an "alien" of unknown nationality, ethnicity, and gender, addressing a variety of people and organizations (political figures, multinational corporations, people in public toilets, John Barr, et al), *_Big American Trip_* is a startling document of fear and loneliness in the 21st century U.S. Whether deconstructing road signs, a failed relationship, or the state of contemporary poetry, the voice behind these texts is at once familiar and strange, determined to be free, and desperate to communicate with anyone who has ever felt at odds with the Language of a Nation.

SEE ALSO: The companion YouTube project, involving a diverse group of activists, actors, artists, musicians, and writers performing video readings / interpretations of individual postcards, may be seen here:

<http://bigamericantrip.blogspot.com>

SOME RESPONSES TO *_BIG AMERICAN TRIP_*:

The complexities of alienation hybridize the mouth, double the tongue. Derrida writes, "What does a post card want to say to you? On what conditions is it possible? Its destination traverses you, you no longer know who you are... instead of reaching you it divides you...it leaves you, it gives you." Christian Peet's *_Big American Trip_* embodies the enigma of the postcard—writing that is at once private and public—and like all letters, these maintain a sense of internal drifting that requires us to question our own sense of identity and location. The logic of Peet's syntax and juxtapositions gives us the poetry of the divided tongue: in the space between multiple languages, we are invited to trespass our own borders that we might hear (and learn to speak) radical loss. A whole new spin on the classic postcard message: "wish you were here," *_Big American Trip_* is a remarkable, necessary book, and a wonderful achievement. —Selah Saterstrom, author of *_The Meat & Spirit Plan_* and *_The Pink Institution_*

In *Big American Trip*, Christian Peet rejects the idyllic dream of a post-national freedom, instead going back to those two archaic, fundamental tools of American nation building—the highway system and the postcard—not to find an imagined national community but to reveal the strangeness, violence and noise that results from the U.S. clashing with other cultures, languages and nations, and—just as importantly—clashing with itself. —Johannes Göransson, author of *A New Quarantine Will Take My Place* and *Pilot*, co-editor of Action Books and *Action, Yes*

Samuel Richardson's epistolary novel *Pamela* is a sad and hilarious book full of devastating social commentary about money, power, sex and British social mores. A couple centuries later, Christian Peet has updated poor Pamela's well behaved letters into blistering postcards dashed off by a nervy, distraught human being of indeterminate gender who is both losing and finding him/herself in and across a terrifying pre-Obama America. Stamp this one with approval. —Rebecca Brown, author of *The Last Time I Saw You*, *The End of Youth*, *Excerpts From A Family Medical Dictionary*, *The Gifts of the Body*, *The Terrible Girls*, and others

The author of these postcards has transcribed this alien's heart. Peet drives through the US landscape (circa early 21st century), offers us the hijacked language of a nation, and through this text asks: and what words have been left for you to use, honestly? —Elena Georgiou, author of *mercy mercy me* and the forthcoming *Rhapsody of the Naked Immigrant*

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209. **susan maurer**

Re: Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo

Thu 19 Mar 2009

congrats ram. susan maurer

Date: Sun, 15 Mar 2009 04:54:53 -0700

From: [REDACTED]

Subject: Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo

To: [REDACTED]

Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo

Dear Friends:

I am excited to announce that "Vegas: Based on a True Story" has been selected for COMPETITION for 2009 Tribeca Film Festival in New York City. The film is directed by Amir Naderi and Rattapallax helped to produce it. Festival is from April 22-May 3, 2009.

More details below. Please join us for several other events being held in New York City, Sao Paulo and Tel Aviv.

Screening of films from Rattapallax magazine.

March 25, 2009 at 19:00 hrs at Tel Aviv Cinematheque, 2 Sprinzak St., Tel Aviv, Israel. Phone: [REDACTED] 7181 <http://www.cinema.co.il>

Rattapallax and PEN World Voices Film Festival. April 27-May 3, 2009. New York City, USA.

VEGAS: BASED ON A TRUE STORY. Vegas: Based on a True Story

TRIBECA FILM FESTIVAL 2009. Returning to the Festival, acclaimed director Amir Naderi applies his inimitable cinematic style to Vegas. The film takes place away from the glittering strip of luxury mega casinos, but the judgment-clouding greed of Sin City is just as pervasive on the desert outskirts of town, where an otherwise happy family is thrown into turmoil after learning of a forgotten fortune that maybe buried underneath their scrubby little home. Directed by Amir Naderi, written by Susan Brennan, Bliss Esposito, Charlie Lake Keaton, and Naderi.

http://www.tribecafilm.com/news-features/features/TFF_09_World_Narrative_Feature_Films.html

Sincerely,

Ram Devineni

Please send future emails to [REDACTED] for press

Express your personality in color! Preview and select themes for Hotmail®.
http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme

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210. **steve d. dalachinsky**

Re: Logan

Thu 19 Mar 2009

no burton greene is playing with perry robinson
tchicai album on esp was with baraka rudd etc called the new york art
quartet
ny eye ear control was with don cherry and ayler sound track for michael
snow film
most are back in print on cd

On Wed, 18 Mar 2009 11:06:58 -0500 John Cunningham

<[REDACTED]> writes:

> My first intro to Tchicai was when he recorded with the New York Eye
> & Ear
> Control - one hell of an album. I can't remember the name of the
> group
> under his own name but that was pretty incredible as well. I think
> he might
> have appeared on a Roswell Rudd lp for Impulse. Then I lost track of
> him.
> Great to hear he's playing again - and with Robinson whose clarinet
> playing,
> particularly in his third-world fusion stuff, I love. Man, I wish I
> could
> attend that concert.
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[REDACTED]]
> On
> Behalf Of steve d. dalachinsky
> Sent: March-17-09 5:45 PM
> To: [REDACTED]
> Subject: Re: Logan
>
> john tchicai is from denmark lived there now in france
> noah howard ??? you mean?? he lives in brelgium most of the time
> i got em on vinyl too had him sign them
> he plays again in 2 weeks opposite perry robinson anfd burton
> greene
>
> On Sun, 15 Mar 2009 00:33:27 -0700 George Bowering

> <[REDACTED]>

> writes:

> > On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

> >

> > > saw this late he played 2 weeks ago

> > > been homeless 40 years

> > > 1st time playing in 40 years

> > > when did he live in europe??

> > >

> > >

> > This has been driving me nuts. Why did I think that Giuseppe Logan

>

> >

> > lived in Denmark?

> > Who did I have him mixed up with?

> > I mean what ESpecially?

> >

> > Oh, around 1966-1976 ESP Disk ran my imagination.

> > It was so sweetly exciting and mysterious, all that time.

> > Whatever, I want to know, happened to Noah Webster?

> >

> > But my two little dogs, who were brought up on Coltrane and

> Milford

> >

> > Graves,

> > would run out of the room when I put a Giuseppe Logan record on.

> >

> > And I still have them! Vinyl!

> >

> > gb

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> >

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> guidelines

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211. **DW**
Prolog Pages
Thu 19 Mar 2009

Please help me celebrate my new book of poetry, Prolog Pages, available through SPD. Here is the information from the publisher, Ahadada, <http://www.ahadadabooks.com/content/view/159/41/>

Donald Wellman

Daniel Webster College

<http://faculty.dwc.edu/wellman/>

[↑ Contents](#)

212. **John Cunningham**
Re: Logan
Thu 19 Mar 2009

I stand corrected. They were both great though, weren't they. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of steve d. dalachinsky
Sent: March-19-09 10:41 AM
To: ██████████
Subject: Re: Logan

no burton greene is playing with perry robinson
tchicai album on esp was with baraka rudd etc called the new york art
quartet
ny eye ear control was with don cherry and ayler sound track for michael
snow film
most are back in print on cd

On Wed, 18 Mar 2009 11:06:58 -0500 John Cunningham

<████████> writes:

> My first intro to Tchicai was when he recorded with the New York Eye
> & Ear
> Control - one hell of an album. I can't remember the name of the
> group
> under his own name but that was pretty incredible as well. I think
> he might
> have appeared on a Roswell Rudd lp for Impulse. Then I lost track of
> him.

> Great to hear he's playing again - and with Robinson whose clarinet
> playing,
> particularly in his third-world fusion stuff, I love. Man, I wish I
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213. **Lori Emerson**

CFP: George Bowering special issue of Open Letter

Thu 19 Mar 2009

Dear all - please do forward to any interested colleagues/writers/students!

best, Lori

=====

George Bowering: Bridges to Elsewhere

OPEN LETTER SPECIAL ISSUE

In 2008, George Bowering summarized his long literary career in Canada by stressing his activities as an intermediary: "I think that if I have any place in the history of Canadian poetry, it is as a kind of bridge figure. I have always wanted to make you sure that I belong to a peculiar West Coast poetry group or movement that is way out there, but I have always thought myself to be considered part of the newer establishment in Toronto, where Canadian literature is gathered and sent to market. All my adult life I have explained or defended one side to the other." Critics such as Roy Miki, Frank Davey, and Fred Wah have been very effective in establishing the importance of the TISH

movement to Canadian poetry, but the impact of Bowering's work outside of – or extending from – this critical nexus is a neglected field of study.

This special issue of *Open Letter* invites critics to broaden the horizons of Bowering criticism and investigate new paradigms for assessing his work. Key questions include, but are not limited to, the following:

- * How can critics make sense of Bowering's claim: "I'm in the old guard and the avant-garde"?
- * How has Bowering influenced or been influenced by American Language poets?
- * How can critics read Bowering's work outside the locus of Vancouver? Can we see Bowering as a Calgary, Toronto, London, or Montreal artist?
- * How has Bowering's work as a critic and anthologist helped shape Canadian literature?
- * What are Bowering's strengths and weaknesses as a national and provincial historian?
- * How does the work of Bowering, as the first official Poet Laureate of Canada, compare to that of poets who held the title of unofficial Poet Laureate, such as Bliss Carman, E.J. Pratt, and Al Purdy? Note that Bowering published the first monograph on Purdy.
- * How has Bowering built bridges from poetry into other media?
- * How does Bowering's writing respond to Asian, Australian, African, or Central / South American literature?
- * What is Bowering's pedagogical legacy?
- * Is Bowering an Ecopoet?
- * Do any of Bowering's later works disguise his TISH and Black Mountain poetics in order to reach a new audience, while at the same time elaborating his early principles?
- * Many of Bowering's critical statements contrast a Toronto "establishment" with an experimental West Coast "movement." How valid are his binaries of East/West, old/new, stasis/flux? Are there better ways of understanding the dynamics of writing and publishing in Canada?

Please send your submissions to [REDACTED] or to Ian Rae, Acting Program Director, McGill Institute for the Study of Canada, 3463 Peel, Montréal, QC, Canada, H3A 1W7.

The style of the final publication will follow the MLA Handbook for Writers of Research Papers. Submissions in this format (if you are familiar with it) are appreciated.

SUBMISSION DEADLINE: DECEMBER 1st, 2009

TARGET PUBLICATION DATE: FALL 2010

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

<http://www.colorado.edu/English/faculty/facpages/emerson.shtml>

<http://www.electronicbookreview.com>

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214. **Ching-In Chen**

Heart's Traffic Boston & NYC Book Parties

Thu 19 Mar 2009

Greetings:

Come through if you're in the area and help me spread the word!

Thanks,

Ching-In

*The Heart's Traffic *is Ching-In's debut collection of poems from Arktoi Books <<http://www.redhen.org/arktoi.asp>>/Red Hen Press. This novel-in-poems chronicles the life of Xiaomei, an immigrant girl haunted by the death of her best friend. Told through a kaleidoscopic braid of stories, letters, and riddles, this stunning debut collection follows Xiaomei's life as she grows into her sexuality and searches for a way to deal with her complicated histories. At times, meditation, celebration, investigation, and elegy, this is a book about personal transformation within the context of a family forced to make do—a Makeshift Family—and how one might create new language to name the New World.

*Sunday, March 22, 2009. 7pm

NYC Book Release Party & Reading!*

with special guests Marlon Unas Esguerra, R. Erica Doyle & Joseph O. Legaspi

Bluestockings

172 Allen Street @ Stanton (1 block south of Houston), New York, NY

Free

Info: www.bluestockings.com

*Wednesday, March 25, 2009, 6:30pm
Boston Book Release Party & Reading!*
Boston Chinatown Neighborhood Center
38 Ash St, Boston MA
Free
Info: www.bcnc.net

*Thursday, March 26, 3-4:15pm
Reading/Class Visit*
Center for Humanities (next to campus center), Tufts University, Medford MA
Free

*Saturday, March 28, 2009, 7pm
122 Salon III*
with Charon Morris & Marta Lucia Vargas
following the featured readers there will be a Renga Jam
Monica's apartment - 122 W117th Street Apt 3, NY, NY
\$5, RSVP to [REDACTED]

*Sunday, March 29, 2009, 6pm
Red Hen New York Reading Series*
with Brendan Constantine, Delana R.A. Dameron, and Mitchell Douglas
Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker)
Info: www.bowerypoetry.com

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~~~~~

Ching-In Chen  
THE HEART'S TRAFFIC (Arktoi Books/Red Hen Press 2009)  
[www.redhen.org/arktoi.asp](http://www.redhen.org/arktoi.asp)  
[www.chinginchen.com](http://www.chinginchen.com)

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## 215. **Poetry Project** ***Events at The Poetry Project March***

*Thu 19 Mar 2009*

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Here's what's happening next week (the first week of Spring!) at The Poetry Project.

Also, check out [poetryproject.org](http://poetryproject.org) for new photos, reading reports, and blog entries.

Monday, March 23, 8 PM  
Karen Randall & Jeremy James Thompson

Karen Randall is an artist who works in the media of words, digital collage (both sound and visual), oil painting, and letterpress printing/artist's books. She is the daughter of an astrophysicist & grew up playing with primitive computers, a very cool chemistry set from the 50s, building short wave radios and a telescope, while also painting & writing poetry. She has taught hands-on science in the Chicago public schools, literary studies in western MA, and letterpress printing at the Center for the Book in NY and at Naropa. She developed four-color printing process as a means of combining the fluidity of contemporary digital imagery with the luminous qualities of ink layered on Japanese papers. Her work has been collected by numerous colleges, institutions and private collectors including the Library of Congress. Images of her work can be seen on line at [www.propolispress.com](http://www.propolispress.com). Jeremy James Thompson is an instructor at New York's Center for Book Arts as well as a curator for their New Voices reading series. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde. Through his own Auto Types Press, he has produced collaborative prints with poets including, Edwin Torres, Joan Retallack, David Lehman and Charles Bernstein. His texts and typographic works are published in collections and journals including Cricket Online Review, Pinstripe Fedora, The Houston Literary Review, The Bucky Monkey, Lamination Colony, WORK, and Viz. Inter-Arts, a Trans-Genre Anthology. He blogs about movietelling, typography and poetics at [autotypist.blogspot.com](http://autotypist.blogspot.com).

Wednesday, March 25, 8 PM  
Sherman Alexie & Jayne Cortez

Sherman Alexie's newest collection of poems, *Face*, has just been published by Hanging Loose Press. He has a new young adult novel coming from Little, Brown this spring (his last one, *The Absolutely True Diary of a Part-Time Indian*, won the National Book Award ) and a new book of stories from Grove/Atlantic in the fall. He's published over 20 books altogether. The New York Times said of his very first book, *The Business of Fancydancing*: <sup>3</sup>Mr. Alexie's is one of the major lyric voices of our time.<sup>2</sup> He lives in Seattle with his wife, Diane Tomhave, and their two sons. Jayne Cortez is the author of eleven books of poetry and performer of her poems with music on nine recordings. Her voice is celebrated for its political, surrealistic, dynamic innovations in lyricism, and visceral sound. Cortez has presented her work and ideas at universities, museums, and festivals around the world. Her poems have been translated into many languages and widely published in anthologies, journals, and magazines. She is a recipient of several awards including: Arts International, the National Endowment for the Arts, the International African Festival Award. The Langston Hughes Medal, The American Book Award, and the Thelma McAndless Distinguished Professorship Award. Her most recent books are *On*

the Imperial Highway: New and Selected Poems (Hanging Loose Press), The Beautiful Book (Bola Press) and Jazz Fan Looks Back (Hanging Loose Press). Her latest CDs with the Firespitter Band are Find Your Own Voice, Borders of Disorderly Time (Bola Press), Taking the Blues Back Home, produced by Harmolodic and by Verve Records. Cortez is organizer of the international symposium <sup>3</sup>Slave Routes: Resistance, Abolition & Creative Progress<sup>2</sup> (NYU) and director of the film Yari Yari Pamberi: Black Women Writers Dissecting Globalization. She is co-founder and president of the Organization of Women Writers of Africa, Inc., and can be seen on screen in the films Women In Jazz and Poetry In Motion.

Friday, March 27, 10 PM

Ali Liebegott & Cristy C. Road

Ali Liebegott is the author of the award winning books, The Beautifully Worthless and The IHOP Papers. For the last seven years she's been drawing and illustrating a full-color illustrated novel, titled The Crumb People, about a post-September 11th obsessive duck feeder. She's also writing a sequel to her first book-length poem called, The Summer of Dead Birds. You can find her stacking cat food in aisle 9 of Rainbow Grocery Co-Op in San Francisco. She also writes for The Advocate sometimes. Cristy C. Road is a writer and illustrator who's obsessed with human imperfection and deconstructing the norms which have sheltered her world. Aside from illustrating for countless record covers, book covers, radical organizations, and magazine articles, Road published an independent zine, Greenzine for ten years, and has released three books - Indestructible, a graphic memoir about being a teenage Latina, queer punk in high school; and Distance Makes the Heart Grow Sick, a postcard collection. She recently released Bad Habits, an illustrated love story about a faltering human heart's telepathic connections to the destruction of New York City. She currently hibernates in Brooklyn, NY.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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.org](http://www.poetryproject.org)

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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216. **Pam Brown**

***Calling poetry reviewers for 2 titles for Jacket magazine***

Thu 19 Mar 2009

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Dear Poeticists,

If you would like to review one of these very different poetry collections please contact me on the backchannel [REDACTED]

Ghost Dance in 33 Movements by Anny Ballardini (Otoliths)

further info: <http://mhcyoung.blogspot.com/2009/02/now-out-from-otoliths-anny-ballardinis.html>

Crab & Winkle by Laurie Duggan (Shearsman)

further info :

<http://www.shearsman.com/pages/books/catalog/2009/dugganThanet.html>

Thanks a million,

Pam Brown

---

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

website : <http://pambrownbooks.blogspot.com/>

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

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217. **amy king**

***Ladies Night - Upstairs @ Erika's -- This Saturday [Amy King, Ana Božičević and Jeni Olin]***

Thu 19 Mar 2009

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This Saturday Night --Â Amy King, Ana Božičević and Jeni Olinâ€

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, and forthcoming, Slaves to Do These Things (Blazevox Books). For information on the reading series Amy co-curates, please visit The Stain of

Poetry: A Reading Series (<http://stainofpoetry.wordpress.com/>) or visit her at [www.amyking.org](http://www.amyking.org).

Ana BoÅ¾iÄeviÄ± emigrated to NYC from Croatia in 1997. Her first book, *Stars of the Night Commute*, will be published by Tarpaulin Sky Press in Fall 2009. I.e., stars will appear in the sky. Her most recent chapbook, *God, Sebastian, Amy*, is available from Flying Guillotine Press. With Amy King, she curates the Stain of Poetry reading series. For more, visit [nightcommute.org](http://nightcommute.org) and [stainofpoetry.com](http://stainofpoetry.com).

Jeni Olin lives in Manhattan where she rages in "posh isolation" with her maltese dog Good Times. Jeni received her BA & MFA from Naropa University. Her first full-length book *BLUE COLLAR HOLIDAY* was published by Hanging Loose in 2005. Her most recent publication is a chapbook of pharmaceutical sonnets about antidepressants titled *THE PILL BOOK* from Faux Press, 2008. She is currently working on a manuscript called *EVERYBODY LEAVES*. Also she is changing her name to Truck Darling and her friends call her truck...

Saturday, March 21, 2009

7:30pm - 10:30pm

@ erika's loft

Williamsburg -- South  
Brooklyn, NY

L Train to Bedford

Email me at [REDACTED] for the address...

---

Amy's Alias

<http://amyking.org/>

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218. **Pam Brown**

***Thanks VERY much - Jacket has found reviewers***

*Fri 20 Mar 2009*

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Dear Poeticists,

Thanks once again for your responses to a call for reviewers for Jacket magazine.

We have assigned reviewers for both Anny Ballardini's & Laurie Duggan's books.

You're all terrific,

Pam

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blog : <http://thedeletions.blogspot.com>  
website : <http://pambrownbooks.blogspot.com/>  
associate editor : <http://jacketmagazine.com/>

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219. **{ brad brace }**  
***Taka Tunes Taka Tales***  
*Fri 20 Mar 2009*

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Sound Design 2008: Taka Tales from Narikel Jingira Island, Bangladesh (Art Exhibition with Installed Audio, Tea and free Taka Tunes CDs) available from Brad Brace

<[REDACTED]> flyer:

<http://bbrace.laughingsquid.net/taka-tunes.jpg>

complete recordings sometimes playing now:

<http://69.64.229.114:8000>

mp3 podcast materials:

<http://216.70.118.235/two-taka-tunes-podcast/two-taka-tunes-podcast.html>

Scene: extensive, evocative audio field-recordings from a concrete Bangladeshi guesthouse looking back on a thatched bamboo village by the Bay of Bengal, with an exhibit of particularly well-used, framed two-taka banknotes.

bbs: brad brace sound:

<http://69.64.229.114:8000>

Global Islands Project:

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

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

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220. **amy king**  
***Sal Salasin - RIP***  
*Fri 20 Mar 2009*

---

Dear readers of RP, and friends of Sal Salasin,

I'd like to share with you a note from Elisa Salasin, niece of Sal, the founding editor of RealPoetik. Sal passed away yesterday. Please leave your notes for Sal's family in the comment field. And we'll give the last word to Sal.

Your interim editor,

Ana

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

Dear Friends of Sal Salasin,

I'm writing to let you all know that my uncle Robert, otherwise known as Sal and Roberto and Uncle Bob, passed away this evening. He was the fighting spirit that you all knew and loved until close to the end, not willing to give in to death unless there were good writers involved.

It was Shakespeare that carried him over. At one point in the afternoon Sal asked when Shakespeare would be arriving. I held his hand and said that Shakespeare was on his way. He asked if Shakespeare would be taking him upstairs. I said that yes, Shakespeare was coming to take him upstairs, and once there theyâ€™d meet up with Neruda and Cervantes and Lorca, and theyâ€™d talk about poetry together. I told him there were lots of un-unionized workers that needed to be organized, and lots of poets waiting for him in heaven, and that Shakespeare would be arriving very soon to guide him there. Sal began repeating, "Shakespeare is coming... Shakespeare is coming. Heâ€™s coming soon..." His body untensed, and he fell into a quiet sleep. I sat with him for awhile, holding my hand over his heart, whispering that Shakespeare would be there before too long, that we all love him, but that he was free to go.

It was the most peaceful sleep Iâ€™d seen in days, so I left him in the care of his continuous-care nurse, an incredibly gentle & perceptive Pakistani man named Erfan. Before I returned Salâ€™s spirit was gone. He had woken up briefly, and Erfan held him as he took his last breaths. Shakespeare arrived to escort him upstairs.

Sal requested that his ashes be scattered off of the Staten Island Ferry. I will be in touch when arrangements are made for this to happen. However, in the mean time please know that I read each and every one of the messages and poems that were sent to him by all of you. Even in his final days they never failed to make him smile, and he was truly amazed every time I'd bring in a new pile. I believe they brought a measure of completion to his life that might not otherwise have been possible. Thank you.

With love,

Elisa Salasin

(and the rest of our family)

~~~


Sal Salasin: And am pleased to inhabit the earth with this species. Goodbye and God bless you all. More of the evil work of Denise and her evil twin Denise, bleeding through my dreams. Man is the only animal that builds jails. He can also eat peanuts and chew tobacco. Let's go back to the phones where we'll discuss idempotent transactions in just a moment. Well, yes, I'm sorry I did the best I could which was obviously inadequate. Fate and too many painkillers. Recently I had the pleasure of driving alone in an American car on American roads listening to American radio from Perth Amboy to Seattle. And this had its rewards although it didn't do the planet any good. And if it makes you feel any better, I didn't use my tongue. I'm also extremely good at removing the lint after each use and believe I should get some credit for that. "By the light of a thousand suns, I am become death." I'd sympathize but all in all, I'd rather talk about me. Just get my butt back safe from the K-Mart and I'm yours forever. Sal Salasin, July 24, 1995

Sal Salasin, nasty loner, tasty poet, angry muffo, and now under the volcano with a Spanish vocabulary list and Mexico as lover: I love the Blogosphere when heâ€™s in it. Here are two recent postings that drew me up short -- reading them, I was suddenly living poetry as Sal was writing it. ~Bob Holman, December 5, 2006<http://poetry.about.com/b/2006/12/05/congito-canaricita-two-letters-from-mexico-by-sal-salasin.htm>

Amy's Alias

<http://amyking.org/>

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221. **steve d. dalachinsky**

Re: Logan

Fri 20 Mar 2009

true true i had the honor of gigging with tchicai
and on a recent cd he read one of my poems
he also writes poems himself

On Thu, 19 Mar 2009 12:40:12 -0500 John Cunningham

<[REDACTED]> writes:

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222. **Carol Novack**
Readings next week
Fri 20 Mar 2009

Thursday, March 26th, 7-9pm

*Launch of Heide Hatry: Heads and Tales (Charta Art Books)<<http://www.pierremenardgallery/hatrypress1.html>>
*

The KGB Bar

85 East 4th Street, NYC (between Bowery & 2nd Ave. – F or Q train to Second Ave.)

<http://kgbbar.com>

*Featuring: *

*Roberta Allen, Jennifer Belle, Mary Caponegro, and Carol Novack, with discussion and Q & A by Heide Hatry. *

*Bios: *

http://kgbbar.com/calendar/events/launch_for_heide_hatrys_heads_and_tales/

No cover.

* _____ *

* *

Saturday, March 28th, 5 - 7pm

*Smalls Jazz Club Lit Series!

jazz, wild features + open mic*

*Featuring *Carol Novack & Thad Rutkowski

Smalls Jazz Club <<http://www.smallsjazzclub.com/>>

183 West 10th Street , NYC 10014

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cover: \$6

--

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: <http://www.madhattersreview.com>

"Mapquest If you walk swiftly to reach deadlines, you may miss the turn. If you walk slowly to arrive at specific places, you may miss the turn. Walk without point past the playgrounds and cemeteries, wedding rotundas and taverns. Walk only toward possibility without thought and reflection without light." - CN c. 2008 from "Gated Communities"

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223. **Jeffrey Side**

"The Dissembling Poet: Seamus Heaney and the Avant-garde"

Sat 21 Mar 2009

New blog entry:

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

"The Dissembling Poet: Seamus Heaney and the Avant-garde"

I came across an interesting interview with Seamus Heaney (a recent recipient of the David Cohen prize for literature, being awarded £40,000) by Dennis O'Driscoll (â€˜Beyond All This Fiddleâ€™™) where Heaney says about the avant-garde:

â€˜Itâ€™™s an old-fashioned term by now. In literature, nobody can cause bother any more. John Ashbery was a kind of avant-garde poet certainly and now heâ€™™s become a mainstream voice. The work of the â€œLanguage Poetsâ€ and of the alternative poetries in Britainâ€ associated with people in Cambridge University like J. H. Prynneâ€ is not the charlatan work some perceive it to be; however, these poets form a kind of cult that shuns general engagement, regarding it as a vulgarity and a decadence. Thereâ€™™s a phrase I heard as a criticism of W. H. Auden and I like the sound of it: somebody said

that he didn't have the rooted normality of the major talent. I'm not sure the criticism applies to Auden, but the gist of it is generally worth considering. Even in T. S. Eliot, the big, normal world comes flowing around you. Robert Lowell went head-on at the times "there was no more literary poet around, but at the same time he was like a great cement mixer: he just shovelled the world in and it delivered. Now that's what I yearn for" the cement mixer rather than the chopstick.

Several things about this statement need to be addressed, so I will go through it step-by-step to do so....

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

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224. **George Bowering**

Re: Logan

Sat 21 Mar 2009

Cunningham helpt clear my head. It was John Tchicai!
I remember once he trashed a Danish radio station with his horn.

Noah Howard. Odd to see his face in picture,
and he's not a kid anymore!

Hey, when Cecil Taylor said "For Olim", who was Olim?

On Mar 16, 2009, at 7:19 AM, Tom Orange wrote:

george et al.,

not sure whom you were thinking of in denmark.

there is a 5-minute video interview with logan at
<<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>>

also do you mean noah howard? he's still alive, recording and touring
<<http://www.noahhoward.com/>>

allbests,
tom orange

Subject: Re: Logan
From: George Bowering <[\[log in to unmask\]](#)>
Date: Sun, 15 Mar 2009 00:33:27 -0700

On Mar 3, 2009, at 12:05 PM, *steve d. dalachinsky* wrote:

saw this late he played 2 weeks ago

*been homeless 40 years
1st time playing in 40 years
when did he live in europe??*

*This has been driving me nuts. Why did I think that Giuseppe Logan
lived in Denmark?
Who did I have him mixed up with?
I mean what ESpecially?*

*Oh, around 1966-1976 ESP Disk ran my imagination.
It was so sweetly exciting and mysterious, all that time.
Whatever, I want to know, happened to Noah Webster?*

*But my two little dogs, who were brought up on Coltrane and Milford
Graves,
would run out of the room when I put a Giuseppe Logan record on.*

And I still have them! Vinyl!

gb

welcome.html

George H. Bowering, OC
Dull as dishwater.

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225. **Alan Sondheim**

sundries from Second Life, sound, the world

Sun 22 Mar 2009

from Second Life, sound, the world:

[http://www.alansondheim.org/smoke bmps](http://www.alansondheim.org/smokebmps)

- small half-formed deconstructions of smoke and fire simulacra

<http://www.alansondheim.org/burn.mp4>

- finally a video of fire simulacrum in vortex/firedraft movement

<http://www.alansondheim.org/esazd.mp3>

<http://www.alansondheim.org/esaze.mp3>

<http://www.alansondheim.org/esazf.mp3>

- three difficult (for me) electric saz pieces

[http://www.alansondheim.org/where pngs](http://www.alansondheim.org/wherepngs)

- small resonant webcam images from around the world

226. **George Bowering**

Re: Logan

Sun 22 Mar 2009

That video of the preacher talking with Giuseppe Logan
was creepy, wasn't it?

gb

On Mar 20, 2009, at 12:41 PM, steve d. dalachinsky wrote:

*true true i had the honor of gigging with tchicai
and on a recent cd he read one of my poems
he also writes poems himself*

On Thu, 19 Mar 2009 12:40:12 -0500 John Cunningham

<[REDACTED]> writes:

*I stand corrected. They were both great though, weren't they.
John Herbert Cunningham*

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]]

On

Behalf Of steve d. dalachinsky

Sent: March-19-09 10:41 AM

To: [REDACTED]

Subject: Re: Logan

*no burton greene is playing with perry robinson
tchicai album on esp was with baraka rudd etc called the new york
art
quartet
ny eye ear control was with don cherry and ayler sound track for
michael
snow film
most are back in print on cd*

On Wed, 18 Mar 2009 11:06:58 -0500 John Cunningham

<[REDACTED]> writes:

*My first intro to Tchicai was when he recorded with the New York
Eye
& Ear
Control - one hell of an album. I can't remember the name of the*

*group
under his own name but that was pretty incredible as well. I
think*

he might
have appeared on a Roswell Rudd lp for Impulse. Then I lost track
of
him.
Great to hear he's playing again - and with Robinson whose
clarinet
playing,
particularly in his third-world fusion stuff, I love. Man, I wish
I
could
attend that concert.
John Herbert Cunningham

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

From: Poetics List (UPenn, UB)

[mailto: [REDACTED]]

On

Behalf Of *steve d. dalachinsky*

Sent: March-17-09 5:45 PM

To: [REDACTED]

Subject: Re: Logan

john tchicai is from denmark lived there now in france
noah howard ??? you mean?? he lives in brelgium most of the time
i got em on vinyl too had him sign them
he plays again in 2 weeks opposite perry robinson anfd burton
greene

On Sun, 15 Mar 2009 00:33:27 -0700 George Bowering

< [REDACTED] >

writes:

On Mar 3, 2009, at 12:05 PM, *steve d. dalachinsky* wrote:

saw this late he played 2 weeks ago
been homeless 40 years
1st time playing in 40 years
when did he live in europe??

This has been driving me nuts. Why did I think that Giuseppe
Logan

lived in Denmark?
Who did I have him mixed up with?
I mean what ESPecially?

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*It was so sweetly exciting and mysterious, all that time.
Whatever, I want to know, happened to Noah Webster?*

*But my two little dogs, who were brought up on Coltrane and
Milford*

*Graves,
would run out of the room when I put a Giuseppe Logan record
on.*

And I still have them! Vinyl!

gb

guidelines

guidelines

welcome.html

George H. Bowering, OUH
Born without a religion.

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227. **Joel Weishaus**
"Gateless Gate" Pages 11-14

Sun 22 Mar 2009

Dear friends, and colleagues:

Here are pages 11-14 of "The Gateless Gate":
<http://web.pdx.edu/~pdx00282/Gate/Pgs%2011-12.htm>

Introduction (revised):

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

-Joel

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228. **Susan Webster Schultz**
Tinfish Editor's Blog

Sun 22 Mar 2009

from the past week or so--

<http://tinfisheditor.blogspot.com>

Lisa Linn Kanae, *_Islands Linked by Ocean_* (Bamboo...
Kaia Sand, Jules Boykoff & Guerrilla Poetries
Ian MacMillan & some notes on teaching
Blogging Schwartz, Skyping Metres, Meeting Lederma...
The great linguist

aloha, Susan M. Schultz

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229. **Lisa Samuels**
Tomorrowland published by Shearsman Books

Sun 22 Mar 2009

Dear All,

My new book **Tomorrowland** is just out with Shearsman Books, with a cover collage by Camille Martin -

I'll be reading in London with Erin Moure 31 March (Swedenborg House) & in Manchester with Tim Atkins

and Philip Davenport 1 April (The Other Room). Please say hello if you do come.

Books details below.

Lisa

~~

Lisa Samuels, **Tomorrowland**, Shearsman Books 2009. 104pp, 9x6ins, ISBN 9781848610507

<http://www.shearsman.com/pages/books/catalog/2009/samuelsTOM.html>

Tomorrowland is a booklength poem of bodily transit and colonial forgetting. Its voices and events perpetually arrive in a new world, whose versions here combine promised lands and historical suicide. Eula moves among these real

and imagined place-times with other symbolic names and unnamed figures, and Jack plays death. The primary formal note is the interrupted iambic.

The poems of *Tomorrowland* are dense, radiant, lyric divinations. Startling in their jolting intensity and juxtapositions: *so still, you might think young girls bodies had* *been used to make the air.* The astute focus never falters or fades. One thinks of conjuration, of prophecy where there's no separation between a green jacket and the ambiance of an afternoon, and this sure magic will keep us safe into the future. The world joins itself in an energetic twining of language, sound, picture, impulse: "at night she sweated language on her sheets". If this is the future, bring it on.

- Anne Waldman

Lisa Samuels' *Tomorrowland* is a guidebook and diary from an actuality existing among real sea and ships and coastline, history, and contemporary reflection. There are named "characters," but the true characters are a colony, a "we" of the newly arrived to this land. The generous and graceful syntax is a fusing agent for yesterday, today, and tomorrow. The reader exults in the accomplishment of the verse.

- Alice Notley

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230. **John Cunningham**

Re: Logan

Sun 22 Mar 2009

According to discogs.com," Olim is an Aztec hieroglyph meaning movement, motion and earthquake. This recording is dedicated to the living Spirit of Jimmy Lyons" John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of George Bowering
Sent: March-21-09 4:53 PM
To: ██████████
Subject: Re: Logan

Cunningham helpt clear my head. It was John Tchicai!
I remember once he trashed a Danish radio station with his horn.

Noah Howard. Odd to see his face in picture,
and he's not a kid anymore!

Hey, when Cecil Taylor said "For Olim", who was Olim?

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not sure whom you were thinking of in denmark.

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Date:Sun, 15 Mar 2009 00:33:27 -0700

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been homeless 40 years

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when did he live in europe??

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lived in Denmark?*

Who did I have him mixed up with?

I mean what ESpecially?

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It was so sweetly exciting and mysterious, all that time.

Whatever, I want to know, happened to Noah Webster?

*But my two little dogs, who were brought up on Coltrane and Milford
Graves,*

would run out of the room when I put a Giuseppe Logan record on.

And I still have them! Vinyl!

gb

welcome.html

George H. Bowering, OC
Dull as dishwater.

231. **Kyle Schlesinger**

**JEREMY JAMES THOMPSON & KAREN RANDALL MONDAY NIGHT
SERIES AT THE POETRY PROJECT MARCH 23, 2009 @ 8:00**

Sun 22 Mar 2009

JEREMY JAMES THOMPSON & KAREN RANDALL
MONDAY NIGHT SERIES AT THE POETRY PROJECT
MARCH 23, 2009 @ 8:00

Jeremy James Thompson is an instructor at New York's Center for Book Arts as well as a curator for their New Voices reading series. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde. Through his own Auto Types Press, he has produced collaborative prints with poets including, Edwin Torres, Joan Retallack, David Lehman and Charles Bernstein. His texts and typographic works are published in collections and journals including Cricket Online Review, Pinstripe Fedora, The Houston Literary Review, The Bucky Monkey, Lamination Colony, WORK, and Viz. Inter-Arts, a Trans-Genre Anthology. He blogs about movietelling, typography and poetics at autotypist.blogspot.com.

Karen Randall is an artist who works in the media of words, digital collage (both sound and visual), oil painting, and letterpress printing/artist's books. She is the daughter of an astrophysicist & grew up playing with primitive computers, a very cool chemistry set from the 50s, building short wave radios and a telescope, while also painting & writing poetry. She has taught hands-on science in the Chicago public schools, literary studies in western MA, and letterpress printing at the Center for the Book in NY and at Naropa. She developed four-color printing process as a means of combining the fluidity of contemporary digital imagery with the luminous qualities of ink layered on Japanese papers. Her work has been collected by numerous colleges, institutions and private collectors including the Library of Congress. Images of her work can be seen on line at www.propolispress.com.

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].

NEXT IN THE MONDAY NIGHT SERIES:

March 30th MICHAEL CROSS AND DAVID BUUCK

April 27th - SARAH MANGOLD AND RYAN MURPHY

May 4th - KRISTIN PALM AND DOROTHEA LASKY

May 11th - NANCY KUHL AND SIMON CUTTS

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232. **J. Scappettone**

Abandoned Practices Institute

Sun 22 Mar 2009

ABANDONED PRACTICES something out of the ordinary
a NEW PERFORMANCE SUMMER INSTITUTE
Hosted by The School of the Art Institute of Chicago (SAIC)

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

Monday July 6th Friday 24th 2009

Monday Friday , 9.00 a.m. - 4:00 p.m.

Instructors: Matthew Goulish, Lin Hixson, and Mark Jeffery

VISITING SCHOLARS

Dr. Jane Blocker, writer and Associate Professor, Director of Graduate Studies, Art History Department, University of Minnesota

Dr. Paul Clarke, Research Fellow on 'Performing the Archive', University of Bristol & Arnolfini (UK), and director of Uninvited Guests

This NEW PERFORMANCE SUMMER INSTITUTE looks forward by looking backward, researching, enacting, and embodying practices that for one reason or another have been disregarded in the wake of progress, and relegated to the archives of history. Students will participate in individual and collaborative projects involving writing, installation, documentation, and live performance. Teachers and visiting scholars will lecture on related subjects. Available for credit or non-credit enrolment.

Abandoned practices constitutes an emerging field of inquiry pioneered by Alan Read of King's College, London, author of *Theatre, Intimacy, and Engagement: The Last Human Venue* (Palgrave Macmillan, 2008). The course focus will allow a thematic meeting place that confronts the common accelerated temporalities of the 21st century, whether in the form of economic and artistic globalization, technology's ceaseless upgrade, or the general shifts in understanding of the word local. The course does not propose that we share a mutual past, but rather that we might mutually discover a shared strategy of thinking about our pasts,

a strategy of reimagining and reenacting the different abandoned practices that once defined the ordinary.

Week one: Abandoned technologies. Mode: installation.

Forgotten machines, crafts, stagecrafts, thought as craft, the place of the hand in art making, player pianos, slowness as resistance.

Week two: Abandoned concepts. Mode: writing.

The archive as repository of outmoded ideas; the pastoral; the senses.

Week three: Abandoned behavior. Mode: performance.

Forgotten labor practices; town criers; discontinued social customs.

Abandoned Practices is available for non-credit registration at \$1710.00, half the regular graduate credit rate. Non SAIC degree-seeking students must include: A short statement that may include education, training, influences, beliefs, aims, why you wish to participate; plus documentation of your work that may include one of the following: 10 slides and description list; audio or video documentation (maximum of 10 minutes); printed material or written statement of your creative work.

For further information on this NEW PERFORMANCE SUMMER INSTITUTE please see www.abandonedpractices.org <<http://www.abandonedpractices.org/>> you can also contact Mark Jeffery, Performance Faculty, SAIC, at [REDACTED] <[mailto:\[REDACTED\]](mailto:[REDACTED])> .

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233. **steve d. dalachinsky**

Re: Logan

Sun 22 Mar 2009

if i remember i'll ask him saturday
he has a gig
it's his 80th b day...
saw logan again last nite play a bit improved
should we back channel all this - steve

On Sat, 21 Mar 2009 14:53:27 -0700 George Bowering <> writes:
> Cunningham helpt clear my head. It was John Tchicai!
> I remember once he trashed a Danish radio station with his horn.
>
> Noah Howard. Odd to see his face in picture,
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> Hey, when Cecil Taylor said "For Olim", who was Olim?
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>
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> >
> > allbests,
> > tom orange
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> > Subject: Re: Logan
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> > Date:Sun, 15 Mar 2009 00:33:27 -0700
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> >> when did he live in europe??
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> Logan
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> > Who did I have him mixed up with?
> > I mean what ESpecially?
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> > It was so sweetly exciting and mysterious, all that time.
> > Whatever, I want to know, happened to Noah Webster?
> >

> > But my two little dogs, who were brought up on Coltrane and
> Milford
> > Graves,
> > would run out of the room when I put a Giuseppe Logan record on.
> >
> > And I still have them! Vinyl!
> >
> > gb
> >
>
> > welcome.html
> >
>
> George H. Bowering, OC
> Dull as dishwater.
>
>
>
>

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234. **Mark Lamoureux**
3 New Titles from Cy Gist Press
Mon 23 Mar 2009

Spring is coming! The robins have returned, Mr. Softee has returned and so have the annoying Harley guys who make a lot of noise and set off all the car alarms on your street. And Cy Gist Press has returned with 3 new titles for your vernal enjoyment.

KATE SCHAPIRA'S THE LOVE OF FREAK MILWAYS AND TANGO WAX

(20 pp. Sewn Binding) \$8 ppd.

Kate Schapira gives us a gender-neutral utopian porno. Nonviolent slapstick for a new century, The Love of Freak Milways and Tango Wax's dumpster-diving heroes eke out a breathless place amid the detritus of the disintegrating city. With something for everyone but not much of anything, Freak & Tango get off for your sins trussed high above the overpass.

GEOF HUTH'S GINGERBREAD

(12 pp. Sewn Binding.) \$7 ppd.

Begun in the excess of the 80's, finished in 2008 at the gate of our present grief, Geof Huth's fable of annihilation, Gingerbread, offers a cautionary

tale for an age smothered by its own girth. Tumescant with sweet words, Huthâ€™s nightmare of dreamy hovels rotten at the core thrusts its stake true to the right eye of our age of overcompensated executives and shriveled mortgages.

MARK LAMOUREUX'S BERLIN POEMS

(16 pp. Sewn Binding) \$7 ppd.

Written during and around a trip to Germany in 2008, Berlin Poems features ekphrastic poems based on work in art museums in Munich and Berlinâ€™Max Beckmann, Ernst Ludwig Kirchner, Naum Gabo and others.

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235. **Adam Fieled**

PFS Post: Jordan Stempleman and Kristen Orser

Mon 23 Mar 2009

Check out awesome stuff from birthday boy Jordan Stempleman of Kansas and Chi-Town's very own Kristen Orser on PFS Post:

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

"Chimes" is here:

<http://www.blazevox.org/bk-af.htm>

"Chimes" is on Pennsound:

<http://writing.upenn.edu/pennsound/x/Fieled.php>

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236. **Peter**

Message - from discarded poems series

Mon 23 Mar 2009

Message - from discarded poems series

<http://ciccariello.viewbook.com/wreakage>

- Peter Ciccariello

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

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237. **Cara Benson**

Poetry & Pop Music Workshop at Millay Colony

Mon 23 Mar 2009

Millay Colony'sÂ first not-for-residents-only worksh
Hey Listees!

Millay Colony's first not-for-residents-only workshop is coming right up.
Here's the info:

April 29 to May 3
Poetry & Pop-Music
with Chris Stroffolino

Most accounts of the history of poetry (both lyric and epic, or narrative), as well as the history of 'popular song' show the two have a common ancestor, or were one and the same. Despite the contemporary specialization between these genres, lyric poetry and song lyrics still share many of the same assumptions, on the levels of both form and content. This workshop will explore whether the boundary between these two genres (poetry and lyrics), especially as conceived of during the "American Century," has largely outlived its usefulness, and will consider seriously (and hopefully with pleasure as well) whether any discussion of "American Poetry" of the last 100 years ("modern") can even come close to being representative if it doesn't include "Ain't That A Shame," at least as much as, say, "The Red Wheelbarrow."

We will strive to approach these issues in a non-dogmatic way. Depending on the needs & interests of the workshop participants), possible assignments include "translations" (from song-lyrics to poetry, and vice versa), music-criticism-as-an-artform, poems 'about' songs, songs 'inside' poems, formal issues, 3-dimensional scansion, phonemes, music as metaphor, metaphor as music. "High" vs. "Low" culture; the raw and the cooked, Dada, didacticism, performance, persona, identity, nature. Students are encouraged to let the teacher know in advance their particular interests; I'll do my best to accommodate.

Chris Stroffolino is the author of 7 books of poetry, and prose criticism (including *Spin Cycle* (2001), a selection of essays on mostly contemporary poetry, and with Dave Rosenthal, a critical study guide to Shakespeare's *Twelfth Night*.) A recipient of a 2001 NYFA Grant and a 2008 Fund For Poetry grant, Stroffolino's work has appeared in *A Body Electric*, *Isn't It Romantic*, and other anthologies, and has been translated into Dutch, Bengali and Spanish. His music and cultural criticism has appeared in such venues as *The Big Takeover*, *Kitchen Sink*, and *Oakbook* (Novometro). He has also played in various rock bands, including Silver Jews, Continuous Peasant and the Root Rats. He was a Distinguished Visiting Professor of Poetry at St. Mary's College from 2001-2006, and currently lives in Oakland.

Â

For the full info, go to <http://www.millaycolony.org/workshops>

Only six participants per workshop, so space is limited.

Â

Â
Â
Â
Â

<http://www.necessetics.com>

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

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238. **Daniel Godston**

Sonic Bridge 2

Mon 23 Mar 2009

Sonic Bridge 2

Although people have many different opinions about what should be done about the U.S.-Mexico border and U.S. immigration policy, it is probably more generally agreed that ideas, sound, and video should and can travel freely across borders. Hundreds of miles of wall and fence separate the United States and Mexico, but performers in Chicago, Tucson, Mexico City, Veracruz, and Buenos Aires will be part of a long-distance, "telematic" performance event which will perpendicularly run through the U.S.-Mexico border wall. Artists in all these remote locations will interact with each other in real time via the Internet on Tuesday, March 24, 2009.

(8 p.m. CDT / 7 p.m. MDT / 6pm PDT / midnight Buenos Aires)

at Elastic Sound & Vision Gallery (Chicago):

Amanda Gutierrez -- samples

Jayve Montgomery -- saxophones & electronics

Carlos Cumpian -- poetry

Dan Godston -- trumpet & small instruments

Williwaw -- amplified ukulele

Ian Hatcher -- gockenspiel

Noe Cuellar -- translations/text feed

at KAMP studio in Tucson, Arizona (1570 AM):

Glenn Weyant -- Kestrel 920

Steev Hise -- laptop

in Mexico City:

Kai Kraatz -- Nordlead

Daniel Lara -- FAT BOX

Antonio Dominguez -- video

in Veracruz:

Ernesto Romero -- laptop

in Buenos Aires:

Buenissimo Collective

Valeria Cammano Caamaño

Agustin Genoud

Leonello Zambon

Josefina Zuain

Azucena Losana -- video

Listen to the full mix via internet audio stream from anywhere at

<http://kamp.arizona.edu>

Watch the video streams from various locations:

<http://www.ustream.tv/channel/sonicbridge>

<http://www.ustream.tv/channel/sonicbridge-tucson>

<http://www.ustream.tv/channel/sonic-bridge-2---buenos-aires>

<http://www.ustream.tv/channel/sonic-bridge-m%C3%89xico-df>

Elastic Sound & Vision Gallery

2830 N. Milwaukee Ave., 2nd floor

Chicago, IL



\$7 suggested donation

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

<http://kamp.arizona.edu/>

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

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

<http://www.sonicanta.com/home.html>

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

<http://jayvejohnmontgomery.com/>

<http://www.donkeyscratch.com>

<http://www.futurevessel.com/noe/>

<http://www.kaikraatz.com>

<http://www.youtube.com/user/azulosa>

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

<http://detritus.net/steev>

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

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239. **steve d. dalachinsky**
me and the bbc imagine that
Tue 24 Mar 2009

tonight i was on bbc jazz on 3 with my composer friend pete wyer also played was music by ornette tchicai (doin a poem by me) and others it will be up on their site for the next 7 days take a listen if any one wants a link back channel me steve

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240. **Gary Sullivan**
SHERRY + VICUÑA | SEGUE @ BPC | SAT MAR 28
Tue 24 Mar 2009

SEGUE READING SERIES @ BOWERY POETRY CLUB
Saturday March 28, 4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
\$6 admission goes to support the readers

James Sherry is the author of more than 10 books of poetry and prose. His most recent publication, *Sorry: Environmental Poetics*, is forthcoming from Factory School later this year. He is the editor/publisher of Roof Books and founder of The Segue Foundation.

Cecilia Vicuña performs and exhibits her work widely in Europe, Latin America and the U.S. *Templo e' Saliva / Spit Temple*, a collection of her oral performances, edited by Rosa Alcalá, is forthcoming by Factory School Press.

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 for February-March: Nada Gordon & Gary Sullivan.

[Internet](#)

Explorer 8 - Now Available. Faster, safer, easier.
<http://clk.atdmt.com/MRT/go/141323790/direct/01/>

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241. **John Herbert Cunningham**
Christian Bok and Pataphysics
Tue 24 Mar 2009

In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok makes the statement "this survey reflects the influence of Jarry upon my own poetic career (in particular, my 'pataphysical encyclopedia, Crystallography)."

To my knowledge, this is the only North American book that specifically claims to be or would be considered a 'pataphysical work. Any comments?

John Herbert Cunningham

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242. **Jennifer Karmin**
InCUBATE: Chicago residency

Tue 24 Mar 2009

We invite thinkers from all disciplines to InCUBATE!
InCUBATE invites you to apply for a Person-in-Residence!

Chicago, IL

The Institute for Community Understanding Between Art and The Everyday is a research institute dedicated to challenging current infrastructures, specifically how they affect artistic production. As art historians and arts administrators, our goal is to explore the possibility of developing financial models that could be relevant to contemporary art institutions, as well as collective or individual artist projects workings outside an institution.

All the info is here:

<http://incubate-chicago.org/residency>

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243. **Maria Damon**
Re: Tomorrowland published by Shearsman Books

Tue 24 Mar 2009

mazel tov, lisa!

Lisa Samuels wrote:

- > Dear All,
- > My new book *Tomorrowland* is just out with Shearsman Books, with a cover
- > collage by Camille Martin -
- > I'll be reading in London with Erin Moure 31 March (Swedenborg House) &
- in
- > Manchester with Tim Atkins
- > and Philip Davenport 1 April (The Other Room). Please say hello if you do
- > come.
- > Books details below.
- > Lisa
- >
- > ~ ~

- >
- > Lisa Samuels, **Tomorrowland**, Shearsman Books 2009. 104pp, 9x6ins, ISBN
- > 9781848610507
- >
- > <http://www.shearsman.com/pages/books/catalog/2009/samuelsTOM.html>
- >
- > **Tomorrowland** is a booklength poem of bodily transit and colonial
- > forgetting. Its voices and events perpetually arrive in a new world, whose
- > versions here combine promised lands and historical suicide. Eula moves
- > among these real and imagined place-times with other symbolic names and
- > unnamed figures, and Jack plays death. The primary formal note is the
- > interrupted iambic.
- >
- > The poems of **Tomorrowland** are dense, radiant, lyric divinations. Startling
- > in their jolting intensity and juxtapositions: **so still, you might think*
- > *young girls bodies had* *been used to make the air.** The astute focus never
- > falters or fades. One thinks of conjuration, of prophecy where there's no
- > separation between a green jacket and the ambiance of an afternoon, and
- > this
- > sure magic will keep us safe into the future. The world joins itself in an
- > energetic twining of language, sound, picture, impulse: "at night she
- > sweated language on her sheets". If this is the future, bring it on.
- >
- > - Anne Waldman
- >
- > Lisa Samuels' **Tomorrowland** is a guidebook and diary from an actuality
- > existing among real sea and ships and coastline, history, and contemporary
- > reflection. There are named "characters," but the true characters are a
- > colony, a "we" of the newly arrived to this land. The generous and graceful
- > syntax is a fusing agent for yesterday, today, and tomorrow. The reader
- > exults in the accomplishment of the verse.
- >
- >
- >
- > - Alice Notley
- >
- >

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244. **amy king**

***Come Hear ! a free LGBTQ Poetry Reading at New York City's
Lesbian Gay Bisexual Transgender Community Center Saturday
March 28th from 1-4pm***

Tue 24 Mar 2009

From: Nathaniel Siegel

[mailto:]

Dear Friends:

Â

I am pleased to announce an upcoming Poetry Reading: Come Hear ! at New York City's Lesbian Gay Bisexual Transgender Community Center.

Â

Poets Bill Kushner, Eileen Myles, Tim Peterson, Betsy Andrews, Moonshine Shorey, Carol Mirakove, Joseph O. Legaspi, Jen Benka, Guillermo Castro,

Elizabeth Reddin, and Regie Cabico will read their work on Saturday March 28th from 1-4 pm at the Center located at

208 West 13th Street (between 7th and 8th Avenues) in the West Village.

Â

The Poetry Reading is free and open to the public. Come Hear ! will take place during the NY Rainbow Book Fair: a LGBT Book Fair with publishers, authors, performance artists, a panel on the future of LGBT literature, and books to browse, read and buy !

Â

For additional information on this Poetry Reading, please feel free to contact Nathaniel Siegel by email at .

Â

For additional information on the NY Rainbow Book Fair, go to
www.gaycenter.org or call the LGBT Center ph [REDACTED].

Â

See you Saturday at the Center !

Â

All best wishes,

Â

Nathaniel

Â

PS: Please circulate widely: help spread the Good Gay Word !

Amy's Alias

<http://amyking.org/>

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245. **amy king**

***This Friday, March 27th - Chace, Georgiou, Greenhouse, King, Peet,
Price in Brooklyn!***

Tue 24 Mar 2009

Stain of Poetry presents

*Joel Chace, Elena Georgiou, Stuart Greenhouse, Cindy King, Christian
Peet & Brett Price*

March 27th @ 7pm

Joel Chace has published poetry and prose poetry in print and
electronic magazines such as 6ix, Tomorrow, Lost and Found Times,
Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots,
Recursive Angel, and Veer. He has published more than a dozen print
and electronic collections. Just out from BlazeVox Books is CLEANING
THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press is
MATTER NO MATTER, another full-length collection. Two chapbook-length
poetic sequences have also recently been published: SCAFFOLD, from
Country ValleyPress; and (b)its, a "Tiny Book" from Eileen Tabios's

Meritage Press. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope.

~~~

Elena Georgiou is the author of *Rhapsody of the Naked Immigrant* (Harbor Mountain Press, 2009) and *mercy mercy me*, which won a Lambda Literary Award for poetry, was a finalist for the Publishing Triangle Award, and was reissued by the University of Wisconsin Press in 2003. She is also co-editor (with Michael Lassell) of the poetry anthology, *The World In Us* (St. Martin's Press). Georgiou has won an Astraea Emerging Writers Award, a New York Foundation of the Arts Fellowship, and was a fellow at the Virginia Center for the Creative Arts. Her recent work appears in *Denver Quarterly*, *BOMB*, *MiPoesia*, *Lumina*, *Spoon River Review*, *Cream City Review*, and *Gargoyle*. She is an editor at *Tarpaulin Sky* and a member of the faculty in the MFA program at *Goddard College*, Vermont.

~~~

Stuart Greenhouse is the author of the chapbook *What Remains* (published by the Poetry Society of America) and the e-chapbook "All Architecture" (published by End & Shelf Press). He lives in New Jersey with his wife and children.

~~~

Cynthia Arrieu-King is an assistant professor of creative writing at Stockton College in New Jersey. Her poems have or will appear this year in *LIT*, *The Lumberyard*, *Black Warrior Review*, *Forklift Ohio* and the new horseless press anthology on collaboration.

~~~

Christian Peet is the author of *Big American Trip* (Shearsman Books, 2009) and two chapbooks: *The Nines, Book 2* (Interbirth Books, 2009), and *The Nines, Book 1* (Palm Press, 2006). His work appears in the anthology, *A Best Of Fence: The First Nine Years*, and in journals such

as Action Yes, Denver Quarterly, Octopus Magazine, Practice: New Writing + Art, and SleepingFish, among others. He lives in Vermont, where he runs Tarpaulin Sky Press.

~~~

Brett Price is an assistant editor of Forklift, Ohio: A Journal of Poetry, Cooking, and Light Industrial Safety. He is working toward an MFA at Bard College. He is the author of Trouble With Mapping, a chapbook (Flying Guillotine, 2008). Other writing can be found in H\_NGM\_N, OCTOPUS, LA FOVEA, BIG BELL, and MILKMONEY. He lives in Brooklyn, NY.

~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand Street,

1 block west)

718/ [REDACTED]

open daily @ 5 p.m.

~~~~~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

Visit [www.stainofpoetry.com](http://www.stainofpoetry.com)

for full calendar!

---

Amy's Alias

<http://amyking.org/>

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246. **Catherine Daly**

***Re: Christian Bok and Pataphysics***

*Tue 24 Mar 2009*

---

but it is not...

On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham

<[REDACTED]> wrote:

> In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok  
> makes the statement "this survey reflects the influence of Jarry upon my own  
> poetic career (in particular, my 'pataphysical encyclopedia,  
> Crystallography)." To my knowledge, this is the only North American book  
> that specifically claims to be or would be considered a 'pataphysical work.  
> Any comments?

>

> John Herbert Cunningham

>

>

>

--

All best,

Catherine Daly

[REDACTED]

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247. **steve d. dalachinsky**

***Re: me and the bbc imagine that***

*Tue 24 Mar 2009*

---

On Tue, 24 Mar 2009 00:38:54 -0400 "steve d. dalachinsky"

<[REDACTED]> writes:

>

> tonight i was on bbc jazz on 3 with my composer friend pete wyer  
> also played was music by ornette tchicai (doin a poem by me)  
> and others  
> it will be up on their site for the next 7 days take a listen if any  
> one just got one link listed under i believe pete wyer and steve  
dalachinsky insomnia poems

steve

<http://www.bbc.co.uk/programmes/b00j8f1f>

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248. **mIEKAL aND**

***Das Kapital to be Transformed into Chinese Musical***

Tue 24 Mar 2009

---

(the transformation from original text to japanese manga to chinese opera reminds me of all the babelfish translations we do)

[http://www.metamute.org/en/das\\_kapital\\_to\\_be\\_transformed\\_into\\_chinese\\_musical](http://www.metamute.org/en/das_kapital_to_be_transformed_into_chinese_musical)

Perhaps a bit of fancy footwork and a catchy show tune is the key to introducing a new generation to Karl Marx's Das Kapital. At least that's what He Nian, director of the upcoming musical, is anticipating for the Shanghai theatregoers. The play which is on schedule to open next year, is meant to serve as a kind of 'edutainment' providing the audience with amusement but also an intellectually sound interpretation of Marx's work. Shanghaiist and The Guardian report more extensively:

[http://shanghaiist.com/2009/03/17/can\\_marxist\\_masterpiece\\_hit\\_the\\_chi.php](http://shanghaiist.com/2009/03/17/can_marxist_masterpiece_hit_the_chi.php)

Screw Shakespeare and forget that Chinese opera business - right now, preparations are underway to bring a sing-song version of Karl Marx's Das Kapital to the Shanghai theater.

This particular rendition of Marx's treatise against capitalism is borrowed from "a best-selling Japanese manga adaptation". We're not sure if anime and Marxism go hand-in-hand, but He Nian, Das Kapital's director has ambitious hopes for the play, according to Danwei:

He Nian says he will combine elements from animation, Broadway musicals, and Las Vegas stage shows to bring Marx's economic theories to life as a trendy, interesting, and educational play...

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249. **mIEKAL aND**

***Re: Christian Bok and Pataphysics***

Tue 24 Mar 2009

---

My novel Bystander: An Irreality published by BlazeVOX makes claims to be a post-apocalyptic 'pataphysical novella.... Written in the manner of "How to construct a time machine" & \_Exploits and Opinions of Dr Faustroll\_

<http://www.blazevox.org/bk-ma.htm>

On Tue, Mar 24, 2009 at 9:00 AM, John Herbert Cunningham

< > wrote:

> In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok

- > makes the statement "this survey reflects the influence of Jarry upon my own
- > poetic career (in particular, my 'pataphysical encyclopedia,
- > Crystallography)." To my knowledge, this is the only North American book
- > that specifically claims to be or would be considered a 'pataphysical work.
- > Any comments?
- >
- > John Herbert Cunningham

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250. **Michael Kelleher**  
***One More Event This Week...***

*Tue 24 Mar 2009*

---

Sorry for the extra message, but this got left out of the newsletter yesterday...

Talking Leaves...Books, Just Buffalo, Hallwalls  
Reading and Booksigning with Gabrielle Burton  
Sunday, March 29, 2009 @ 3:00 PM  
Western New York Book Arts Collaborative

Longtime Buffalonian Gabrielle Burton returns to celebrate publication of her new book, *Searching for Tamsen Donner*, a melding of history and memoir in which she retraces some of Donner's journeys in an attempt to solve the mystery of this historical figure. Burton's *Heartbreak Hotel*, a novel set in Buffalo, won the Maxwell Perkins Prize.

Venue Information  
Western New York Book Arts Collaborative  
468 Washington Street (at the Corner of Mohawk)  
Buffalo

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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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251. **Patrick Lovelace**

***Re: Christian Bok and Pataphysics***

*Tue 24 Mar 2009*

---

Hi John,

As for specific claims/examples of North American projects, there aren't many that spring to mind that would be congruent with the scale, conception & self-labeling of \*Crystallography\*, but I'm in line w/ Craig Dworkin when he describes some conceptual projects as being egregiously/increasingly 'pataphysical. I recall that on the final episode of Kareem Estefan's radio show \*Ceptuetics\*, which is archived at PennSound, Dworkin points to Goldsmith's \*No 111\* specifically & I would throw in Dworkin's recent, excellent \*Parse\* as well.

Cheers,

Patrick

On Tue, Mar 24, 2009 at 10:00 AM, John Herbert Cunningham <



> wrote:

*In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok makes the statement "this survey reflects the influence of Jarry upon my own poetic career (in particular, my 'pataphysical encyclopedia, Crystallography)." To my knowledge, this is the only North American book that specifically claims to be or would be considered a 'pataphysical work. Any comments?*

*John Herbert Cunningham*

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252. **patrick dunagan**  
***Rossetti - la beatrice di dante***

Tue 24 Mar 2009

---

Anyone into Rossetti and aware of his text on Dante: la Beatrice di Dante apparently only published once in Italian:

<http://openlibrary.org/b/OL19946861M/Beatrice-di-Dante?>

It comes up in Leon Surette's Birth of Modernism... anyway, anyone read it? Know of plans to translate and publish it in English? and/or just what it consists of--- aside from the argument that "beatrice was not a real woman but an embodiment of philosophy"--- like is it more or less an extension of material/ideas of Rossetti's to be found elsewhere...

Thanks,

Patrick

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253. **Andy Gricevich**  
***Recommendations for grammar books?***

Tue 24 Mar 2009

---

Hello, all--

A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."

(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).

cheers,

Andy

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254. **George Bowering**  
***Re: Logan***

Tue 24 Mar 2009

---

Wow! Thanks for that, John.

gtb

On Mar 22, 2009, at 3:47 PM, John Cunningham wrote:

*According to discogs.com," Olim is an Aztec hieroglyph meaning movement, motion and earthquake. This recording is dedicated to the living Spirit of Jimmy Lyons"*  
John Herbert Cunningham

*-----Original Message-----*

*From: Poetics List (UPenn, UB)*

*[mailto: ] On*

*Behalf Of George Bowering*

*Sent: March-21-09 4:53 PM*

*To:*

*Subject: Re: Logan*

*Cunningham helpt clear my head. It was John Tchicai!  
I remember once he trashed a Danish radio station with his horn.*

*Noah Howard. Odd to see his face in picture,  
and he's not a kid anymore!*

*Hey, when Cecil Taylor said "For Olim", who was Olim?*

On Mar 16, 2009, at 7:19 AM, Tom Orange wrote:

*george et al.,*

*not sure whom you were thinking of in denmark.*

*there is a 5-minute video interview with logan at  
<<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>>*

*also do you mean noah howard? he's still alive, recording and touring  
<<http://www.noahhoward.com/>>*

*allbests,  
tom orange*

*-----  
Subject: Re: Logan*

*From: George Bowering <[\[log in to unmask\]](#)>*

*Date:Sun, 15 Mar 2009 00:33:27 -0700*

On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

*saw this late he played 2 weeks ago  
been homeless 40 years  
1st time playing in 40 years  
when did he live in europe??*

*This has been driving me nuts. Why did I think that Giuseppe Logan  
lived in Denmark?  
Who did I have him mixed up with?  
I mean what ESpecially?*

*Oh, around 1966-1976 ESP Disk ran my imagination.  
It was so sweetly exciting and mysterious, all that time.  
Whatever, I want to know, happened to Noah Webster?*

*But my two little dogs, who were brought up on Coltrane and Milford  
Graves,  
would run out of the room when I put a Giuseppe Logan record on.*

*And I still have them! Vinyl!*

*gb*

*welcome.html*

*George H. Bowering, OC  
Dull as dishwater.*

*guidelines*

*welcome.html*

Geo. H. Bowering  
Patient and tolerant driver.

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255. **Chris Wilson**  
***Hilda Morley: seeking biographical info***  
*Tue 24 Mar 2009*

---

For a thesis on the poet Hilda Morley (Wolpe), I am seeking  
biographical information and reminiscences from those who knew her.  
Please back channel replies to:

Chris Wilson  
[REDACTED]

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256. **John Cunningham**  
***Re: Christian Bok and Pataphysics***  
*Tue 24 Mar 2009*

---

Thanks for that enigmatic response, Catherine. Care to be a little more verbose?

John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On  
Behalf Of Catherine Daly

Sent: March-24-09 11:45 AM

To: [REDACTED]

Subject: Re: Christian Bok and Pataphysics

but it is not...

On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham

<[REDACTED]> wrote:

> In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian  
Bok

> makes the statement "this survey reflects the influence of Jarry upon my  
own

> poetic career (in particular, my 'pataphysical encyclopedia,

> Crystallography)." To my knowledge, this is the only North American book

> that specifically claims to be or would be considered a 'pataphysical  
work.

> Any comments?

>

> John Herbert Cunningham

>

>

>

--

All best,

Catherine Daly  
[REDACTED]

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257. **charles alexander**

***Re: Christian Bok and Pataphysics***

*Tue 24 Mar 2009*

In writing about Christopher Dewdney's book of poetry, *A Paleozoic Geology* of London Ontario (Toronto: Coach House 1973), Steve McCaffery describes Dewdney's work as investigating "vertically and structurally by means of an intellectual framework of 'pataphysical model from which the principle can be examined in function under a controlled situation. I mention 'pataphysics as that term comes closest to describing Dewdney's methodology." This is in McCaffery's essay, "Strata and Strategy: 'Pataphysics in the Poetry of Christopher Dewdney," in *North of Intention* (New York & Toronto: Roof & Nightwood 1986). I would think some of McCaffery's work should also be considered 'pataphysical. One might do well to begin with his magnificent book, *Panopticon* (Toronto: blewointmentpress 1984). In addition, the work of the Toronto Research Group should be considered in any study of 'pataphysical works in the last few decades. The best collection of those works is by Steve McCaffery & bpNichol, *Rational Geomancy: The Kids of the Book-Machine, The Collected Research Reports of the Toronto Research Group 1973-1982* (Vancouver: Talonbooks 1992).

charles

At 10:37 AM 3/24/2009, you wrote:

>My novel *Bystander: An Irreality* published by BlazeVOX makes claims to  
>be a post-apocalyptic 'pataphysical novella.... Written in the manner  
>of "How to construct a time machine" & \_Exploits and Opinions of Dr  
>Faustroll\_  
>

><http://www.blazevox.org/bk-ma.htm>  
>

>On Tue, Mar 24, 2009 at 9:00 AM, John Herbert Cunningham

><[REDACTED]> wrote:

>> In his book 'Pataphysics: The Poetics of an Imaginary Science,  
> Christian Bok

>> makes the statement "this survey reflects the influence of Jarry  
> upon my own

>> poetic career (in particular, my 'pataphysical encyclopedia,  
>> Crystallography)." To my knowledge, this is the only North American book  
>> that specifically claims to be or would be considered a 'pataphysical work.

>> Any comments?

>>

> > John Herbert Cunningham

>

Charles Alexander  
Chax Press  
411 N 7th Ave Suite 103  
Tucson, AZ 85705-8332

██████████ (Chax Press)

██████████ (cell)

██████████

<http://chax.org>

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258. **Hugh Nicoll**

***Re: Recommendations for grammar books?***

*Tue 24 Mar 2009*

---

Greetings,

\*The Cambridge Grammar of the English Language\* (Hardcover) by Rodney D. Huddleston (Author), Geoffrey K. Pullum, Cambridge U. P. (2002) is now widely regarded as having supplanted Randolph Quirk's\* A Comprehensive Grammar of English\*, Longman, (1985). Michael Swan's Practical English Usage, Oxford U. P. (2005), and A Communicative Grammar of English, 3rd ed., Leech, G. and Svartvik, J., Pearson, (2003) are far less comprehensive but useful. Why not suggest that your former student browse a good library or bookstore and make the choice or choices that best meet his needs.

Hugh Nicoll

On Wed, Mar 25, 2009 at 5:27 AM, Andy Gricevich <██████████> wrote:

*Hello, all--*

*A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*

*(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*

*cheers,*

Andy

--

Hugh Nicoll <<http://hughnicoll.org/blog/>>  
JALT LD-SIG Coordinator <<http://ld-sig.org/>>

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259. **Caleb Cluff**

***Re: Recommendations for grammar books?***

*Tue 24 Mar 2009*

---

Fowler's usage.

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

From: Poetics List (UPenn, UB) [mailto:████████] On  
Behalf Of Andy Gricevich  
Sent: Wednesday, 25 March 2009 7:28 AM  
To: ██████████  
Subject: Recommendations for grammar books?

Hello, all--

A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."

(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).

cheers,

Andy

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260. **George Bowering**

**Re: Christian Bok and Pataphysics**

Tue 24 Mar 2009

---

Yr going to have to check out bpNichol,  
especially re the 'pataphysical, especially  
distinguishing the "pataphysical, which denotes the Canadian  
'pataphysical,  
esp. the "pata of little feet", the latter poetic.

gb

On Mar 24, 2009, at 9:45 AM, Catherine Daly wrote:

*but it is not...*

*On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham*

*<[REDACTED]> wrote:*

*In his book 'Pataphysics: The Poetics of an Imaginary Science,*  
*Christian Bok*

*makes the statement "this survey reflects the influence of Jarry*  
*upon my own*

*poetic career (in particular, my 'pataphysical encyclopedia,*  
*Crystallography)." To my knowledge, this is the only North*  
*American book*

*that specifically claims to be or would be considered a*  
*'pataphysical work.*

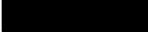
*Any comments?*

*John Herbert Cunningham*

*welcome.html*

--

*All best,*  
*Catherine Daly*

  
welcome.html

Dr. George Bowering,  
Keeper of the eternal flume.

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261. **Jeffrey Side**

***Jacket Magazine need articles, thoughts, opinions on Seamus Heaney's career in poetry***

Tue 24 Mar 2009

---

Jacket Magazine is looking for responses to an article Iâ€™ve written on Seamus Heaney, and which touches on his association with The Group, Hobsbaum, early career etc., which can be found here:  
<http://jacketmagazine.com/37/heaney-side.shtml> At the time of writing, only the first part of the article is online, the second part should be online in a few hours. Jacket especially needs articles, or shorter pieces, giving information or insights that might answer the question: â€œHow did Heaney accomplish in so relatively short a period the almost universal admiration he now enjoys given his fairly modest talent? (The phrasing is mine, not Jacket's) Jacket simply wants informative articles on Heaney's career in poetry, which may shed light on the mechanisms of his ascendancy . Send anything you have to:  
<http://jacketmagazine.com/00/letters2the-editor.shtml>

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262. **George Bowering**

***Re: Tchicai***

Tue 24 Mar 2009

---

On Mar 18, 2009, at 9:06 AM, John Cunningham wrote:

> . I can't remember the name of the group  
> under his own name but that was pretty incredible as well.

There was the John Tchicai--Irene Schweizer (or however you spell it) Group,  
but that was in the Seventies, I guess.

gb

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263. **Patrick Dillon**

**Re: Recommendations for grammar books?**

Tue 24 Mar 2009

Bryan Garner's Dictionary of Modern American Usage (although I think the title may have changed in the most recent edition) and David Foster Wallace's review of the dictionary which appears in toto in Consider the Lobster

On Tue, Mar 24, 2009 at 3:27 PM, Andy Gricevich <[REDACTED]> wrote:

*Hello, all--*

*A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*

*(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*

*cheers,*

*Andy*

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264. **John Herbert Cunningham**

**Re: Tchicai**

Tue 24 Mar 2009

Actually, I believe that the group's name was something like Ars Nova Danica.

John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On  
Behalf Of George Bowering  
Sent: March-24-09 6:13 PM

To: [REDACTED]  
Subject: Re: Tchicai

On Mar 18, 2009, at 9:06 AM, John Cunningham wrote:

> . I can't remember the name of the group  
> under his own name but that was pretty incredible as well.

There was the John Tchicai--Irene Schweizer (or however you spell it)  
Group,  
but that was in the Seventies, I guess.

gb

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265. **Corey Frost**

***April 3rd: Poems for the Millennium at the CUNY Graduate Center***

*Wed 25 Mar 2009*

---

April 3rd

JEROME ROTHENBERG and JEFFREY ROBINSON, with MARY ANN CAWS,  
MAUREEN  
McLANE, and RICHARD SIEBURTH

The CUNY Graduate Center Poetics Group is very excited to announce that the editors of *Poems for the Millennium Volume Three: The University of California Book of Romantic & Postromantic Poetry* will be with us to read from and discuss their new anthology. Like its two twentieth-century predecessors, *Poems for the Millennium*, volumes 1 and 2, this gathering sets forth a globally decentered approach to the poetry of the preceding century from a radically experimental and visionary perspective. The range of volume three and its skewing of the traditional canon illuminate the process by which romantics and post-romantics challenged nineteenth-century orthodoxies and propelled poetry to the experiments of a later modernism and avant-gardism. Joining Jerome Rothenberg and Jeffrey C. Robinson in the open discussion that follows the reading are three distinguished scholars and translators, Mary Ann Caws, Maureen McLane, and Richard Sieburth. "Rothenberg and Robinson have dedicated this project to an intensification and expansion of the vital and vivacious contexts of the ongoing project of human thought. They present us not with the fixity of a canon but with the unfixity of our world." — Lyn Hejinian

Friday, April 3, 2:00 pm, in Room 9207.

CUNY Graduate Center, 365 Fifth Avenue, New York.

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266. **Kristin Dykstra**

***Zurita/Borzutzky in Chicago April 3 / Guild Complex***

*Wed 25 Mar 2009*

---

A Special Reading with Raúl Zurita and Daniel Borzutzky

Start: Friday, April 3, 2009 - 7:00pm

Sponsored by the Guild Complex

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

Time: Doors open at 7:00PM, Reading begins at 7:30PM.

Cost: Free admission, all ages.

Location: Instituto Cervantes, 31 West Ohio Street, Chicago

Raúl Zurita was born in Santiago, Chile in 1951. He started out studying mathematics before turning to poetry. His early work is a ferocious response to Augusto Pinochet's 1973 military coup. Like many other Chileans, Zurita was arrested and tortured. When he was released, he helped to form a radical artistic group CADA, and he became renowned for his provocative and intensely physical public performances.

In the early 80's, Zurita famously sky-wrote passages from his poem, *The New Life*, over Manhattan and later (still during the reign of Pinochet) he bulldozed the phrase *Ni Pena Ni Miedo* (Without Pain Or Fear) into the Atacama Desert, where it can still be seen because children in the neighboring town bring shovels into the desert and turn over the sand in the letters. For fifteen years, Zurita worked on a trilogy which is considered one of the signal poetic achievements in Latin American poetry: *Purgatory* appeared in 1979, *Anteparadise* in 1982, and *The New Life* in 1993.

Raúl Zurita is one of the most renowned contemporary Latin American poets, and he is the recipient of numerous awards, including a Guggenheim Fellowship and the National Poetry Prize of Chile. Translations of *Purgatory* and *Anteparadise* were published in the United States in the 80's.

Three new books, *INRI*, translated by William Rowe, *Song of the Disappeared Love*, translated by Daniel Borzutzky, and *Purgatory*, translated by Anna Deeny, are forthcoming from, respectively, Merick Press, Action Books, and The University of California Press. His books of poems include, among others: *El Sermon de la Montana*; *Areas Verdes*; *Purgatorio*; *Anteparadiso*; *El Paraiso Esta Vacio - Canto a Su Amor*, *Desaparecido*, *El Amor de Chile*, *La Vida Nueva*, *In Memoriam*.

--

Dr. Kristin Dykstra

[www.ilstu.edu/~kadykst](http://www.ilstu.edu/~kadykst)

[www.litline.org/Mandorla](http://www.litline.org/Mandorla)

Associate Professor  
Department of English  
Illinois State University  
Campus Box 4240  
Normal, IL 61790-4240

----- This message was sent using Illinois  
State University Webmail.

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267. **Corey Frost**

***April 3rd at the CUNY Grad Center: Poems for the Millennium 3***

*Wed 25 Mar 2009*

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April 3rd

JEROME ROTHENBERG and JEFFREY ROBINSON, with MARY ANN CAWS,  
MAUREEN  
McLANE, and RICHARD SIEBURTH

The CUNY Graduate Center Poetics Group is very excited to announce that the editors of Poems for the Millennium Volume Three: The University of California Book of Romantic & Postromantic Poetry will be with us to read from and discuss their new anthology. Like its two twentieth-century predecessors, Poems for the Millennium, volumes 1 and 2, this gathering sets forth a globally decentered approach to the poetry of the preceding century from a radically experimental and visionary perspective. The range of volume three and its skewing of the traditional canon illuminate the process by which romantics and post-romantics challenged nineteenth-century orthodoxies and propelled poetry to the experiments of a later modernism and avant-gardism. Joining Jerome Rothenberg and Jeffrey C. Robinson in the open discussion that follows the reading are three distinguished scholars and translators, Mary Ann Caws, Maureen McLane, and Richard Sieburth. "Rothenberg and Robinson have dedicated this project to an intensification and expansion of the vital and vivacious contexts of the ongoing project of human thought. They present us not with the fixity of a canon but with the unfixity of our world." — Lyn Hejinian

Friday, April 3, 2:00 pm, in Room 9207.

CUNY Graduate Center, 365 Fifth Avenue, New York.

[opencuny.org/poetics](http://opencuny.org/poetics)

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268. **Murat Nemet-Nejat**

**Re: Recommendations for grammar books?**

Wed 25 Mar 2009

---

\*The Elements of Style\*.

Ciao,

Murat

On Tue, Mar 24, 2009 at 4:27 PM, Andy Gricevich <[REDACTED]> wrote:

*Hello, all--*

*A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*

*(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*

*cheers,*

*Andy*

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269. **Jesse Glass**

**Two Novellas: Marble Snows & the Study by Michael Heller available from Ahadada**

Wed 25 Mar 2009

---

Direct from our website [www.ahadadabooks.com](http://www.ahadadabooks.com) or via SPD.

Don Wellman's Prolog Pages and Eileen Tabios' Nota Bene Eiswein--both fine collections of poetry--are also available through the same venues.

The treasures keep coming. Please check out what we're doing at Ahadada Books!

Ekleksographia II--the Amy King Issue--is near completion.

Jen Karmin, Vivian Shipley and T.A. Noonan are on our list of future curators.

Without haste but without rest,

Jess

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270. **David Kirschenbaum**

***Boog City presents Atticus/Finch and Julian T. Brolaski (music)***

*Wed 25 Mar 2009*

---

please forward

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Boog City presents

d.a. levy lives: celebrating the renegade press

Atticus/Finch Chapbooks

(Seattle)

this Tues., March 31, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Atticus/Finch editor Michael Cross

Featuring readings from

Thom Donovan

Judith Goldman

David Larsen

Kyle Schlesinger

with music from

Julian T. Brolaski

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

Curated and with an introduction by Boog City editor David Kirschenbaum

-----

**\*\*Atticus/Finch Chapbooks**

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



Atticus/Finch balks emphatically at faux notions of newness. Rather, they present to you beautiful and affordable editions in the splendid aura of their fresh new-ity. Help them help you rabidly consume the future of poetry as it unfolds before your very eyes. They greatly appreciate your patronage.

**\*Performer Bios\***

**\*\*Julian T. Brolaski**

<http://www.atticusfinch.org/brolaski.htm>

Julian T. Brolaski is the author of *Letters to Hank Williams* (True West Press), *The Daily Usonian* (Atticus/Finch), *Madame Bovary's Diary* (Cy Press), and the now-defunct blog "Swimming for Dummies." S/he is a Ph.D. student in the English department, where zie is writing hir dissertation on rhyme and repetition.

**\*\*Thom Donovan**

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

Thom Donovan is an ongoing participant in the Nonsite Collective, coedits *ON Contemporary Practice*, the first issue of which can be purchased now at SPD, edits *Wild Horses of Fire* weblog, and curates *PEACE* events series. His poems and critical writings have been published variously, including his Atticus/Finch collaboration with Kyle Schlesinger, *Mantle*.

**\*\*Judith Goldman**

[http://www.obooks.com/books/death\\_star.htm](http://www.obooks.com/books/death_star.htm)

Judith Goldman is the author of two books of poetry, *Vocoder* (Roof) and *DeathStar/Rico-chet* (O Books), and the co-editor, with Leslie Scalapino, of *War and Peace*, an annual anthology of experimental writing against the war. Her chapbook *The Dispossessions* is forthcoming from Atticus/Finch.

**\*\*David Larsen**

<http://www.spdbooks.org/Products/11908/the-thorn.aspx>

Newly relocated from San Francisco's Bay Area, David Larsen is pursuing a career in postgraduate studies. His first book of poetry is *The Thorn* (Faux Press), and will soon be joined by his translation of *Names of the Lion* by Abu Abd Allah ibn Khalawayh (Atticus/Finch). From 2005-2007 he was co-curator of the *New Yipes* reading/video series at Oakland's 21 Grand.

**\*\*Kyle Schlesinger**

<http://www.kyleschlesinger.com>

Kyle Schlesinger's books include *The Pink*, *Hello Helicopter*, and, with Caroline Koebel, *Schablone Berlin*. With Thom Donovan and Michael Cross, he edits *ON*, a poetics journal that focuses on contemporaries. He is the co-author, with Thom Donovan, of *Mantle* (Atticus/Finch).

----

Directions:

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

Venue is bet. 10th and 11th avenues

Next event:

Tues. April 28

Bird Dog magazine (Seattle)

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

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

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## 271. **holsapple1**

### ***English Grammar***

*Wed 25 Mar 2009*

---

C. L. Baker's English Syntax is a thorough, professional text. And Rodney Huddleston has several good books on English grammar written for different levels of expertise.

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## 272. **J. Michael Mollohan**

### ***Re: Recommendations for grammar books?***

*Wed 25 Mar 2009*

---

Strunk and White, *The Elements of Style* is kinda like, you know, my Bible. Check with those teaching Freshman English. They usually have their own grammar texts. I recall one called *Words and Ideas* from many years ago.

HTH

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

From: "Andy Gricevich" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 24, 2009 4:27 PM

Subject: Recommendations for grammar books?

Hello, all--

*A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*

*(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*

*cheers,*

*Andy*

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273. **steve russell**

**Re: Das Kapital to be Transformed into Chinese Musical**

Wed 25 Mar 2009

---

I'm suprised B Brecht never produced a Marx Musical. Or Mel Brooks.

--- On Tue, 3/24/09, mIEKAL aND <[REDACTED]> wrote:

From: mIEKAL aND <[REDACTED]>

Subject: Das Kapital to be Transformed into Chinese Musical

To: [REDACTED]

Date: Tuesday, March 24, 2009, 1:25 PM

(the transformation from original text to japanese manga to chinese opera reminds me of all the babelfish translations we do)

<http://www.metamute.org/en/>

[das\\_kapital\\_to\\_be\\_transformed\\_into\\_chinese\\_musical](#)

Perhaps a bit of fancy footwork and a catchy show tune is the key to introducing a new generation to Karl Marx's Das Kapital. At least that's what He Nian, director of the upcoming musical, is anticipating for the Shanghai theatregoers. The play which is on schedule to open next year, is meant to serve as a kind of "edutainment" providing the audience with

amusement but also an intellectually sound interpretation of Marx's work. Shanghaiist and The Guardian report more extensively:

[http://shanghaiist.com/2009/03/17/can\\_marxist\\_masterpiece\\_hit\\_the\\_chi.php](http://shanghaiist.com/2009/03/17/can_marxist_masterpiece_hit_the_chi.php)

Screw Shakespeare and forget that Chinese opera business - right now, preparations are underway to bring a sing-song version of Karl Marx's Das Kapital to the Shanghai theater.

This particular rendition of Marx's treatise against capitalism is borrowed from "a best-selling Japanese manga adaptation". We're not sure if anime and Marxism go hand-in-hand, but He Nian, Das Kapital's director has ambitious hopes for the play, according to Danwei:

He Nian says he will combine elements from animation, Broadway musicals, and Las Vegas stage shows to bring Marx's economic theories to life as a trendy, interesting, and educational play...

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#### 274. **David-Baptiste Chirot** ***Re: Christian Bok and Pataphysics***

*Wed 25 Mar 2009*

---

—  
note: the word "pataphysics" and its being studied can be found in the Beatles' song "Maxwell's Silver Hammer."--

The first "official" introduction of 'Pataphysics to the North American audience/readers may (or not) be seen as Evergreen Review Issue 13, May/June 1960, with a spiral and the words "What is 'Pataphysics" suspended in the "equivalent" of a foto dipped in green ("evergreen") of Jarry aboard one of his personal manias, his beloved bicycle, heading down the street, away from the camera, into that Futurity which the present is the "becoming memory" of.

Following an Intro by Roger Shattuck, there's an excellent selections of works from Alphonse Allais, Leon-Paul Fargue, Torma, Rene Clair, Rene Dumal and Felix Feneon (a friend of Jarry's) to the then contemporary "Satraps" of the French College du 'Pataphysique" such as Vian, Butor, Queneau, Ionesco,.

A year later, reflecting on this event and its effects in North America, Asger Jorn, the Danish artist, ground breaking investigator of Scandinavian arts and for some years Situationist, penned a piece for "Internationale Situationniste" No. 6, August 1961 called "Pataphysics—A Religion in the Making."

<http://infopool.org.uk/6104.html>

Jorn writes:

It is only recently that the religious content of Pataphysics has become apparent. Prior to this development, Jarry's invention remained largely unknown beyond the small circle who published the esoteric *Cahiers du College de Pataphysique*. But all this changed when a special Pataphysical number of the *Evergreen Review* was published in New York.

Although the Americans have now claimed the honour of presenting Pataphysics to the world, they didn't dare mention the word religion in their journal. Nevertheless, the enormous success Pataphysics enjoyed last year among the New World intelligentsia has inaugurated an epoch in which the essentially religious nature of this phenomena will be carefully analysed

Recently re-reading some of Jarry's essays and fictions re 'Pataphysics, two things really struck me. One is that Jarry's 'Pataphysical compilations, Almanachs, woodcuts, all owe a great deal to the medieval period, and specifically to the spirit of Rabelais and Villon. In Rabelais, there is the mocking of both science and religion which go on unabated, as well as the production of a ceaselessly teeming, transmuting and truly "exceptional" cosmos, in which the sizes and shapes of everything are subject to immense and swift adjustments to indeed "Situations." Rabelais spoofs and distorts and disgorges the scientific and religious languages of his time, a crazy quilt "polygut" of half digested Latin and the wildly free and raucous French of the times, itself at the thresholds of the strangling codifications soon enough to appear.

And in Rabelais,  
as in Jarry—let us not forget the "exceptional" role that Flatulence plays!! The "inflation " of language is  
measured along side its accompaniment, that inflating of the human bowels  
which  
results in the production of an inflation with finds its mode of expression  
via an orifice of the human anatomy  
which seeks to equal that of the mouth in volume and expressiveness.

There are also, as in Villon, the predilection for the machines and images of executions, with Jarry sharing Villon's words almost exactly apropos hanging, and adding himself the modern Guillotine to the scenes of the functions of separating the body from the head from which it itself is seen as "hanging from" previous to their union being rent asunder.

There is also the example of Flaubert's *Bouvard et Pecuchet*, which presents the adventures of two copy-clerks who, unlike *Bartleby the Scrivener*, are able due to an inheritance to leave their desk and purchase an immense country estate, which wins them no welcome from the local inhabitants. These two former copiers set about exploring the branches of knowledge which

compose the arts and sciences, and in almost every case run aground on the beaches of their own persistent ignorance.

On their way to this pessimistic view of the acquisition and accumulation of knowledge, the duo decide to turn their heads and hands instead to compiling a "Dictionary of Received Ideas," collecting all the stupid quotes manifesting the "unexceptional": (in Jarry's terms) presented as something "exceptional," which provide insights in to the questions of all facets of life. These "received ideas," unquestioned and in a sense almost invisible until compiled as an actual "set" within genres and categories of thought and language, create a form of "anti-Encyclopedia," in which the Encyclopedic aspirations of the 18th century are turned on their heads as "fauxk-wisdom," of the kind massively generated by the new industrialized media of the "Age of Progress."

A few decades earlier, Baudelaire had written of his hope to produce lines which would become clichés. The "true test" of the poet's work would be to vanish into this sea of "received ideas," which ironically is the very environment that would reject the poet's "exceptional" language, or, perhaps, this vast sea might instead engulf the poem in a vast moist embrace in which it would also vanish, and become "unrecognized" because "misunderstood" as the only way by which it might attain a paradoxical "recognition" by becoming "unrecognizable" due to misunderstandings, and so—

"Taken for something else," continue a free and camouflaged existence, unnoticed, unread, unseen, unknown, by attaching itself to the "obvious," and so become "hidden in plain sight."

That is, to be read, seen and known as the "obvious," and so "overlooked," because of course, things in order to be Important, have to be far more complex than "That."

This is the strategy, after all, of the Viceroy butterfly, which so resembles a Monarch, that no enemy will attack it; because the Monarch possesses a poison that kills those who try to eat it, and so acts as a "deterrence" that the Viceroy copies in terms solely of "appearance."

"Looks can be deceiving," after all, and so "one person's meat is another's poison," becomes a meat that all comers take to be a poison when it is actually a meat mimicking the costuming of the poisonous one.

The equivalence of the poisonous and the non-poisonous both appearing as the poisonous, becomes that 'Pataphysical "exception," that pebble in the shoe that grinds and grinds away, destroying the edifice of the Very Important Person whose foot is continually stepping on it, and so becomes a form of "resistance" which understands full well that clichéd phrase, "the Bigger they are, the Harder they Fall."

Jarry's Pere Ubu and Dr Faustroll and the vision of 'Pataphysics were born from the cunning of schoolboys satirizing a Physics teacher at their lycee, and turning these satires and their objects into Theater and the discovery that "as Metaphysic is to Physics, so 'Pataphysics is to Metaphysics."

Ubu and 'Pataphysics are born out of a satirizing, inverting, and subverting of the Institutionalized forms and formulae of "knowledge" which a citizen bent on a "career" is forced to undergo. Where the French College du 'Pataphysique (revived, after a quarter century of dormancy, in 2000) and its recently formed English rough equivalent, equivalency being at the "heart of the matter," differ from the North American "Pataphysics," is, as Jorn foresees, its being turned back into an Institutionalized form and formulae which take on the rites and trappings of a new form of religion.

One might then observe that the ideas and characters born of the immediate "wreck-creations" and absurd comedies of the classroom, the satires of the "Professor," and of the entire sets of Jargons, discourses, that have been erected to produce both an elite and a "common" mass" of students of the "same mind," of the same mind, that is, regarding the Seriousness of their Placements and Advancements within the Structures of Society's various Institutions; one might observe in this that the originary "scene" of Ubu in opposition to all of these, is turned inside out and becomes again the very site of the production of a conformity.

This is the situation which Jorn presents:

"If Pataphysics had been taught anonymously, and avoided criticism, it might have slipped unnoticed into the world. Had this had happened, the apparently insoluble problem of Pataphysical authority - the consecration of the inconsecratable - would not have occurred. "

That is, if 'Pataphysics had indeed flown into the world as the Viceroy, camouflaged and whose recognition was a form of misreading, misunderstanding and hence "unrecognizability," 'Pataphysics would have eluded the confrontation with the Authorities of the Institutional "Authorizations," who strip away an unrecognized anonymity, a camouflaged misreading misunderstood and too obvious to notice, and instead set up in their absences the presence of their own Authorships.

This situation which Jorn presents is somewhat similar to another one being written of at roughly the same time—the situation of the “Garden Dwarfs” as Hans Richter calls them in his *Dada: Art and Anti Art*. The “Garden dwarfs” are the neo-Dadas, who in a sense obey the letter but not the spirit of the Law, a Law which did not exist until they had retrospectively “recognized” its existence and so initiated a trend that in recent years has become the falsification of Dada in the US textbooks and Institutions with their ensuing cult of Tzara, the least interesting and least Dada of them all, who turned promotion of a borrowed name and movement into a one man show starring himself, and continued on like an animated corpse long after the Dadas had all left, finding himself finally cornered in the company of the emerging Surrealists—co-founding with Andre Breton the journal “Literature,” the very anti-thesis of the Hugo Ball-named “Dada”-- with whom he participated in and celebrated Dada’s “funeral.

For Richter, Huelsenbeck and other Dadas, the accomplishment of Tzara is to eradicate any of the “Revolutionary” and “street” elements in Dada, and instead produce a series of literary “manifestos” which lead straight to the heart of the matter for him: “Literature.”

(As Henry Miller put it in the “Fourteenth Ward” section in *Black Spring*: “What is not in the open street is false, derived that is to say, literature.”)

This retrospective revisioning, reformulating and re-fashioning of Dada—and of Neo-Dada and the Garden Dwarfs - in order to have it conform better to the current situation and narrative of the poet/artist in the US, Jorn recognizes also as a crisis within ‘Pataphysics:

The great merit of pataphysics is to have confirmed that there is no metaphysical justification for forcing everybody to believe in the same absurdity, possibilities for the absurd and in art are legion. The only logical deduction that can be made from this principle is the anarchist thesis: to each his own absurdities. The negation of this principle is expressed in the legal power of the state, which forces all citizens to submit to an identical set of political absurdities.

It must by now be apparent that once a Pataphysical authority is accepted, it becomes a demagogic weapon against the Pataphysical spirit

The game is the Pataphysical overture to the world. The realisation of such games is the creation of situations. A crisis therefore exists, caused by the crucial problem which each Pataphysical adept must resolve: s/he must apply



the situlogic method and attack the conditions of the reigning society, or else simply refuse to do anything whatsoever about the situation. It is in the latter resolution to this problem that Pataphysics becomes the religion best adapted to life in the society of the spectacle: a religion of passivity and pure absence

This “religion of passivity” adapted to the life of the society of the spectacle may be found today in the latest “hot topics” of the ongoing entropy of an Institutionalized setting, which for Melville’s *Bartleby* was to be found on Wall Street, where the Scrivener states his “I would prefer not to” continue copying, and eventually finds himself in the Tombs, perversely observed and studied by his former employer, a lawyer in the service of the Market. The entropy of a “case” as seemingly “passive” as *Bartleby*’s is found in the “conceptual works” which dedicate themselves to “copying, data filing, and boredom-,” the latter being regarded by artists from Baudelaire to the Dadas to Dubuffet and beyond as the “enemy of art.” Or “the enemy of existence.”

The religious aspect of boredom Baudelaire called “*Acedie, la maladie des moines.*”

Acedia—the malady of monks.

And monks, to be sure, of some denominations, were known to be “copyists,” some of whom, anonymously, created some among the most beautiful Visual Poetry and Book Art known in the West.

Perhaps the situation of today’s poets who are dependent on machines and others’ materials to copy or “flarf,” or “pataphysic” or “Ouliper” or “Vizpoize” or “avant” are spurred on by the lashes of the command to “publish or perish.”

In Enrique Villa-Matas’ *Bartleby and Company*, one encounters the opposite of this need and desire to “appear in print,” no matter what it is or in what form. This suggests the resurrection of the last minute plagiarized paper as a “radical form of discourse” to be explored in terms ethical, aesthetical and pros ethical. Plagiarizing, copying, filing, scanning the unbelievable torrents of spam-- all of it a celebration of one’s own “original” unoriginality in “facing this monster,” which is—as Baudelaire put it, the horror of the “*gouffre*,” that immense chasm of boredom, dullness and nothingness into which the author of today may tumble, never to be seen or heard from again, returned to the anonymity of being “not published” or “out of print.”

This is yet another “crisis” facing the author expected to publish, to “make a name for her/himself and their Institution,” or Group, Movement, Brand Name etc—

To at once announce one’s unoriginality, yet to do so in a manner originally unoriginal, from some as yet unplundered source, inspired by some previously hopelessly obscure or obscene and overlooked author, and so to put a stamp on

one's productions which is said to a once proclaim the author and to be arguing against the author.

This desperate need to produce writing, even if it is borrowed, stolen, downloaded, copied by hand, purchased on line or from the super market of literary products and accessories, where the laughter of Il Professore Vidiamodopo may be heard echoing down the aisles of prominently visible poets whose shining presences dim even the gaudiest of packaging's—

This desperate need to produce—and yet at the same with the least amount of intellectual labor—that being replaced by the physical labor of the copying filing and being originally unoriginal—all of it the opposite of the Writing of the No, of Bartleby's "I prefer not to," or the unwritten non writing camouflaged inside the misread and misunderstood—

The terrible fear driving the horses to go "faster, faster, faster" as Walt Whitman saw America dashing to insanity—

This terrible fear of the non-existence, le Neant, le Gouffre—

Can be summed up in a sign found in the battered offices for various services of the Health and Welfare departments, as well as those where free legal counsel or financial advice may be given:

This sign sums it up:

"If it is not in writing, it never happened."

Perhaps 'Pataphysics may propose as an exception the happening of something which is unwritten, and so, logically, inferred to be, to remain, unwritten—and hence never having happened,—and yet, it has happened—

A happening beyond the bounds of the written, in a zone one aspect of which Whitman called "the real war will never get into the books."

In that case, then, one may understand a 'Pataphysical writing outside of books, pages, of being written down—existing as both happening and writing simultaneously, and all the while remaining "buried," hidden from the view of those writings which do get into books.

Existing as an unseen, unrecognized, unpublished as it were, Viceroy, hidden within the gaudy show of the poisonous Monarch, a harmless being concealed inside a killer, an inverse Trojan Horse, an exception to the writing that alone produces what happens, because, by not writing, by not copying, but simply "resembling in appearance" a form of writing known as the Monarch, it is happening unread, unrecognized, unwritten, and 'Pataphysically existing—

And without which there could not be, by its unrecognition, its being anonymous, unknown, its being so obvious it is overlooked—there

could  
not be that author, that authority, that authorization, in whose  
recognition by its "standing out  
against a background," would be seen  
that presence which is called "writing."  
An "evidence of something that happened."

Even if what happened might be completely fictitious, or an outright lie--

*Date: Tue, 24 Mar 2009 16:33:22 -0500*  
*From: [REDACTED]*  
*Subject: Re: Christian Bok and Pataphysics*  
*To: [REDACTED]*

*Thanks for that enigmatic response, Catherine. Care to be a little more  
verbose?*

*John Herbert Cunningham*

*-----Original Message-----*

*From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On  
Behalf Of Catherine Daly*  
*Sent: March-24-09 11:45 AM*  
*To: [REDACTED]*  
*Subject: Re: Christian Bok and Pataphysics*

*but it is not...*

*On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham*

*<[REDACTED]> wrote:*

*In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian  
Bok  
makes the statement "this survey reflects the influence of Jarry upon my  
own  
poetic career (in particular, my 'pataphysical encyclopedia,  
Crystallography)." To my knowledge, this is the only North American book  
that specifically claims to be or would be considered a 'pataphysical  
work.  
Any comments?*

*John Herbert Cunningham*

*--  
All best,*

Catherine Daly



Express your personality in color! Preview and select themes for Hotmail®.  
[http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT\\_MSGTX\\_WL\\_HM\\_express\\_032009#colortheme](http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme)

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275. **Sharon Mesmer/David Borchart**  
**2009 National Queer Arts Festival**

*Wed 25 Mar 2009*

As part of the 2009 National Queer Arts Festival:

Army of Lovers presents "Formerly Known As: A Festival of Art,  
Video, Writing and Performance by Male Sex Workers"

June 3 + 4th, 2009 at 7pm

Center for Sex and Culture

1519 Mission Street (btwn 11th and S. Van Ness)

San Francisco, CA.

\$10-20, no one turned away from lack of funds

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276. **Pierre Joris**  
**Recent posts on NOMADICS blog**

*Thu 26 Mar 2009*

Please check out these recent posts on NOMADICS: <http://pierrejoris.com/blog>

Habib Tengour on "Maghrebi Surrealism"

Habib Tengour @ U Albany

Mearsheimer on Charles Freeman

'Shooting and crying' — The Gaza Massacres

Music At The Stone

PETR KOTIK IN ALBANY

Simon Pettet's Hearth

Abdelkebir Khatibi (1939-2009)

Enjoy! Comment!

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>  
<http://pierrejoris.com/blog/>

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277. **David A. Kirschenbaum**

***OT: 2009 Mets Tix for Sale***

*Thu 26 Mar 2009*

---

(apologies for the non-Boog email)

Hi all,

It's my 12th consecutive season with a Mets Sunday plan (which now comes with some weekdays), the first one at what they're still calling Citi Field, and I thought I'd see if any of you might be interested in buying tickets (and joining the lineup of what would make a pretty swell anthology, with past buyers of my Mets tix including Jim Behrle, Rachel Levitsky, Jean-Paul Pecqueur, Nathaniel Siegel, and Angela Veronica Wong).

I still have two seats, and in the new ballpark they are in the Promenade Reserved Infield, sec. 512, which is behind home plate two sections up the first-base line. Click the below link and when there click section 512 for a view from the seats:

[http://newyork.mets.mlb.com/nym/ticketing/seating\\_pricing.jsp](http://newyork.mets.mlb.com/nym/ticketing/seating_pricing.jsp)

If you're interested in buying any tickets (or know someone who is) you (or they) can email me here:

[REDACTED]

(Note that the Mets charge different prices depending upon the opponents and the date, so you'll see, for example, that the Padres' game, the third regular

season game at Citi Field, costs more than the other games. Also, I've included a service charge of \$2 per game, prorated from what the Mets charge me for the 15-game package.)

Hope this finds you well (and Lets Go Mets!)

as ever,  
David

-----

**\*\*Thurs. April 16, 7:10 p.m.-\$62**

San Diego Padres

(fyi, this is third reg. season Mets game in new park)

**\*\*Sun. April 26, 1:10 p.m.-\$42**

Washington Nationals

**\*\*Sun. May 31, 1:10 p.m.-\$52**

Florida Marlins

Mr. Met Dash

The Mr. Met Dash allows children 12 and under to run the bases at Citi Field after the game, weather permitting.

**\*\*Wed. July 29, 7:10 p.m.-\$52**

Colorado Rockies

**\*\*Wed. Aug. 19, 7:10 p.m.-\$52**

Atlanta Braves

**\*\*Sun. Sept. 20, 1:10 p.m.-\$52**

Washington Nationals

(fyi, this is 2nd day of Rosh Hashanah)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

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278. **Maria Damon**

**Mark Nowak Book Events**

Thu 26 Mar 2009

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Mark Nowak: April Events for -Coal Mountain Elementary-

Mark Nowak will be in Western Pennsylvania, West Virginia, Maryland, and Iowa for unique events surrounding the publication of his new book, -Coal Mountain Elementary- (Coffee House Press, 2009). Venues include the AFL-CIO's National Labor College in Silver Spring, Maryland and the John L. Lewis Museum of Mining and Labor in Lucas, Iowa, as well as indie bookstores (Red Emma's in Baltimore, Prairie Lights in Iowa City) and staged productions of the book at the Studio Theater (University of Pittsburgh) and the Boilerhouse Theater (Davis & Elkins College, just a few miles from the Sago mine in West Virginia). For complete details, see the "Upcoming Events" section of Nowak's new blog, <http://coalmountain.wordpress.com>

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279. **Michelle Taransky**

**Kelly Writers House TV**

Thu 26 Mar 2009

---

Dear Poetics List:

The Kelly Writers House is excited to host a reading by Factory School poets FRANK SHERLOCK and CAROL MIRAKOVE on Thursday, 4/2 at 6:30 PM EST.

If you're outside the Philadelphia area, you can watch this, and many Kelly Writers House programs live online via KWH-TV:

<http://writing.upenn.edu/wh/multimedia/tv/>

Programs are archived and can be viewed on-demand via KWH-TV reruns:

<http://writing.upenn.edu/wh/multimedia/tv/reruns>

---

the Kelly Writers House  
presents

a poetry reading by  
FRANK SHERLOCK  
CAROL MIRAKOVE

Thursday, 4/2 at 6:30 PM in the Arts Cafe  
Kelly Writers House | 3805 Locust Walk, Philadelphia PA 19104  
<http://writing.upenn.edu/~wh/>  
no registration required - free & open to the public

FRANK SHERLOCK is the author of "Over Here" (Factory School 2009) and the co-author of "Ready-To-Eat Individual" (Lavender Ink 2008), a collaborative work with the Poet Laureate of Dumaine Street, Brett Evans. A duet with CAConrad entitled "The City Real & Imagined: Philadelphia Poems" is forthcoming from Factory School in fall 2009.

More on Frank Sherlock:

<http://www.writing.upenn.edu/pennsound/x/Sherlock.html>

<http://www.madpoetssociety.com/blog/2008/01/23/talking-with-frank-sherlock/>

CAROL MIRAKOVE is the author of "Mediated" (Factory School, 2006) and "Occupied" (Kelsey St. Press, 2004), which won the Frances Jaffer Book Award. She is featured on the Women in the Avant-Garde CD (Narrow House) and on the track "temporary tattoos" by the DJ and producer bates45. Her poems and essays appear in journals including XCP: Cross-Cultural Poetics, Traffic, West Coast Line, The Capilano Review, Pom2, The Brooklyn Rail, Xconnect, and in the collection "Visible: A Femmethology."

More on Carol Mirakove:

<http://www.writing.upenn.edu/pennsound/x/Segue-BPC.html>

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280. **sheila black**

***Re: Recommendations for grammar books?***

*Thu 26 Mar 2009*

---

Dear Andy,

I have been teaching Comp I and Comp II for ten years at a Community College and the following Handbooks have been great for Freshman whose High School education did not seem to cover grammar with any kind of depth:

Little, Brown Handbook--H. Ramsey Fowler, Jane E. Aaron, and Janice Okoomian

Simon and Schuster's Handbook for Writers edited by Lynn Quitman Troyka.

And for Poetics:

Twentieth Century American Poetics: Poets on the Art of Poetry edited by Dana Gioia, David Mason, and Meg Schoerke

The Longman Dictionary of Poetic Terms edited by Jack Myers and Michael Simms.

Troyka was my favorite, although, now that I have the important sections (for Freshman) of Little, Brown memorized (not literally, of course), the Little, Brown handbook has been quite useful and easy to figure out.



Sheila Black .

Sheila Black

--- On Wed, 3/25/09, J. Michael Mollohan <[REDACTED]> wrote:

From: J. Michael Mollohan <[REDACTED]>

Subject: Re: Recommendations for grammar books?

To: "Poetics List (UPenn, UB)" <[REDACTED]>

Date: Wednesday, March 25, 2009, 8:56 AM

Strunk and White, *The Elements of Style* is kinda like, you know, my Bible. Check with those teaching Freshman English. They usually have their own grammar texts. I recall one called *Words and Ideas* from many years ago.

HTH

----- Original Message ----- From: "Andy Gricevich"

<[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 24, 2009 4:27 PM

Subject: Recommendations for grammar books?

> Hello, all--

>

> A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."

>

> (I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).

>

> cheers,

>

> Andy

>

>

>

>

>

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281. **Winslow, Rosemary**

**Re: Recommendations for grammar books?**

Thu 26 Mar 2009

---

There's also Quirk, Greenbaum, Leech, and Svartvik's *A Grammar of Contemporary English*. It's a linguistic compilation, descriptive not prescriptive. Superbly helpful in analysis, and meanings of forms, if that's what you're looking for.

---

From: Poetics List (UPenn, UB) on behalf of Patrick Dillon

Sent: Tue 3/24/2009 10:50 PM

To: [REDACTED]

Subject: Re: Recommendations for grammar books?

Bryan Garner's *Dictionary of Modern American Usage* (although I think the title may have changed in the most recent edition) and David Foster Wallace's review of the dictionary which appears in toto in *Consider the Lobster*

On Tue, Mar 24, 2009 at 3:27 PM, Andy Gricevich <[REDACTED]> wrote:

*Hello, all--*

*A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*

*(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*

*cheers,*

*Andy*

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282. **Eric Dickey**

**Re: Recommendations for grammar books?**

Thu 26 Mar 2009

---

I remember liking Diana Hacker. She has several books, Rules for Writers, A Writer's Reference. The latter one was very well organized.

--- On Wed, 3/25/09, J. Michael Mollohan <[REDACTED]> wrote:

From: J. Michael Mollohan <[REDACTED]>

Subject: Re: Recommendations for grammar books?

To: [REDACTED]

Date: Wednesday, March 25, 2009, 6:56 AM

Strunk and White, *The Elements of Style* is kinda like, you know, my Bible.. Check with those teaching Freshman English. They usually have their own grammar texts. I recall one called *Words and Ideas* from many years ago.

HTH

----- Original Message ----- From: "Andy Gricevich" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 24, 2009 4:27 PM

Subject: Recommendations for grammar books?

*Hello, all--*

*A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*

*(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*

*cheers,*

*Andy*

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283. **Alan Sondheim**

**[WDL] Our Ada Lovelace Day ends Mar 30th. (fwd)**

Thu 26 Mar 2009

---

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

Date: Thu, 26 Mar 2009 13:34:59 +0000

From: marc garrett <[REDACTED]>

To: [REDACTED]

Subject: [WDL] Our Ada Lovelace Day ends Mar 30th.

Our Ada Lovelace Day ends Mar 30th.

Just a reminder to those who missed Ada Lovelace Day and still wishes to be a part of the project to submit your contributions. There is still time...

We have been receiving many entries in support of Ada Lovelace Day, which will be a valuable resource for all in the future.

Original call out below...

In support of Ada Lovelace Day we are inviting all women who work in media arts and net art to join the NetBehaviour email list for a week between 23rd and 30th March.

<http://www.netbehaviour.org/mailman/listinfo/netbehaviour>

We would like to know about your work and that of other women who have inspired you in your own practice. So please come and squat the NetBehaviour list for a week (of course we hope you'll stick around for longer:) and share your inspirations with our friendly community of artists, academics, writers, code geeks, curators, independent thinkers, activists and net mutualists.

Posts are welcome in any format and frequency. The following is offered as an example.

=====

MY NAME: Ruth Catlow

URL: [http://www.furtherfield.org/display\\_user.php?ID=14](http://www.furtherfield.org/display_user.php?ID=14)

INSPIRED BY:

Ele Carpenter - <http://www.elecarpenter.org.uk/> for tech inspired and facilitated participation with Open Source Embroidery, her curatorial project exploring artists practice that explores the relationship between programming for embroidery and computing.

Auriea Harvey - for her part with Entropy8Zuper in early intimate networked performances <http://entropy8zuper.org/wirefire> and for Endless Forest, Tale of Tales's bucolic social screensaver <http://tale-of-tales.com/TheEndlessForest>

Mary Flanagan - for her energetic explorations as academic, educator, artist and programmer at the intersection of games, art and feminism and exploring collaborative approaches to thinking about values in  
<http://www.valuesatplay.org/>

=====

At the end of the week we will collate all of the posts in the thread and feature them on Furtherfield.org.

See you on Netbehaviour : ))

With all best wishes from

Ruth and the Furtherfield team

=====

Ada Lovelace Day -bringing women in technology to the fore

<http://findingada.com/blog/2009/01/05/ada-lovelace-day/>

sign a pledge to blog about inspirational women in tech on 24th March.

NetBehaviour is the Furtherfield.org email discussion listJoin NetBehaviour for a week between 23rd and 30th March (of course we hope you will stick around: ) <http://www.netbehaviour.org/mailman/listinfo/netbehaviour>

\*\*\*\*\* \* To alter your subscription settings on this list, log on to Subscriber's Corner at <http://www.jiscmail.ac.uk/lists/writing-and-the-digital-life.html> subject line and the following text in the body of the message:  
SIGNOFF WRITING-AND-THE-DIGITAL-LIFE

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284. **Mathias Svalina**

***yardmeter editions presents Farrah Field, Jon Pack & Mathias Svalina : Friday, April 3, 2009: 7:30pm***

*Thu 26 Mar 2009*

---

Hello Friends,

So there's this new events series starting in the Gowanus neighborhood of Brooklyn & the first one is going to feature photographer Jon Pack, poet Farrah Field & me.

Sorry if this cross posts with another announcement. I think you should come. I think you'll enjoy it.

Yours,  
Mathias

yardmeter editions presents: Farrah Field, Jon Pack & Mathias Svalina  
Friday, April 3, 2009: 7:30pm  
yardmeter studio  
267 douglass st, brooklyn, ny

Yardmeter Editions is an events series that brings together artists, writers, playwrights & other creative types in an informal setting in the Gowanus neighborhood of Brooklyn, NY. For info & directions:  
<http://yardmeter.blogspot.com/>

Farrah Field's first collection of poems, *Rising*, won the 2007 Levis Prize & will be out this April by Four Way Books. Her poems have appeared in many publications including *The Mississippi Review*, *Margie*, *The Massachusetts Review*, *Pool*, *Typo*, *Harp & Altar*, *42Opus*, *La Petite Zine*, *Sojourn*, & are forthcoming in *Pebble Lake Review*, *Another Chicago Magazine*, *Fulcrum*, & *The Pinch*. She lives in Brooklyn & blogs at <http://www.adultish.blogspot.com>.

Jon Pack is a photographer of people, environments and people in their environments. His latest project involves taking photographs of former Olympic cities. See his work at <http://www.jonpack.com>.

Mathias Svalina is, with Zachary Schomburg, a co-editor of *Octopus Magazine & Books*. He is the author of three chapbooks & four collaboratively written chapbooks, most recently *The Viral Lease* from Small Anchor Press & *Play* from Cupboard Pamphlets. His first book, *Destruction Myth*, is forthcoming from the CSU Poetry Center in October.

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285. **aaron tieger**

*Necco Face by Carr, Mynes, Tieger*

Thu 26 Mar 2009

---

Editions Louis Wain is pleased to announce the availability of a new chapbook:

Necco Face

by Michael Carr, Jess Mynes & Aaron Tieger

Necco Face gathers collaborations, remixes, one-offs experiments, and other work by these three poets, written between 2003 and 2007.

\$8

44 pages, saddle stapled

For a sample from this work, and to purchase through Paypal, please visit the Editions Louis Wain site:

<http://editionslouiswain.com/books/>

Aaron Tieger  
on behalf of Editions Louis Wain

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286. **Patrick Lovelace**

***Re: Christian Bok and Pataphysics***

*Thu 26 Mar 2009*

---

How could something 'not' be 'pataphysical? even something that wasn't?

PL

On Wed, Mar 25, 2009 at 6:10 PM, David-Baptiste Chirot <

 > wrote:

—

*note: the word "pataphysics" and its being studied can be found in the Beatles' song "Maxwell's Silver Hammer."--*

*The first "official" introduction of 'Pataphysics to the North American audience/readers may (or not) be seen as Evergreen Review Issue 13, May/June 1960, with a spiral and the words "What is 'Pataphysics" suspended in the "equivalent" of a foto dipped in green ("evergreen") of Jarry aboard one of his personal manias, his beloved bicycle, heading down the street, away from the camera, into that Futurity which the present is the "becoming memory" of.*

*Following an Intro by Roger Shattuck, there's an excellent selections of works from Alphonse Allais, Leon-Paul Fargue, Torma, Rene Clair, Rene Dumas and Felix Feneon (a friend of Jarry's) to the then contemporary "Satraps" of the French College du 'Pataphysique" such as Vian, Butor, Queneau, Ionesco,.*

*A year later, reflecting on this event and its effects in North America,  
Asger*

*Jorn, the Danish artist, ground breaking investigator of Scandinavian arts  
and*

*for some years Situationist, penned a piece for "Internationale  
Situationniste"*

*No. 6, August 1961 called "Pataphysics—A Religion in the Making."*

*<http://infopool.org.uk/6104.html>*

*Jorn writes:*

*It is only recently that  
the religious content of Pataphysics has become apparent. Prior to this  
development, Jarry's invention remained largely unknown beyond the small  
circle*

*who published the esoteric Cahiers du College de Pataphysique. But all this  
changed when a special Pataphysical number of the Evergreen Review was  
published in New York.*

*Although*

*the Americans have now claimed the honour of presenting Pataphysics to the  
world, they didn't dare mention the word religion in their journal.*

*Nevertheless, the enormous success Pataphysics enjoyed last year among the  
New World intelligentsia has inaugurated an epoch in  
which the essentially religious nature of this phenomena will be carefully  
analysed*

*Recently re-reading some of Jarry's essays and fictions re  
'Pataphysics, two things really struck me.*

*One is that Jarry's 'Pataphysical compilations, Almanachs, woodcuts, all  
owe a great deal to the medieval period, and specifically to the spirit of  
Rabelais and Villon. In Rabelais, there is the mocking of both science and  
religion which go on unabated, as well as the production of a ceaselessly  
teeming, transmuting and truly "exceptional" cosmos, in which the sizes and  
shapes of everything are subject to immense and swift adjustments to indeed  
"Situations." Rabelais spoofs and distorts and disgorges the scientific and  
religious languages of his time, a crazy quilt "polygut" of half digested  
Latin*

*and the wildly free and raucous French of the times, itself at the  
thresholds*



*of the strangling codifications soon enough to appear.*

*And in Rabelais,  
as in Jarry—let us not forget the “exceptional” role that Flatulence  
plays!! The “inflation” of language is  
measured along side its accompaniment, that inflating of the human bowels  
which  
results in the production of an inflation with finds its mode of expression  
via an orifice of the human anatomy  
which seeks to equal that of the mouth in volume and expressiveness.*

*There are also,  
as in Villon, the predilection for the machines and images of executions,  
with  
Jarry sharing Villon’s words almost exactly apropos hanging, and adding  
himself  
the modern Guillotine to the scenes of the functions of separating the body  
from the head from which it itself is seen as “hanging from” previous to  
their  
union being rent asunder.*

*There is also  
the example of Flaubert’s *Bouvard et Pecuchet*, which presents the  
adventures of  
two copy-clerks who, unlike *Bartleby the Scrivener*, are able due to an  
inheritance to leave their desk and purchase an immense country estate,  
which  
wins them no welcome from the local inhabitants. These two former copiers  
set about exploring  
the branches of knowledge which compose the arts and sciences, and in  
almost  
every case run aground on the beaches of their own persistent ignorance.*

*On their way to  
this pessimistic view of the acquisition and accumulation of knowledge, the  
duo  
decide to turn their heads and hands instead to compiling a “Dictionary of  
Received Ideas,” collecting all the stupid quotes manifesting the  
“unexceptional”: (in Jarry’s terms) presented as something “exceptional,”  
which  
provide insights in to the questions of all facets of life These “received  
ideas,” unquestioned and in a  
sense almost invisible until compiled as an actual “set” within genres and  
categories of thought and language,  
create a form of “anti-Encyclopedia,” in which the Encyclopedic  
aspirations of the 18th century are turned on their heads as  
“fauxk-wisdom,” of the kind massively  
generated by the new industrialized media of the “Age of Progress.”*

*A few decades  
earlier, Baudelaire had written of his hope to produce lines which would  
become  
clichés. The “true test” of the poet’s  
work would be to vanish into this sea of “received ideas,” which ironically  
is  
the very environment that would reject the poet’s “exceptional” language,  
or,  
perhaps, this vast sea might instead  
engulf the poem in a vast moist embrace in which it would also vanish, and  
become “unrecognized” because  
“misunderstood” as the only way by which it might attain a paradoxical  
“recognition” by becoming  
“unrecognizable” due to misunderstandings, and so—*

*“Taken for something else,” continue a free and camouflaged  
existence, unnoticed, unread, unseen, unknown, by attaching itself to the  
“obvious,” and so become “hidden in plain sight.”*

*That is, to be read, seen and known as the “obvious,” and so  
“overlooked,” because of course, things in order to be Important, have to  
be  
far more complex than “That.”*

*This is the strategy, after all, of the Viceroy butterfly,  
which so resembles a Monarch, that no enemy will attack it; because the  
Monarch  
possesses a poison that kills those who try to eat it, and so acts as a  
“deterrence”  
that the Viceroy copies in terms solely of “appearance.”*

*“Looks can be deceiving,” after all, and so “one person’s  
meat is another’s poison,” becomes a meat that all comers take to be a  
poison  
when it is actually a meat mimicking the costuming of the poisonous one.*

*The equivalence of the poisonous and the non-poisonous both*

*appearing as the poisonous, becomes that 'Pataphysical "exception," that pebble in the shoe that grinds and grinds away, destroying the edifice of the Very Important Person whose foot is continually stepping on it, and so becomes a form of "resistance" which understands full well that clichéd phrase, "the Bigger they are, the Harder they Fall."*

*Jarry's Pere*

*Ubu and Dr Faustroll and the vision of 'Pataphysics were born from the cunning of schoolboys satirizing a Physics teacher at their lycee, and turning these satires and their objects into Theater and the discovery that "as Metaphysic is to Physics, so 'Pataphysics is to Metaphysics."*

*Ubu and 'Pataphysics are born out of a satirizing, inverting, and subverting of the Institutionalized forms and formulae of "knowledge" which a citizen bent on a "career" is forced to undergo. Where the French College du 'Pataphysique (revived, after a quarter century of dormancy, in 2000) and its recently formed English rough equivalent, equivalency being at the "heart of the matter," differ from the North American "Pataphysics," is, as Jorn foresees, its being turned back into an Institutionalized form and formulae which take on the rites and trappings of a new form of religion.*

*One might then observe that the ideas and characters born of the immediate "wreck-creations" and absurd comedies of the classroom, the satires of the "Professor," and of the entire sets of Jargons, discourses, that have been erected to produce both an elite and a "common" mass" of students of the "same mind," of the same mind, that is, regarding the Seriousness of their Placements and Advancements within the Structures of Society's various Institutions; one might observe in this that the originary "scene" of Ubu in opposition to all of these, is turned inside out and becomes again the very site of the production of a conformity.*

*This is the  
situation which Jorn presents:*

*“If Pataphysics had been taught anonymously, and avoided criticism, it might have slipped unnoticed into the world. Had this had happened, the apparently insoluble problem of Pataphysical authority - the consecration of the inconsecratable - would not have occurred. ”*

*That is, if ‘Pataphysics had indeed flown into the world as the Viceroy, camouflaged and whose recognition was a form of misreading, misunderstanding and hence “unrecognizability,” ‘Pataphysics would have eluded the confrontation with the Authorities of the Institutional “Authorizations,” who strip away an unrecognized anonymity, a camouflaged misreading misunderstood and too obvious to notice, and instead set up in their absences the presence of their own Authorships.*

*This situation which Jorn presents is somewhat similar to another one being written of at roughly the same time—the situation of the “Garden Dwarfs” as Hans Richter calls them in his Dada: Art and Anti Art. The “Garden dwarfs” are the neo-Dadas, who in a sense obey the letter but not the spirit of the Law, a Law which did not exist until they had retrospectively “recognized” its existence and so initiated a trend that in recent years has become the falsification of Dada in the US textbooks and Institutions with their ensuing cult of Tzara, the least interesting and least Dada of them all, who turned promotion of a borrowed name and movement into a one man show starring himself, and continued on like an animated corpse long after the Dadas had all left, finding himself finally cornered in the company of the emerging Surrealists—co-founding with Andre Breton the journal “Literature,” the very anti-thesis of the Hugo Ball-named*

*"Dada"-- with whom he participated in and celebrated Dada's "funeral.*

*For Richter, Huelsenbeck and other Dadas, the accomplishment of Tzara is to eradicate any of the "Revolutionary" and "street" elements in Dada, and instead produce a series of literary "manifestos" which lead straight to the heart of the matter for him: "Literature."*

*(As Henry Miller put it in the "Fourteenth Ward" section in Black Spring: "What is not in the open street is false, derived that is to say, literature.")*

*This retrospective revisioning, reformulating and re-fashioning of Dada—and of Neo-Dada and the Garden Dwarfs - in order to have it conform better to the current situation and narrative of the poet/artist in the US, Jorn recognizes also as a crisis within 'Pataphysics:*

*The great merit of pataphysics is to have confirmed that there is no metaphysical justification for forcing everybody to believe in the same absurdity, possibilities for the absurd and in art are legion. The only logical deduction that can be made from this principle is the anarchist thesis: to each his own absurdities. The negation of this principle is expressed in the legal power of the state, which forces all citizens to submit to an identical set of political absurdities.*

*It must by now be apparent that once a Pataphysical authority is accepted, it becomes a demagogic weapon against the Pataphysical spirit*

*The game is the Pataphysical*

*overture to the world. The realisation of such games is the creation of situations. A crisis therefore exists, caused by the crucial problem which each*

*Pataphysical adept must resolve: s/he must apply the situlogic method and attack the conditions of the reigning society, or else simply refuse to do anything whatsoever about the situation. It is in the latter resolution to this*

*problem that Pataphysics becomes the religion best adapted to life in the society of the spectacle: a religion of passivity and pure absence*

*This*

*"religion of passivity" adapted to the life of the society of the spectacle may*

*be found today in the latest "hot topics" of the ongoing entropy of an Institutionalized setting, which for Melville's Bartleby was to be found on Wall Street, where the Scrivener states his "I would prefer not to" continue*

*copying, and eventually finds himself in the Tombs, perversely observed and studied by his former employer, a lawyer in the service of the Market. The entropy of a "case" as seemingly*

*"passive" as Bartleby's is found in the "conceptual works" which dedicate themselves to "copying, data filing, and boredom-," the latter being regarded by artists from Baudelaire to the Dadas to*

*Dubuffet and beyond as the "enemy of art." Or "the enemy of existence."*

*The religious aspect of boredom Baudelaire called "Acedie, la maladie des moines."*

*Acedia—the malady of monks.*

*And monks, to be sure, of some denominations, were known to be "copyists," some of whom, anonymously, created some among the most beautiful*

*Visual Poetry and Book Art known in the West.*

*Perhaps the situation of today's poets who are dependent on machines and others' materials to copy or "flarf," or "pataphysic" or "Ouliper" or "Vizpoize"*

*or "avant" are spurred on by the lashes*

of the command to “publish or perish.”

*In Enrique  
Villa-Matas’ Bartleby and Company, one encounters the opposite of this need  
and  
desire to “appear in print,” no matter what it is or in what form. This  
suggests the resurrection of the last  
minute plagiarized paper as a “radical form of discourse” to be explored in  
terms ethical, aesthetical and pros ethical. Plagiarizing, copying, filing,  
scanning the unbelievable torrents of spam-- all of it a celebration of  
one’s  
own “original” unoriginality in “facing this monster,” which is—as  
Baudelaire  
put it, the horror of the “gouffre,” that immense chasm of boredom,  
dullness and nothingness into which  
the author of today may tumble, never to be seen or heard from again,  
returned  
to the anonymity of being “not published “or “out of print.”*

*This is yet another “crisis” facing the author expected to  
publish, to “make a name for her/himself and their Institution,” or Group,  
Movement, Brand Name etc—*

*To at once announce one’s unoriginality, yet to do so in a  
manner originally unoriginal, from some as yet unplundered source, inspired  
by  
some previously hopelessly obscure or obscene and overlooked author, and so  
to  
put a stamp on one’s productions which is said to a once proclaim the  
author  
and to be arguing against the author.*

*This desperate need to produce writing, even if it is  
borrowed, stolen, downloaded, copied by hand, purchased on line or from  
the super market of literary products  
and accessories, where the laughter of Il Professore Vidiamodopo may be  
heard  
echoing down the aisles of prominently visible poets whose shining  
presences  
dim even the gaudiest of packaging’s—*

*This desperate need to produce—and yet at the same with the  
least amount of intellectual labor—that being replaced by the physical  
labor of  
the copying filing and being originally unoriginal—all of it the opposite  
of  
the Writing of the No, of Bartleby's "I prefer not to," or the unwritten  
non  
writing camouflaged inside the misread and misunderstood—*

*The terrible fear driving the horses to go "faster, faster,  
faster" as Walt Whitman saw America  
dashing to insanity—*

*This terrible fear of the non-existence, le Neant, le Gouffre—*

*Can be summed up in a sign found in the battered offices for various  
services of the Health  
and Welfare departments, as well as those were free legal counsel or  
financial  
advice may be given:*

*This sign sums it up:  
"If it is not in writing, it never happened."*

*Perhaps 'Pataphysics may propose as an exception the happening  
of something which is unwritten, and so, logically, inferred to be, to  
remain,  
unwritten—and hence never having happened,—and yet, it has happened--*

*A happening beyond the bounds of the written, in a zone one  
aspect of which Whitman called "the real war will never get into the  
books."*

*In that case, then, one may understand a 'Pataphysical  
writing outside of books, pages, of being written down—existing as both  
happening and writing simultaneously, and al the while remaining "buried,"  
hidden from the view of those writings which do get into books.*



*Existing as an unseen, unrecognized, unpublished as it were,  
Viceroy, hidden within the gaudy show of the poisonous Monarch, a harmless  
being concealed inside a killer, an inverse Trojan Horse, an exception to  
the  
writing that alone produces what happens, because, by not writing, by not  
copying, but simply "resembling in appearance" a form of writing known as  
the  
Monarch, it is happening unread, unrecognized, unwritten, and  
'Pataphysically  
existing—*

*And without which there could not be, by its unrecognized,  
its being anonymous, unknown, its being so obvious it is overlooked—there  
could  
not be that author, that authority, that authorization, in whose  
recognition by its "standing out  
against a background," would be seen  
that presence which is called "writing."  
An "evidence of something that happened."*

*Even if what happened might be completely fictitious, or an  
outright lie--*

*Date: Tue, 24 Mar 2009 16:33:22 -0500  
From: [REDACTED]  
Subject: Re: Christian Bok and Pataphysics  
To: [REDACTED]*

*Thanks for that enigmatic response, Catherine. Care to be a little more  
verbose?  
John Herbert Cunningham*

*-----Original Message-----  
From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On  
Behalf Of Catherine Daly  
Sent: March-24-09 11:45 AM  
To: [REDACTED]  
Subject: Re: Christian Bok and Pataphysics*

*but it is not...*

On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham

<[REDACTED]> wrote:

In his book 'Pataphysics: The Poetics of an Imaginary Science,  
Christian

Bok

makes the statement "this survey reflects the influence of Jarry upon  
my

own

poetic career (in particular, my 'pataphysical encyclopedia,  
Crystallography)." To my knowledge, this is the only North American  
book

that specifically claims to be or would be considered a 'pataphysical  
work.

Any comments?

John Herbert Cunningham

--

All best,  
Catherine Daly  
[REDACTED]

guidelines

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ocid=TXT\\_MSGTX\\_WL\\_HM\\_express\\_032009#colortheme](http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme)

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287. **Alan Sondheim**

***two phenomenologies of acoustic architecture, please have a listen***

Thu 26 Mar 2009

---

two phenomenologies of acoustic architecture, please have a listen

Monk Parakeets (Quaker Parrots) nesting at Greenwood Cemetary in Brooklyn -  
three large nests at the entrance. the sound is digitally slowed-down to reveal

the interaction between digital artifacts and call structures and details. a sense of the \_space\_ of the calls is clear.

<http://www.alansondheim.org/quarterparrot.mp3>

<http://www.alansondheim.org.tenthparrot.mp3>

three audio pieces from a sound version of the Second Life installation, detailing an invisible but definable virtual path among sources. something here resonates with the classical Greek chorus and Sarah Bernhardt; the space is evocative, choric.

<http://www.alansondheim.org/hardlyremember1.mp3>

<http://www.alansondheim.org/hardlyremember2.mp3>

<http://www.alansondheim.org/hardlyremember3.mp3>

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288. **steve d. dalachinsky**

***Re: Tchicai***

*Thu 26 Mar 2009*

---

yes that was a different project

On Tue, 24 Mar 2009 22:07:01 -0500 John Herbert Cunningham

<[REDACTED]> writes:

> Actually, I believe that the group's name was something like Ars

> Nova

> Danica.

> John Herbert Cunningham

>

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

> From: Poetics List (UPenn, UB) [mailto:[REDACTED]]

> On

> Behalf Of George Bowering

> Sent: March-24-09 6:13 PM

> To: [REDACTED]

> Subject: Re: Tchicai

>

> On Mar 18, 2009, at 9:06 AM, John Cunningham wrote:

> > . I can't remember the name of the group

> > under his own name but that was pretty incredible as well.

>

> There was the John Tchicai--Irene Schweizer (or however you spell

> it)

> Group,

> but that was in the Seventies, I guess.

>  
> gb  
>  
> guidelines  
>  
>  
>

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289. **Gerald Schwartz**  
***Re: me and the bbc imagine that***  
*Thu 26 Mar 2009*

---

"... not safe even in my own head..."  
great soundscape of insomnia and all of its relateds.  
here's hoping they somehow archive it...  
are you two releasing it... 577 records? where?  
g.

*On Tue, 24 Mar 2009 00:38:54 -0400 "steve d. dalachinsky"*  
*<[REDACTED]> writes:*

*tonight i was on bbc jazz on 3 with my composer friend pete wyer  
also played was music by ornette tchicai (doin a poem by me)  
and others  
it will be up on their site for the next 7 days take a listen if any  
one just got one link listed under i believe pete wyer and steve  
dalachinsky insomnia poems*

*steve*

*<http://www.bbc.co.uk/programmes/b00j8f1f>*







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## 290. **Poetry Project**

### ***Events at The Poetry Project March/April***

*Thu 26 Mar 2009*

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Here's what's coming up at The Poetry Project.

Also, visit the Project Blog at PoetryProject.Org to read the words of the great guest-blogger Sparrow!

Friday, March 27, 10 PM

Ali Liebegott & Cristy C. Road

Ali Liebegott is the author of the award winning books, *The Beautifully Worthless* and *The IHOP Papers*. For the last seven years she's been drawing and illustrating a full-color illustrated novel, titled *The Crumb People*, about a post-September 11th obsessive duck feeder. She's also writing a sequel to her first book-length poem called, *The Summer of Dead Birds*. You can find her stacking cat food in aisle 9 of Rainbow Grocery Co-Op in San Francisco. She also writes for *The Advocate* sometimes. Cristy C. Road is a writer and illustrator who's obsessed with human imperfection and deconstructing the



norms which have sheltered her world. Aside from illustrating for countless record covers, book covers, radical organizations, and magazine articles, Road published an independent zine, Greenzine for ten years, and has released three books - Indestructible, a graphic memoir about being a teenage Latina, queer punk in high school; and Distance Makes the Heart Grow Sick, a postcard collection. She recently released Bad Habits, an illustrated love story about a faltering human heart's telepathic connections to the destruction of New York City. She currently hibernates in Brooklyn, NY.

Monday, March 30, 8 PM

David Buuck & Michael Cross

David Buuck lives in Oakland. He is contributing editor at Artweek, and teaches at the San Francisco Art Institute. Recent publications include Ruts, Runts, Site/Cite/City, Between Above and Below, and Buried Treasure Island, a guidebook printed in conjunction with an installation and audio-tour by Barge (the Bay Area Research Group in Enviro-aesthetics). Forthcoming books are The Shunt (Palm Press) and The Treatment (Tangent). Michael Cross is the editor of Atticus/Finch chapbooks, co-editor of On: Contemporary Practice (with Thom Donovan and Kyle Schlesinger), and the author of In Felt Treeling (Chax, 2008). He recently moved to Seattle to finish a dissertation on the work of Louis Zukofsky.

Wednesday, April 1, 8 PM

Dolores Dorantes & Laura Solórzano with Jen Hofer

Dolores Dorantes's books include sexoPUROsexoVELOZ (2004), Lola (cartas cortas) (2002), Para Bernardo: un eco (2000) and Poemas para niños (1999). She is founding director of the border arts collective Compañía Frugal, based in Ciudad Juárez, where she has lived for twenty years. Compañía Frugal supports autonomous projects in the arts and counts among its activities publication of the bi-weekly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. A translation of sexoPUROsexoVELOZ and Septiembre, books two and three of Dolores Dorantes by Dolores Dorantes, have been translated by Hofer and published by Counterpath Press and Kenning Editions. Laura Solórzano is the author, most recently, of Boca perdida (2005), lobo de labio (2001) and Semilla de Ficus (1999). Jen Hofer's en face translation of lobo de labio was published as lip wolf by Action Books in March 2007. Laura is on the editorial board of the literary arts magazine Tragaluz, and currently teaches writing at the Centro de Arte Audiovisual in Guadalajara. Both Dorantes and Solórzano appeared in the anthology Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (ed. and trans. Jen Hofer, 2003). Jen Hofer's latest book is The Route, an epistolary and poetic collaboration with Patrick Durgin. She lives in Los Angeles, where she teaches

poetics in the MFA Writing Program at CalArts, works as a Spanish-language interpreter with the Los Angeles County Superior Courts. She will read her English translations of the work of Dorantes and Solórzano.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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.org](http://www.poetryproject.org)

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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## 291. **David Buuck**

### ***Reading in Philly & NYC***

*Thu 26 Mar 2009*

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Philly Sun Mar 29 : Night Flag reading with CA Conrad & Erica Kaufman, at Lâ€™™ Etage Cabaret : 730 pm

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

[2009\\_03\\_01\\_archive.html#6285449597358647%236285449597358647](http://phillysound.blogspot.com/2009_03_01_archive.html#6285449597358647%236285449597358647)

NYC Mon Mar 30 : Poetry Project with Michael Cross : 8pm

<http://poetryproject.org/program-calendar/michael-cross-david-buuck.html>

David Buuck

[davidbuuck.com/barge](http://davidbuuck.com/barge)

[buuckbarge.wordpress.com](http://buuckbarge.wordpress.com)

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292. **Susan Webster Schultz**

***Sarith Peou's "Corpse Watching" cited in HARPERS magazine***

*Thu 26 Mar 2009*

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Objet : Sarith Peou's "Corpse Watching" cited in Harper's Magazine, April 2009

This month's \_Harper's\_ features a long article on the Cambodian genocide and its aftermath by Ben Ehrenreich, namely "Cambodia's Wandering Dead: The Ghosts of Genocide Pay Penance for Western Guilt." The article is especially brutal on intersections between genocide and tourism in contemporary Cambodia. Ehrenreich opens his essay with a quotation from Sarith Peou's poem, contained in his Tinfish Press chapbook of the same title:

Some corpses catch in the thickets,  
Some corpses catch in the reeds,  
We don't want their spirits hanging around,  
So we give them the push that they need.

We reprinted Sarith's book recently, after it was a finalist for an Asian American Workshop award. The book was designed by Lian Lederman and contains a second "book", which opens from the left, of photographs from the Cambodian Documentation Center in Phnom Penh. I suspect that's where Ehrenreich got his copy of the book.

For more details about the book, please see

<http://tinfishpress.com> under "chapbooks"

and consider purchasing one.

Many thanks to Ed Bok Lee, who wrote the book's introduction, for spotting the citation.

And please keep a [tinfishpress.com](http://tinfishpress.com) bookmark on your computer to catch our offerings as they appear.

aloha, Susan

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293. **Tim Peterson**

***Come Hear! A Poetry Reading at the LGBT Center***

*Fri 27 Mar 2009*

---

Nathaniel Siegel presents Come Hear! A Poetry Reading at the LGBT Center

Saturday, March 28, 2009

1-4 PM

Featuring:

Bill Kushner

Moonshine Shorey

Stephanie Gray

Carol Mirakove

Eileen Myles

Joseph O. Legaspi

Douglas A. Martin

Jen Benka

Tim Peterson or Trace

Guillermo Castro

Betsy Andrews

Elizabeth Reddin

Regie Cabico

[http://welcometoboogcity.com/come\\_hear.pdf](http://welcometoboogcity.com/come_hear.pdf)

at the Poet's Salon

The Lesbian, Gay, Bisexual & Transgender Community Center

208 W. 13th Street, NYC

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294. **Gabrielle Welford**

***[edliberation] request for help--seeking bookstores (fwd)***

*Fri 27 Mar 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. Send mail to [REDACTED] for more info.

--Boundary\_(ID\_e8q9+z6HrejxFovNbHDRig)

Date: Thu, 26 Mar 2009 10:35:03 -0400

From: Tara Mack <[REDACTED]>

I am trying to find progressive, independent bookstores from anywhere in the country that cater to teachers, such as Bank Street Bookstore in New York and Busboys and Poets in DC. I want to find out if these bookstores might be interested in carrying Planning to Change the World, the social justice lesson plan book that the network co-publishes with the New York Collective of Radical Educators.

If you can send me the name and location of your favorite bookstore, I would be much obliged.

Thanks so much for your help!

Tara

Tara Mack, Director  
Education for Liberation Network  
<http://www.edliberation.org/>

--Boundary\_(ID\_e8q9+z6HrejxFovNbHDRig)  
Content-description:

---

Network mailing list



<http://lists.edliberation.org/listinfo.cgi/network-edliberation.org>

--Boundary\_(ID\_e8q9+z6HrejxFovNbHDRig)--

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295. **amy king**

***Tonight, this is the night, you'll see...***

*Fri 27 Mar 2009*

---

The Light...

Stain of Poetry presents

\*Joel Chace, Elena Georgiou, Stuart Greenhouse, Cindy King, Christian Peet & Brett Price\*

March 27th @ 7pm

Joel Chace has publishedÂ poetry and prose poetryÂ in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. Just out from BlazeVox Books is CLEANING THE MIRROR:Â NEW AND SELECTED POEMS, and from Paper Kite Press is MATTER NO MATTER, another full-length collection.Â TwoÂ chapbook-length poetic sequences have also recently been published: SCAFFOLD, from Country ValleyPress; and (b)its, a "Tiny Book" from Eileen Tabios's Meritage Press. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5\_Trope.

~~~

Elena Georgiou is the author of Rhapsody of the Naked Immigrant (Harbor Mountain Press, 2009) and mercy mercy me, which won aÂ Lambda Literary AwardÂ for poetry, was a finalist for the Publishing Triangle Award, and was reissued by theÂ University of Wisconsin PressÂ in 2003. She is also co-editor (withÂ Michael Lassell) of theÂ poetry anthology, The World In Us (St. Martin's Press). Georgiou has won anÂ Astraea Emerging Writers Award, aÂ New York

Foundation of the Arts Fellowship, and was a fellow at the Virginia Center for the Creative Arts. Her recent work appears in Denver Quarterly, BOMB, MiPoesia, Lumina, Spoon River Review, Cream City Review, and Gargoyle. She is an editor at Tarpaulin Sky and a member of the faculty in the MFA program at Goddard College, Vermont.

~~~

Stuart Greenhouse is the author of the chapbook *What Remains* (published by the Poetry Society of America) and the e-chapbook "All Architecture" (published by End & Shelf Press). He lives in New Jersey with his wife and children.

~~~

Cynthia Arrieu-King is an assistant professor of creative writing at Stockton College in New Jersey. Her poems have or will appear this year in LIT, The Lumberyard, Black Warrior Review, Forklift Ohio and the new horseless press anthology on collaboration.

~~~

Christian Peet is the author of *Big American Trip* (Shearsman Books, 2009) and two chapbooks: *The Nines, Book 2* (Interbirth Books, 2009), and *The Nines, Book 1* (Palm Press, 2006). His work appears in the anthology, *A Best Of Fence: The First Nine Years*, and in journals such as *Action Yes*, *Denver Quarterly*, *Octopus Magazine*, *Practice: New Writing + Art*, and *SleepingFish*, among others. He lives in Vermont, where he runs Tarpaulin Sky Press.

~~~

Brett Price is an assistant editor of *Forklift, Ohio: A Journal of Poetry, Cooking, and Light Industrial Safety*. He is working toward an MFA at Bard College. He is the author of *Trouble With Mapping*, a chapbook (Flying Guillotine, 2008). Other writing can be found in *H_NGM_N*, *OCTOPUS*, *LA FOVEA*, *BIG BELL*, and *MILKMONEY*. He lives in Brooklyn, NY.

~~~

stain  
766 grand street  
brooklyn, ny 11211  
(L train to Grand Street,  
1 block west)  
718/ [REDACTED]  
open daily @ 5 p.m.

~~~~~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

VisitÂ www.stainofpoetry.com
for full calendar!

Amy's Alias
<http://amyking.org/>

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296. **Catherine Daly**
Re: Christian Bok and Pataphysics
Fri 27 Mar 2009

Milwaukee is a very 'pataphysical town.

Question: in the OuLiPo, is there a split between the Renaissance / Baroque /
Early Modern a la Ariosto, et.al. -- acrostics, cabinet plays, wunderkammer, etc.
-- and the Rabelaisian catalog, the medieval almanack?

--

All best,
Catherine Daly

██████████

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297. **CA Conrad**
THIS SUNDAY Erica Kaufman, David Buuck, CAConrad in Philly
Fri 27 Mar 2009

*Night Flag Series presents
David Buuck, Erica Kaufman, and CAConrad

Sunday March 29 @ 7:30pm
L'Etage (above Beau Monde)
624 S. 6th Street PHILLY
HOSTED BY FRANK SHERLOCK <<http://franksherlock.blogspot.com/>>

David Buuck lives in Oakland, California. He is the author of THE SHUNT,
coming this spring from Palm Press, and _Buried Treasure Island_
(BARGE/YBCA 2008). He is contributing editor at *Artweek* & teaches at the
San Francisco Art Institute and Bard College. More info at
davidbuuck.com/barge and buuckbarge.wordpress.com.

Erica Kaufman is the author of Censory
Impulse<<http://www.factoryschool.com/pubs/heretical/vol4/kaufman/index.html>

>(Factory
School 2009) and co-curates
Belladonna <<http://belladonnaseries.org/>>

CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia where he lives and writes with the PhillySound <<http://phillysound.blogspot.com/>> poets. His latest book The Book of Frank <<http://bookoffrank.blogspot.com/>> (Chax Press, 2009) received The Gil Ott Book Award. He is also the author of Deviant Propulsion (Soft Skull Press, 2006), (Soma)tic Midge (FAUX Press, 2008), and two forthcoming books, advanced ELVIS course (Soft Skull Press, 2009), and a collaboration with poet Frank Sherlock titled The City Real & Imagined: Philadelphia Poems (Factory School Press, 2009).*

#<<http://caconradevents.blogspot.com/2009/03/32909-with-buuck-and-kaufman-in-philly.html>>posted by poet CAConrad @ 10:08 AM

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PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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298. **Michael Heller**

NEW BOOK

Fri 27 Mar 2009

new from ahadada:

TWO NOVELLAS: MARBLE SNOWS & THE STUDY

by

Michael Heller

As with Michael Heller's memoirs and essays, Two Novellas: Marble Snows & The Study continues his project of poetry by other means. These works, written some twenty years apart and drawing on such diverse influences as Akutagawa's short fictions, Joyce's Portrait and Valery's Monsieur Teste, embody Heller's exploration of language's dramatic relationship to character, fate and incident. Using radically different narrative techniques, the two novellas are united by a persistent vision, both anguished and comic, of a consciousness ransomed to words and yet, in mysterious ways, seemingly redeemed by them.

From previous comment on Michael Heller's work:

"In the subtle resources of this articulate poet's testament, one voice again speaks for all."Robert Creeley

"He's somewhat a latter-day Jewish Yeats, full of terror and joy, trying to make some sense of the chaotic destructiveness of the 20th century in lyric poetry. It is heroic if impossible task."The East Hampton Star

"...a questing intelligence, forever on the trail of the epistemological, the 'flimsy beatitudes of order'"The New York Times Book Review

"At once grave and uplifting, the poems in Exigent Futures are serene meditations on time, decay, and loss that recover from the ruin a repletion that is also a recognition of our necessary incompleteness before the world and language."Jacket Magazine

Published by ahadada books

Publication date: 04/01/2009

ISBN 9780980887341

80 pages

Price: \$15.95

Available from ahadada books

(<http://www.ahadadabooks.com/>) and SPD (<http://www.spdbooks.org/>)

Eschaton (new poems) Talisman House Publishers

(2009) available at SPD, Greenfield Distribution

(www.gfibooks.com), [www. amazon.com](http://www.amazon.com) and good

bookstores. Two Novellas: Marble Snows & The

Study (ahadada press 2009) available from SPD,

[amazon.com](http://www.amazon.com) and from ahadadpress.com. Speaking The

Estranged: Essays on the Work of George Oppen

(2008); Uncertain Poetries: Essays on Poets,

Poetry and Poetics (2005) and Exigent Futures:

New and Selected Poems (2003) available at

www.saltpublishing.com, [amazon.com](http://www.amazon.com) and good

bookstores. Survey of work at

<http://www.thing.net/~grist/ld/heller.htm>

Collaborations with the composer Ellen Fishman

Johnson at

<http://www.efjcomposer.com/EFJ/Collaborations.html>

Recordings at <http://writing.upenn.edu/pennsound/x/Heller.html>

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299. **mIEKAL aND**

Artist Robert Delford Brown, dead at 78

Fri 27 Mar 2009

Artist Robert Delford Brown, dead at 78

Today at 5:26pm

by Mark Bloch

The body of 78-year-old artist Robert Delford Brown, who played a role in many of the late 20th Century's major art movements, was found the evening of March 25 in the Cape Fear River, not far from his home in Wilmington, North Carolina. No foul play is suspected. The artist was reportedly contemplating a new work utilizing the river and was also a person who enjoyed taking walks in natural settings. Brown moved to Wilmington from New York City two years ago in anticipation of his first museum exhibition at the Cameron Art Museum.

In his final piece of artwork one month ago, Brown utilized social networks to collaborate with local artists on the "Kazooathon" via Wilmington's Independent Art Company and helped organize a performance art parade with kazoos in downtown Wilmington.

The late Allan Kaprow, originator of the Happening movement in the early 1960s, credited Robert Delford Brown with "ecstatic power" saying he "threw a monkey wrench into the avant garde in those days. He was (and is) a visionary you couldn't ignore or forget. Brown's work is important. He touches a nerve at the core of the social codes that organize not only our behavior but also the limits of our art... Robert Delford Brown's transcendent vision takes on a great significance."

Walter Hopps, the late and legendary American curator said in 2004, "There were some outrageous performances of the time. Robert Delford Brown took this to an apogee, always wonderfully worked out. He was always very thorough in what he did -- not a passing gesture, casually." And "those of us who have been involved with him for the most part really know and admire his work."

Hermann Nitsch, the Austrian founder of Vienna Aktionism, said, "He is one of the pioneers among the artists who have worked with the taboo on meat and flesh. He has been doing so in an entirely entirely radical way and with remarkable consistency since the beginning of the 1960s. His work is charged with the spirit of a timeless confrontation with absurdity."

Indeed, it was Brown, himself, who once said of one of the Vaudeville comedians that he loved, "Ed Wynn taught us the profound truth that being foolish was not disabling, but actually a path toward liberation and discovery." Brown lived this philosophy to the fullest, valuing art and art history but embracing total freedom more than anything else. Though he decided as a

young man to dedicate himself to art, he jettisoned that label when it was necessary, if it got in the way. The central concept in the teachings of his self-styled religion, Funkupaganism, also known as The First National Church of the Exquisite Panic, Inc. is the Theory of Pharblongence. "Pharblongence" is the anglicized version of an ancient word of Yiddish origin translated as "total confusion". "It is a humorous way of reminding ourselves that the only way we have of learning is through trial and error," he told us.

Robert Delford Brown was born in the foothills of the Rocky Mountains during the Great Depression in Portland, Colorado. "It was very rural," he said to me in a series of interviews we did in anticipation of his upcoming Wilmington exhibition catalog. His father was employed testing cement as a chemical technician. "I was born in Central Colorado in 1930. No one is more American than I am," he told me in 2006. Both sides of his family had been in the USA since Revolutionary times. His father, whose name was also Robert Delford Brown, was of Irish, German, and Dutch stock, originally hailing from a farm in Illinois. His mother's family were farmers from Kansas. He said that he once told his mother, "If you join the Daughters of the American Revolution, you've lost a son." Brown was born a Junior but, like the DAR pedigree, dropped it, "I don't need it." The family moved to Long Beach when he was 12. "For my benefit," he added.

Soon after, Brown discovered jazz, a passion he held throughout his life. "I don't know how I stumbled on it. I think I found these books in the Junior High School library. There were two books about white musicians in the library, biographies of white musicians, Frank Deshwacker, and Muffy Spanger, and Peewee Russell." With a friend, Bill Hagleheimer, Brown would attend jazz gigs in downtown Los Angeles, and at more respectable places like the Los Angeles Philharmonic. "There was this place called The Lightning Room, and the Lightning Room had a little stage about 3 feet by 3 feet and then strip, the strip teaser would do this dance on this little platform. And then there was a blind drummer who played the saxophone." He continued, "You'd have 50 musicians up at a jazz concert, Coleman Hawkins, Dizzy Gillespie, Lester Young, they all showed up. And I was like 15 years old. My mother would drive me and sit outside while I was in there ...a little white boy with all these black people. And the black guys... they'd be passing quarts of vodka around." He didn't partake despite being introduced to beer at 15. He was there for the music.

As a student at Long Beach State College, Brown met the painter Ed Moses who had just gotten out of the service. Moses later introduced him to the L.A. gallery owner Virginia Dwan, who rented him a second floor apartment over the merry-go-round in Santa Monica. It kept him awake, "until 2 in the morning... 'I'm looking over a four leaf clover' over and over again... I lived at the Santa Monica Pier for 2 or 3 years."

Brown studied art at Long Beach College and at UCLA from 1948-1952, receiving his B.A. from UCLA and his M.A. there in 1956. He studied drawing with the Surrealist Howard Warshaw (1920-1977), who had been given his first solo exhibition by the legendary gallerist Julian Levy in 1945. Brown worked with Warshaw from 1955, when the teacher had a retrospective at the Pasadena Museum of Art, until 1958. Warshaw, known for developing a unique language and philosophy of drawing, infused the scientific knowledge of the day in the work that must also have appealed to the young Brown who later became a vociferous disciple of Buckminster Fuller. In Warshaw's lines, like Brown's early work, one can read the emotional tenor of the artist and subject. Also like Brown, the New York-born Organic Cubist Warshaw was a transplant to California. He had moved west in 1942 and found work in the studios of Disney and Warner Brothers. Beginning in 1951, Warshaw taught at the University of California, which he continued for more than 20 years completing monumental murals for several UC campuses.

Another future art world fixture that Brown met as a young man was Walter Hopps who would go on to become the curator at the Pasadena Museum of Art and then the Menil Collection in Houston as well as many other positions. The two met at UCLA when Hopps was on the GI Bill. "I thought these kids who had been in the Army, I thought they knew everything. I was 17-18 years old, they were in their 20s. I thought they really knew what the hell was going on," Brown said. Via a psychiatric clinic associated with UCLA, Brown, Moses and Hopps all became male attendants to a schizophrenic young woman who Hopps recalled liked to be taken to Disneyland in Anaheim. Brown continued with low-paying work in the mental health area for the next few years.

In 1952 Brown had his first show in Ed Kelly's Frame Shop in LA. Walter Hopps said in a 2004 interview, "I was disappointed that nobody bought anything. After the show was over, he took it all out to the back yard of the place and burned it. He had been known to do this with his art, and this was the first occasion that this, sadly, happened." (from pg. 11, *Robert Delford Brown: Meat, Maps and Militant Metaphysics*, 2008, edited by Mark Bloch, published by the Cameron Art Museum.)

"My grandmother was a control freak and my mother was a control freak and finally I got out of southern California when I was 28 years old.... I could not stand Southern California" he said. He also felt that he had been deliberately steered away from the happiness he had felt as an actor in a high school theater production. "Most parents would be thrilled that their son had some success but, whatever the reason, my parents were upset. I think my poor father told my mother, I think he's going to be a fairy. I was a thespian. I was a thespian! I just had a hell of a good time yelling...it was like being drunk. I was given permission to act out. Miss Jacobson said, just go for it... but my parents were

obsessed and so after the semester and Miss Jacobson said are you going to sign up, and I said no. I had all of this success, incredible success, everybody thought I was fabulous, everybody thought I was funny and I just couldn't take my parents' behavior. I was sick."

In 1959, Brown moved to Manhattan. "If you aspired toward becoming an artist you had to go to New York." Brown spent the next few months "walking up and down the streets of the city, visiting every gallery" and "devouring" every art magazine or text about art he could find.

"The most serendipitous event in my life was my meeting with Rhett Cone." Brown said in 1990. "She had founded the Cricket Theater on Second Avenue and Tenth Street where she showcased new material, presented the "Merry Mimes" children's theater, and produced and directed plays by such writers as Edward Albee, and Samuel Becket. For the past 27 years Rhett has been my most fervent admirer. For the past 25 years she has been my wife and enthusiastic collaborator, as well as co-conspirator." His wife and art-partner for the next thirty years, who died of lung cancer in 1978, once told an interviewer, "When I met Bob he was 29 and working in a psychiatric ward. A lot of his work comes out of that experience." Brown once said, "In 1963 I met Rhett and life got better. I was in a coffee shop and she came in and she looked hot. She'd just been divorced." Brown said later of Rhett and her two daughters, Peggy and Carol, "We were like a little family," Brown had found the support system he needed and his art career as a first rate iconoclast took off shortly thereafter.

"When I came out of school in 1950, the art world I was preparing for was gone," Brown said. But in New York, he forged head first into the new art sensibilities that were developing in the late 50s and early 60s. Happenings, Fluxus, and Ray Johnson's New York Correspondence School and even Pop Art had not yet been named, yet change was in the air and Brown was one of the many artists who arrived on the New York scene in those days, sensing that something dramatic was about to happen. "In retrospect, Cubism was Pop Art. The entire history of modern art was Pop Art," Brown once said. But as Abstract Expressionism faded away, galleries and artists alike were making room for the "Neo-Dada" shows as they were called in those days and the time-based, action-oriented art works emerging at the time that brought art and life one step closer together than had the drip paintings of Jackson Pollock.

"I met Allan Kaprow when we were in Paris on our honeymoon." Brown said. "Rhett and I went down to this gallery. It was an incredible Happening. And then I met him in New York City. And because Rhett was friendly, we kept in touch." Brown often credited Rhett with being a license for him not to speak. "She liked to talk and I didn't. I didn't have to talk until Rhett died."

Kaprow provided the missing link for Brown's career that came shortly thereafter. Kaprow encouraged Brown's participation in his upcoming presentation of the musical play entitled "Originale" by the German avant garde composer Karlheinz Stockhausen to be held at Judson Hall in New York City as part of Charlotte Moorman's "Second Annual Avant Garde Festival" in 1964. Brown elevated the intellectual affair to the level of spectacle when he and Rhett created the memorable image of "the mad painter" which was splashed across the pages of local papers and national news magazines such as Time. Brown's phallic spaceman image had made him a standout among the likes of his contemporaries Kaprow, Moorman, Allen Ginsburg, Nam June Paik, and Jackson MacLow.

Soon after, Brown created a second success d'scandale, the "Meat Show", which was staged in 1964 in a large refrigerated space in New York's Meat District near 14th street and the West Side Highway. "We went and rented a meat locker, telling the owner that we were making a movie and needed a set," Rhett said. Brown became the first artist to stage a meat performance, renting "tons of meat and gallons of blood" and a refrigerated locker for a blood-spattered Happening. Brown had taken as his palette, among other items, "200 pounds of beef livers, 50 gallon barrels of lungs, a pig, several lamb heads and 25 pounds of human hair."

Said Brown's wife, "The trucks arrived bringing all this steaming hot meat. We hung it everywhere on hooks. Then we got thousands of yards of lingerie-like sheer fabric and created rooms as in a brothel. It actually looked very erotic. The cops came in to inspect and said we had to have some red lights in the back which made it even more erotic." In fact it was Rhett, well-versed in the ways of publicity from her days in the theatre, who had the event announced on the society pages of the Daily News. Limos were pulling up for the one- night Happening, creating a scene more reminiscent of an episode of the "Three Stooges" than an art opening. In 1964, Brown tackled another taboo when he founded his most well-known and longest-lasting creation, The First National Church of the Exquisite Panic, Inc.. Brown later explained, "The idea for the creation of a church began when Allan Kaprow asked me to play the role of The Painter in Karlheinz Stockhausen's 'Originale'. I wanted to do something visually interesting. Jackson Pollock had thrown paint, Georges Mathieu had dressed funny and squirted paint from tubes, and Yves Klein had dragged naked women covered with paint across canvases, and had used a flame thrower to paint with fire. I decided that I would wear a firefighter's suit and drop eggs and red powder from a ladder. I suddenly realized that I was coming up with a creation myth that had similarly occurred to people for millions of years."

Brown incorporated his "charismatically inclined, transcendental, humorist" church which included a cross-eyed smiley face deity called "Who Knows?" (As

in, Why is it not raining? Who Knows?) And like any other religion, prohibitions. Well at least one: Brown said in many a performance or speech to an inquiry or simply anyone that would listen, "Our one prohibition is DO NOT EAT CARS." And adding, "There is only one commandment: LIVE! After all, this is the one fundamental irreducible requisite for (in his trademark capital letters) LIFE." He also teaches that there are FOUR WAYS: THE RIGHT WAY, THE WRONG WAY, THE OTHER WAY, AND THE SOUFFLE. And finally, in his most oft-quoted tenet, "Many religions teach how to get to Nirvana. They all give very complicated directions. The First National Church of the Exquisite Panic, Inc. tells you how to get to NEVADA. It sounds close, and it's simple: YOU TAKE A BUS!"

This resulted in the "Maps to Nevada," a series of drawing, painting and calligraphy work on canvas, fine paper and occasionally even rugs or travel maps that stretched across several decades of work and incorporated the Matta- or Tanguy-esque drafting style he honed as a young man under the direction of Warshaw.

In 1967, Rhett and Robert Brown discovered the Jackson Square Branch library building that was up for sale in the heart of Greenwich Village. They immediately created a physical headquarters of the Church they founded in 1964. They moved from Rhett's home at King's Point in Great Neck, Long Island, to the building on West 13th Street, where Horatio, Greenwich Avenue and 8th Street meet, dubbed by Brown as "The Great Building Crack-Up." Large ceremonial plaques soon adorned a courtyard fenced in by iron with large, cross-eyed metal sculptures flanking the entrance way of the distinctive three-story (plus two basements) building. The plaques explained that the "Crackup" was a collision between two architects and two centuries: one, the 19th century's William Morris Hunt who built the regal structure and also designed the base of the Statue of Liberty and parts of the Metropolitan Museum; and the other, the 20th century's Paul Rudolph whose buildings at Yale in the 1960s earned him a reputation as an important Modernist. Brown bought in the latter to completely transform the building inside and out. Brown called the architectural landmark an "architectural improvisation" and "doodling with architecture" and for the next three decades it provided a home for Brown and his family, his Church, and dozens of unorthodox art exhibitions, collaborations, gatherings and performances which he called Grand Opening Performances.

Brown and Rhett were hailed as one of the first "artist couples" of the 1960s. Christo and Jean-Claude followed them as did the Claus Oldenburgs and others that Brown and Rhett knew. Bob and Rhett were a fixture around town, known as "The Bobsy Twins" as they were friends with or performed with most of the Happenings and Fluxus-linked artists of the day including Kaprow, Oldenburg, Wolf Vostell, Jim Dine and Carolee Schneeman.

Brown continued to perform throughout the next four decades. He created “events” in Los Angeles and Nice. He sported pink hair decades before it was fashionable, getting arrested and causing a scandal in London in the Sixties. He also, according to his *Meat, Maps and Militant Metaphysics* catalog, first suggested Charlotte Moorman might remove her clothes and that Yoko Ono try a visit to London in 1966 to increase her chances of fame and fortune. Whether or not these reminiscences are true, no one would deny that Brown was often ahead of his time.

Brown is also cited not only as a precursor to meat-artists like Nitsch, Joseph Beuys and Damien Hirst, but he is also said to have anticipated the “appropriation” movement with his books “Hanging” and “Ulysses” and artists like Joel-Peter Witkin or others who create blurry and/or gruesome photographs decades later with books like his “First Class Portraits.” Brown said, “In 1965 there was a big to-do over pornography. I found illegal fetish photographs from a set of German text books on sexual perversions which a psychoanalyst had to import for me. I had these postage stamp size reproductions enlarged to life size at Modernage photo studios. In order to get this done, I had to have a letter from Lawrence Alloway, who was then a curator at the Guggenheim Museum, stating that I was a legitimate artist and that my motives were serious. To color them I used Marshall's tinting oils which at that time were considered to be a totally obsolete technique. When I showed them to fellow artists the response was silence. A few years later everyone rediscovered tinting, but the subject matter never caught on.” But that was before the “post-punk” 1980s and skateboard culture of the last two decades during which Brown's work enjoyed increasing appreciation from a younger non-art-oriented crowd.

Perhaps Brown's prescience during the 60s and 70s became his undoing. He broke with a lifetime love of alcohol in 1978. “I fell into an alcoholic trance with my first bottle of beer at the age of fifteen,” he said in 2006. “Fifteen year old boys are insane to begin with, and I kissed a girl. I smoked a cigarette and inhaling it was like swallowing a hot rock. There was no reason in the world why anybody would do anything like that.” But Brown was off to the races. Even demolishing a car didn't stop him as young man and so he continued drinking for the next 30 years. But in the late 70s, Brown found his way to an Alcoholics Anonymous meeting and soon gave up alcohol and drugs. “It saved my life. I found it at 48. These kids that are coming in at 15 and 16 - it saves a lot of demolished causes. Everyone has a voice, everyone has a story. We share our experience, strength and hope. AA functions. It actually functions.”

One of the original Fluxus artists, Alison Knowles once called him “a wonderful artist friend. I liked him very much. Robert Delford Brown was always totally clothed in joy, along with additives like dope and alcohol and money.”

In recent years Brown parlayed the cooperative spirit of the recovery “movement” into his art work. “People Helping People is the Future” emblazoned his collages and paintings of the last decade. He also transformed the familiar cross-eyed “Who Knows?” face-as-logo from the early days of his church into a forward looking one that said “What Great Art!” Brown spoke positively about the future but also railed against recent political events during the Bush years, increasingly making a vision of a world without a need for politics and environmentalism the goal and subject matter of his work. His website homepage decrees, “The empowerment of the individual is progressing inexorably. Billions of people will demand an end to war. Billions of people will demand an end to poverty.”

He was delighted by Obama’s recent election while remaining skeptical and cautious. But he remained an optimist to the end, always believing that a “total and complete global transformation” was coming. In the 1990s he sold his beloved Great Building Crackup, saying that, “because of cyberspace, real estate is dead now.” A few years later he got rid of his television set and began to get all his news from alternative sources on the Internet. In 1997, he moved to Houston, Texas and began work on The Great CyberBuilding Crack-Up on Appaloosa Acres, which he called “a Virtual Reality architectural improvisation.”

Despite his love of collaboration, Brown always took his cues not from art history but from comedians, scientists, and history’s ne’er do wells, and this failure to conform made him a natural for the Do-It- Yourself movement and difficult for gallerists to deal with, even after his three decade liberation from alcohol addiction. In the early 1980s, Brown was briefly associated with the Phyllis Kind Gallery in Chicago and Soho and he has enjoyed continued support from Archivio Francesco Conz in Verona, Italy. However, since the early 1990s, the early entrant to cyberspace had done much of his work online via the “Church” website, Funkup.com, a twisted acronym of the First National Church of the Exquisite Panic, Inc.

His physical collaboration of choice the past few years, during the period in which he sold and moved out of the Great Building Crackup in favor of brief sojourns between New York and San Francisco, Houston and most recently Wilmington, is the “Collaborative Action Gluing” where by email and telephone, he arranges for a space and a participative audience of non-artists. This can be in another city or another country, at a gallery, nightclub or school. He then showed up, armed with glue, scissors, rubber gloves, colored paper, magazines to cut up and several canvases for the participants to embellish collectively with their unschooled musings, each eventually transformed from a day-glo tabula rasa into a vibrant, swirling testimony to the power of joint action by non-

artists, yet at the same time, surprisingly reminiscent of the likes of Miro, Kandinsky and of course, Matisse's cutouts.

In 2008, Robert Delford Brown was the subject of his first major Museum show at the Cameron Art Museum, Robert Delford Brown: Meat, Maps and Militant Metaphysics, where director Deborah Velders and I put together an exhibition of over one hundred of his works that spanned from the 1950s to the present. "He was intense about his art, and he was intense about the world. He was intense about life," Velders told a local reporter about Brown when word that his huge, hearty and memorable laugh would no longer be heard around Wilmington's shocked but vibrant art community.

Brown's work appeared in hundreds of exhibitions and publications over the years. He is represented in the collections of (partial list): The Museum of Modern Art, New York City; Smithsonian Institution, Washington D.C.; Denver Art Museum, Denver, Colorado.

He leaves a step-daughter Carol Cone.

Mark Bloch is author of Robert Delford Brown: Meat, Maps and Militant Metaphysics, 2008, published by the Cameron Art Museum

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Data Visualization for the Synaptically Inspired
<http://filevillage.info>

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300. **steve d. dalachinsky**

Re: [edliberation] request for help--seeking bookstores (fwd)

Sat 28 Mar 2009

mcnally robinson
st marks books
192 books
mercier st book
printed matter
unnammable books to name a few

On Thu, 26 Mar 2009 20:51:47 -1000 Gabrielle Welford <[REDACTED]>
writes:

> Date: Thu, 26 Mar 2009 10:35:03 -0400

> From: Tara Mack <[REDACTED]>

>

> I am trying to find progressive, independent bookstores from

> anywhere in

> the country that cater to teachers, such as Bank Street Bookstore in

> New
> York and Busboys and Poets in DC. I want to find out if these
> bookstores
> might be interested in carrying Planning to Change the World, the
> social
> justice lesson plan book that the network co-publishes with the New
> York
> Collective of Radical Educators.
>
> If you can send me the name and location of your favorite bookstore,
> I
> would be much obliged.
>
> Thanks so much for your help!
>
> Tara
>
> Tara Mack, Director
> Education for Liberation Network
> <http://www.edliberation.org/>
>
>

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301. **Hugh Behm-Steinberg**
Auckland bookstores

Sat 28 Mar 2009

Hi,

Request from a friend who's traveling to New Zealand: any bookstore recommendations for poetry in Auckland?

Many thanks,

Hugh Behm-Steinberg

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302. **Jennifer Karmin**
April 3: Chicago reading

Sat 28 Mar 2009

First Friday Poetry Series
April 3 at 7:30pm

St. Paul's Cultural Center
2215 W. North Avenue
Chicago, IL

Daniel Godston
Elizabeth Harper
Jennifer Karmin
Larry Sawyer

free admission / donation requested
west of the Damen stop on the CTA blue line
street parking available

Elizabeth Harper lives in Chicago and has been reading her poems in bars (and coffeehouses and rock clubs and art galleries and churches and other places of direpute) for several years. She is a member of PolyRhythmic: A Chicago Arts Collective, which hosts a late-nite open mic night on Tuesdays. She participated in the Chicago Calling Arts Festival in 2006, 2007, and 2008. In April 2008, she participated in Poetry Bomb by reading poetry at the top of her lungs in front of Chicago's Water Tower and probably will again this year. Her two books of poetry are Love Songs from Psychopaths and Fairy Tales Gone Awry.

Daniel Godston teaches and lives in Chicago. His writings have appeared in Chase Park, After Hours, Versal, Drunken Boat, 580 Split, Kyoto Journal, Eratica, The Smoking Poet, Horse Less Review, and other print publications and online journals. He also composes and performs music, and he works with the Borderbend Arts Collective to organize the annual Chicago Calling Arts Festival.

Jennifer Karmin's text-sound epic, Aaaaaaaaaalice, will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Karmin teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. New poems are published in Cannot Exist, MoonLit, Otoliths, Come Together: Imagine Peace (Bottom Dog Press) and Not A Muse (Haven Books).

Larry Sawyer curates the Myopic Books reading series in Wicker Park, Chicago. Chapbooks include Poems for Peace (Structum Press), A Chaise Lounge in Hell (aboveground press), Tyrannosaurus Ant (mother's milk press), which was recently included in the Yale Collection of American Literature, and Disharmonium (Silver Wonder Press). His work was also recently included in The City Visible: Chicago Poetry for the New Century (Cracked Slab Books) and A Writers' Congress: Chicago Poets on Barack Obama's Inauguration (DePaul Humanities Center Press). Larry edits www.milkmag.org.

303. **Murat Nemet-Nejat**
Re: Christian Bok and Pataphysics

Sat 28 Mar 2009

David,

So pataphysics is the anti-matter of writing, as you have said in many occasions, "the purloined writing." Then, pataphysics becomes a zero writing, undermining constantly its own authority, declaring its "helplessness."

Here is a version of pataphysics perhaps:

My friend Sabri
And I always talk
In the street at night
And always drunk.
He always says,
"I'm late for home,"
And always two loaves
Of bread under his arm. (Orhan Veli, "the hopelessly obscure or obscene and overlooked author")

Bird and Cloud

Birdman!
We have a bird
A tree
Give me a nickel's
Worth of clouds.

To Keep Busy

The beautiful women thought
The love poems I wrote
Were about them,
And I always suffered
Knowing that I wrote them
To keep busy.

Two weeks ago I was watching Herzog's *Encounters at the End of the World*, his documentary about the South Pole. The film ends, or almost ends, by a South Pole scientist's monologue about his frustrations with seeing neutrinos, "billions, many billions of which run through his nose every second," while preparing to send a helium balloon into the stratosphere to hoping capture one

of these neutrinos an instant in a flash light "about ten meters long." Maybe, the pataphysicist as a neutrino chaser... after a dream of strings.

Ciao,

Murat

On Thu, Mar 26, 2009 at 3:00 PM, Patrick Lovelace <

██████████> wrote:

How could something 'not' be 'pataphysical? even something that wasn't?

PL

On Wed, Mar 25, 2009 at 6:10 PM, David-Baptiste Chirot <

██████████> wrote:

—

note: the word "pataphysics" and its being studied can be found in the Beatles' song "Maxwell's Silver Hammer."--

The first "official" introduction of 'Pataphysics to the North American audience/readers may (or not) be seen as Evergreen Review Issue 13, May/June 1960, with a spiral and the words "What is 'Pataphysics" suspended in the "equivalent" of a foto dipped in green ("evergreen") of Jarry aboard one of his personal manias, his beloved bicycle, heading down the street, away from the camera, into that Futurity which the present is the "becoming memory" of.

Following an Intro by Roger Shattuck, there's an excellent selections of works from Alphonse Allais, Leon-Paul Fargue, Torma, Rene Clair, Rene Dumas and Felix Feneon (a friend of Jarry's) to the then contemporary "Satraps" of the French College du 'Pataphysique" such as Vian, Butor, Queneau, Ionesco,.

*A year later, reflecting on this event and its effects in North America,
Asger*

*Jorn, the Danish artist, ground breaking investigator of Scandinavian
arts
and*

*for some years Situationist, penned a piece for "Internationale
Situationniste"*

No. 6, August 1961 called "Pataphysics—A Religion in the Making."

<http://infopool.org.uk/6104.html>

Jorn writes:

*It is only recently that
the religious content of Pataphysics has become apparent. Prior to this
development, Jarry's invention remained largely unknown beyond the small
circle*

*who published the esoteric Cahiers du College de Pataphysique. But all
this*

*changed when a special Pataphysical number of the Evergreen Review was
published in New York.*

Although

*the Americans have now claimed the honour of presenting Pataphysics to
the*

world, they didn't dare mention the word religion in their journal.

*Nevertheless, the enormous success Pataphysics enjoyed last year among
the*

New World intelligentsia has inaugurated an epoch in

which the essentially religious nature of this phenomena will be

carefully

analysed

Recently re-reading some of Jarry's essays and fictions re

'Pataphysics, two things really struck me.

*One is that Jarry's 'Pataphysical compilations, Almanachs, woodcuts, all
owe a great deal to the medieval period, and specifically to the spirit*

of

Rabelais and Villon. In Rabelais, there is the mocking of both science

and
religion which go on unabated, as well as the production of a ceaselessly
teeming, transmuting and truly “exceptional” cosmos, in which the sizes
and
shapes of everything are subject to immense and swift adjustments to
indeed
“Situations.” Rabelais spoofs and distorts and disgorges the scientific
and
religious languages of his time, a crazy quilt “polygut” of half digested
Latin
and the wildly free and raucous French of the times, itself at the
thresholds
of the strangling codifications soon enough to appear.

And in Rabelais,
as in Jarry—let us not forget the “exceptional” role that Flatulence
plays!! The “inflation” of language is
measured along side its accompaniment, that inflating of the human bowels
which
results in the production of an inflation with finds its mode of
expression
via an orifice of the human anatomy
which seeks to equal that of the mouth in volume and expressiveness.

There are also,
as in Villon, the predilection for the machines and images of executions,
with
Jarry sharing Villon’s words almost exactly apropos hanging, and adding
himself
the modern Guillotine to the scenes of the functions of separating the
body
from the head from which it itself is seen as “hanging from” previous to
their
union being rent asunder.

There is also
the example of Flaubert’s *Bouvard et Pecuchet*, which presents the
adventures of
two copy-clerks who, unlike *Bartleby the Scrivener*, are able due to an
inheritance to leave their desk and purchase an immense country estate,
which
wins them no welcome from the local inhabitants. These two former
copiers
set about exploring
the branches of knowledge which compose the arts and sciences, and in
almost
every case run aground on the beaches of their own persistent ignorance.

On their way to
this pessimistic view of the acquisition and accumulation of knowledge,
the
duo
decide to turn their heads and hands instead to compiling a "Dictionary
of
Received Ideas," collecting all the stupid quotes manifesting the
"unexceptional": (in Jarry's terms) presented as something "exceptional,"
which
provide insights in to the questions of all facets of life These
"received
ideas," unquestioned and in a
sense almost invisible until compiled as an actual "set" within genres
and
categories of thought and language,
create a form of "anti-Encyclopedia," in which the Encyclopedic
aspirations of the 18th century are turned on their heads as
"fauxk-wisdom," of the kind massively
generated by the new industrialized media of the "Age of Progress."

A few decades
earlier, Baudelaire had written of his hope to produce lines which would
become
clichés. The "true test" of the poet's
work would be to vanish into this sea of "received ideas," which
ironically
is
the very environment that would reject the poet's "exceptional" language,
or,
perhaps, this vast sea might instead
engulf the poem in a vast moist embrace in which it would also vanish,
and
become "unrecognized" because
"misunderstood" as the only way by which it might attain a paradoxical
"recognition" by becoming
"unrecognizable" due to misunderstandings, and so—

"Taken for something else," continue a free and camouflaged
existence, unnoticed, unread, unseen, unknown, by attaching itself to the
"obvious," and so become "hidden in plain sight."

That is, to be read, seen and known as the "obvious," and so
"overlooked," because of course, things in order to be Important, have to
be

far more complex than "That."

*This is the strategy, after all, of the Viceroy butterfly,
which so resembles a Monarch, that no enemy will attack it; because the
Monarch
possesses a poison that kills those who try to eat it, and so acts as a
"deterrence"
that the Viceroy copies in terms solely of "appearance."*

*"Looks can be deceiving," after all, and so "one person's
meat is another's poison," becomes a meat that all comers take to be a
poison
when it is actually a meat mimicking the costuming of the poisonous one.*

*The equivalence of the poisonous and the non-poisonous both
appearing as the poisonous, becomes that 'Pataphysical "exception," that
pebble
in the shoe that grinds and grinds away, destroying the edifice of the
Very
Important Person whose foot is continually stepping on it, and so becomes
a
form of "resistance" which understands full well that clichéd phrase,
"the
Bigger they are, the Harder they Fall."*

*Jarry's Pere
Ubu and Dr Faustroll and the vision of 'Pataphysics were born from the
cunning
of schoolboys satirizing a Physics teacher at their lycee, and turning
these satires
and their objects into Theater and the discovery that "as Metaphysic is
to
Physics, so 'Pataphysics is to Metaphysics."*

*Ubu and 'Pataphysics are born out of a
satirizing, inverting, and subverting of
the Institutionalized forms and formulae of "knowledge" which a citizen
bent on
a "career" is forced to undergo. Where the French College du
'Pataphysique*

(revived, after a quarter century of dormancy, in 2000) and its recently formed English rough equivalent, equivalency being at the “heart of the matter,” differ from the North American “Pataphysics,” is, as Jorn foresees, its being turned back into an Institutionalized form and formulae which take on the rites and trappings of a new form of religion.

One might then observe that the ideas and characters born of the immediate “wreck-creations” and absurd comedies of the classroom, the satires of the “Professor,” and of the entire sets of Jargons, discourses, that have been erected to produce both an elite and a “common” mass” of students of the “same mind,” of the same mind, that is, regarding the Seriousness of their Placements and Advancements within the Structures of Society’s various Institutions; one might observe in this that the originary “scene” of Ubu in opposition to all of these, is turned inside out and becomes again the very site of the production of a conformity.

This is the situation which Jorn presents:

“If Pataphysics had been taught anonymously, and avoided criticism, it might have slipped unnoticed into the world. Had this had happened, the apparently insoluble problem of Pataphysical authority - the consecration of the inconsecratable - would not have occurred. “

That is, if ‘Pataphysics had indeed flown into the world as the Viceroy, camouflaged and whose recognition was a form of misreading, misunderstanding and hence “unrecognizability,” ‘Pataphysics would have eluded the confrontation with the Authorities of the Institutional “Authorizations,”

*who strip away an unrecognized anonymity, a camouflaged misreading
misunderstood and too obvious to notice, and instead set up in their
absences
the presence of their own Authorships.*

*This situation which Jorn presents is somewhat similar to
another one being written of at roughly the same time—the situation of
the
“Garden Dwarfs” as Hans Richter calls them in his Dada: Art and Anti
Art.
The “Garden dwarfs” are the
neo-Dadas, who in a sense obey the letter but not the spirit of the Law,
a
Law
which did not exist until they had retrospectively “recognized” its
existence
and so initiated a trend that in recent years has become the
falsification
of
Dada in the US textbooks and Institutions with
their ensuing cult of Tzara, the least interesting and least Dada of
them all, who turned promotion of a borrowed name and movement into a one
man
show starring himself, and continued on like an animated corpse long
after
the
Dadas had all left, finding himself finally
cornered in the company of the emerging Surrealists—co-founding with
Andre
Breton the journal “Literature,” the very anti-thesis of the Hugo
Ball-named
“Dada”-- with whom he participated in and celebrated Dada’s “funeral.*

*For Richter, Huelsenbeck and other Dadas, the accomplishment
of Tzara is to eradicate any of the “Revolutionary” and “street” elements
in
Dada, and instead produce a series of literary “manifestos” which lead
straight
to the heart of the matter for him: “Literature.”*

*(As Henry Miller put it in the “Fourteenth Ward” section in
Black Spring: “What is not in the open*

street is false, derived that is to say, literature.”)

*This retrospective revisioning, reformulating and
re-fashioning of Dada—and of Neo-Dada and the Garden Dwarfs - in order to
have
it conform better to the current situation and narrative of the
poet/artist
in
the US, Jorn recognizes also as a crisis
within ‘Pataphysics:*

*The great merit of
pataphysics is to have confirmed that there is no metaphysical
justification
for forcing everybody to believe in the same absurdity, possibilities for
the
absurd and in art are legion. The only logical deduction that can be made
from
this principle is the anarchist thesis: to each his own absurdities. The
negation of this principle is expressed in the legal power of the state,
which
forces all citizens to submit to an identical set of political
absurdities.*

*It must by
now be apparent that once a Pataphysical authority is accepted, it
becomes
a
demagogic weapon against the Pataphysical spirit*

*The game is the Pataphysical
overture to the world. The realisation of such games is the creation of
situations. A crisis therefore exists, caused by the crucial problem
which
each
Pataphysical adept must resolve: s/he must apply the situlogic method and
attack the conditions of the reigning society, or else simply refuse to
do
anything whatsoever about the situation. It is in the latter resolution
to
this
problem that Pataphysics becomes the religion best adapted to life in the
society of the spectacle: a religion of passivity and pure absence*

This
"religion of passivity" adapted to the life of the society of the
spectacle
may
be found today in the latest "hot topics" of the ongoing entropy of an
Institutionalized setting, which for Melville's *Bartleby* was to be found
on
Wall Street, where the Scrivener states his "I would prefer not to"
continue
copying, and eventually finds himself in the Tombs, perversely observed
and
studied by his former employer, a lawyer in the service of the Market.
The
entropy of a "case" as seemingly
"passive" as *Bartleby's* is found in the "conceptual works" which dedicate
themselves to "copying, data filing, and
boredom-," the latter being regarded by artists from Baudelaire to the
Dadas to
Dubuffet and beyond as the "enemy of art." Or "the enemy of existence."

The religious aspect of boredom Baudelaire called "*Acedie,*
la maladie des moines."

Acedia—the malady of monks.

And monks, to be sure, of some denominations, were known to
be "copyists," some of whom, anonymously, created some among the most
beautiful
Visual Poetry and Book Art known in the West.

Perhaps the situation of today's poets who are dependent on machines
and others' materials to copy or "flarf," or "pataphysic" or "Ouliper" or
"Vizpoize"
or "avant" are spurred on by the lashes
of the command to "publish or perish."

In Enrique
Villa-Matas' *Bartleby and Company*, one encounters the opposite of this
need

and
desire to “appear in print,” no matter what it is or in what form. This
suggests the resurrection of the last
minute plagiarized paper as a “radical form of discourse” to be explored
in
terms ethical, aesthetical and pros ethical. Plagiarizing, copying,
filing,
scanning the unbelievable torrents of spam-- all of it a celebration of
one’s
own “original” unoriginality in “facing this monster,” which is—as
Baudelaire
put it, the horror of the “gouffre,” that immense chasm of boredom,
dullness and nothingness into which
the author of today may tumble, never to be seen or heard from again,
returned
to the anonymity of being “not published” or “out of print.”

This is yet another “crisis” facing the author expected to
publish, to “make a name for her/himself and their Institution,” or
Group,
Movement, Brand Name etc—

To at once announce one’s unoriginality, yet to do so in a
manner originally unoriginal, from some as yet unplundered source,
inspired
by
some previously hopelessly obscure or obscene and overlooked author, and
so
to
put a stamp on one’s productions which is said to once proclaim the
author
and to be arguing against the author.

This desperate need to produce writing, even if it is
borrowed, stolen, downloaded, copied by hand, purchased on line or from
the super market of literary products
and accessories, where the laughter of Il Professore Vidiamodopo may be
heard
echoing down the aisles of prominently visible poets whose shining
presences
dim even the gaudiest of packaging’s—

*This desperate need to produce—and yet at the same with the
least amount of intellectual labor—that being replaced by the physical
labor of
the copying filing and being originally unoriginal—all of it the opposite
of
the Writing of the No, of Bartleby's "I prefer not to," or the unwritten
non
writing camouflaged inside the misread and misunderstood—*

*The terrible fear driving the horses to go "faster, faster,
faster" as Walt Whitman saw America
dashing to insanity—*

This terrible fear of the non-existence, le Neant, le Gouffre—

*Can be summed up in a sign found in the battered offices for various
services of the Health
and Welfare departments, as well as those were free legal counsel or
financial
advice may be given:*

*This sign sums it up:
"If it is not in writing, it never happened."*

*Perhaps 'Pataphysics may propose as an exception the happening
of something which is unwritten, and so, logically, inferred to be, to
remain,
unwritten—and hence never having happened,--and yet, it has happened--*

*A happening beyond the bounds of the written, in a zone one
aspect of which Whitman called "the real war will never get into the
books."*

*In that case, then, one may understand a 'Pataphysical
writing outside of books, pages, of being written down—existing as both
happening and writing simultaneously, and al the while remaining*

*"buried,"
hidden from the view of those writings which do get into books.*

*Existing as an unseen, unrecognized, unpublished as it were,
Viceroy, hidden within the gaudy show of the poisonous Monarch, a
harmless
being concealed inside a killer, an inverse Trojan Horse, an exception to
the
writing that alone produces what happens, because, by not writing, by not
copying, but simply "resembling in appearance" a form of writing known as
the
Monarch, it is happening unread, unrecognized, unwritten, and
'Pataphysically
existing—*

*And without which there could not be, by its unrecognized,
its being anonymous, unknown, its being so obvious it is overlooked—there
could
not be that author, that authority, that authorization, in whose
recognition by its "standing out
against a background," would be seen
that presence which is called "writing."
An "evidence of something that happened."*

*Even if what happened might be completely fictitious, or an
outright lie--*

*Date: Tue, 24 Mar 2009 16:33:22 -0500
From: [REDACTED]
Subject: Re: Christian Bok and Pataphysics
To: [REDACTED]*

*Thanks for that enigmatic response, Catherine. Care to be a little more
verbose?
John Herbert Cunningham*

*-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[REDACTED]]
On
Behalf Of Catherine Daly
Sent: March-24-09 11:45 AM*

To: [REDACTED]
Subject: Re: Christian Bok and Pataphysics

but it is not...

*On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham
<[REDACTED]> wrote:
In his book 'Pataphysics: The Poetics of an Imaginary Science,
Christian
Bok
makes the statement "this survey reflects the influence of Jarry upon
my
own
poetic career (in particular, my 'pataphysical encyclopedia,
Crystallography)." To my knowledge, this is the only North American
book
that specifically claims to be or would be considered a 'pataphysical
work.
Any comments?*

John Herbert Cunningham

--
*All best,
Catherine Daly*

guidelines

*Express your personality in color! Preview and select themes for
Hotmail®.*

*[http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?
ocid=TXT_MSGTX_WL_HM_express_032009#colortheme](http://www.windowlive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme)
guidelines*

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304. **Kimmelman, Burt**

Samuel Menashe Reading in NYC April 4th at 2PM

Sun 29 Mar 2009

Samuel Menashe (one of our great living poets, and the inaugural winner of the Poetry Foundation's Neglected Masters Award, and the first living person to have a book of his work done by the Library of America-contrary to what the NY Times, caught in its echo chamber, says repeatedly in assigning that honor to John Ashbery) is reading on April 4th at 2PM at the East 96th Street Public Library in Manhattan. Admission is free.

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305. **Susan Webster Schultz**

tinfish editor's blog for this week (or so)

Sun 29 Mar 2009

"You'll go down if you don't stand up for yourself..."
Sarith Peou cited in HARPER'S magazine
Lisa Linn Kanae, *_Islands Linked by Ocean_* (Bamboo...
Kaia Sand, Jules Boykoff & Guerrilla Poetries

Enjoy.

Susan M. Schultz

Edit Girl, Tinfish Press

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306. **Adam Fieled**

PFS Post: Cara Benson and harrykstammer

Mon 30 Mar 2009

Check out some solid stuff from harrykstammer and Cara Benson on PFS Post:

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

"Chimes" is here:

<http://www.blazevox.org/bk-af.htm>

"Chimes" is on Pennsound:

<http://writing.upenn.edu/pennsound/x/Fieled.php>

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307. **Jeffrey Side**

Responses so far to Heaney Jacket article

Mon 30 Mar 2009

Responses from:

Ira Lightman, John Muckle, J.P. Craig, Jamie McKendrick, David LatanÃ© and Aidan Semmens.

<http://jacketmagazine.com/37/heaney-side.shtml>

Please send more.

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308. **Kyle Schlesinger**

TWO POEMS by MAX JACOB & LARRY FAGIN

Mon 30 Mar 2009

TWO POEMS

MAX JACOB & LARRY FAGIN

portraits

JUAN GRIS & GEORGE SCHNEEMAN

Typeset in Jan Tschichold's Sabon, printed letterpress on Zerkall Ingres paper and signed by Fagin. \$10 (includes S&H)

Details at: <http://cuneiformpress.blogspot.com/>

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309. **Michael Kelleher**

Literary Buffalo Newsletter 03.30.09-04.05.09

Mon 30 Mar 2009

LITERARY BUFFALO

03.30.09-04.05.09

BABEL ANNOUNCEMENT IMMINENT!

We have just completed the schedule for the 2009-2010 Babel season at Kleinhans Music Hall. Next season's readers will be announced at the Marjane Satrapi event on Wednesday and subscriptions will go on sale Thursday. Visit our website at <http://www.justbuffalo.org/babel> on Wednesday after 9 p.m. to preview next year's exciting lineup!

Click <http://www.justbuffalo.org/babel> for tickets to Isabel Allende. Or call [REDACTED] for group, teacher and student pricing and purchase.

WRITER CRITIQUE GROUP

The member writer critique group is back on a new night! 1st and 3rd Tuesdays at the Market Arcade. Click here to download info .pdf:

<http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf>

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.

03.30.09

Poetics Plus at UB
Kit Robinson
Poetry Reading
Monday, March 30, 8 PM
Karpeles Manuscript Museum, 453 Porter Ave.

04.01.09

Rooftop Poetry Club at Buffalo State College
Joe Sutliff Sanders
Graphic Novelist Presentation
Wednesday, April 1, 4:30 PM
E.H. Butler Library, Room 210

Just Buffalo/Center For Inquiry Literary Caf 
Verneice Turner and Laura Giglia
Poetry Reading (8 open slots for readers)
Wednesday, April 1, 7:30 PM
Center for Inquiry, 1310 Sweet Home Rd., Amherst

Just Buffalo/Babel
Marjane Satrapi, author of Persepolis
Lecture: Sold Out
Wednesday, April 1, 8:00 PM
Babeville, 341 Delaware Ave (@Tupper)

04.02.09

Erie Community College
Thea Halo
Reading/Signing: Not Even My Name
Thursday, April 2, 12:15 PM
Erie Community College, City Campus Auditorium

SUNY Buffalo

Thea Halo

Reading/Signing: Not Even My Name

Thursday, April 2, 5 PM

538 Clemens Hall, UB North Campus

Poetics Plus at UB

Poet's Theater with Kevin Killian

Dramatic Performance of Poet's Plays

Thursday, April 2, 7:00 PM

New Burchfield Penney, 1300 Elmwood Avenue

04.03.09

Central Library

Thea Halo

Reading/Signing: Not Even My Name

Friday, April 3, 12 PM

Central Library, 1 Lafayette Sq.

Babel EXTRAS

South American Night

Food, Music, Culture: Celebration of Isabel Allende

Friday, April 3, 6:30 PM

International Institute of Buffalo, 864 Delaware

Location was listed incorrectly on the poster ? please note!

04.04.09

Just Buffalo Interdisciplinary Performance Series

In Full Swing

Poetry and Swing Music w/Clarence Lott Sextet

Saturday, April 4, 8:00 PM

Colored Musicians Club, 145 Broadway

Hellenic Orthodox Church of the Annunciation

Thea Halo

Reading/Signing: Not Even My Name

Saturday, April 4, 8 PM

Hellenic Orthodox Church of the Annunciation, 146 W. Utica

04.05.09

Buffalo/Williamsville Poetry, Music, Dance & Art Celebration

Lucille Clifton plus student, composers, poets, musicians, artists and dancers.

Sunday, April 5, 7 p.m.

Kleinhans Music Hall, Symphony Circle, Buffalo

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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310. **Michael T Cross**

In Felt Treeling / Names of the Lion Launch

Mon 30 Mar 2009

All:

If you live in the NYC area, please join us for some fun events over the next few days. I'll be launching my new Chax book, *In Felt Treeling*, at the Poetry Project this evening (Monday, March 30th) at 8pm, reading with the ever captivating David Buuck. And tomorrow night (Tuesday, March 31st) we'll be celebrating Atticus/Finch as part of the D.A. Levy Lives series at ACA Galleries, featuring readings by Kyle Schlesinger, Thom Donovan, Julian Brolaski, and David Larsen (launching his new A/F book, *Names of the Lion*). The reading starts at 6 pm at 529 W. 20th (5th floor). Hope to see any and all there!

Love
Michael

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311. **K. R. Waldrop**

Book of Collages by Keith Waldrop

Mon 30 Mar 2009

Siglio is pleased to announce the publication of
SEVERAL GRAVITIES by Keith Waldrop
edited with an essay by Robert Seydel

SEVERAL GRAVITIES

For nearly four decades, Keith Waldrop has been creating a body of visual art that---while mirroring his extraordinary and internationally acclaimed oeuvre of poetry, fiction and translation--- has lived largely outside the public eye. SEVERAL GRAVITIES, this first collection of Waldrop's radiant visual collages not only reveals an essential facet of his extraordinary oeuvre, but also summons a mesmerizing world in which the invisible and the absent are roused and rise to the surface. Like his collage poems, the images are enveloped in ghosted impressions, quiet tensions, strands of memory and fragments of dream.

SEVERAL GRAVITIES (casebound, 112 pages, color illus. \$39.50) features a substantial selection of collages as well as a new unpublished serial poem and an essay by Waldrop that enunciates the relationship between his distinctive visual and poetic practices. Editor Robert Seydel contributes an incisive essay on Waldrop's work---its expression of the poet-artist "tradition," and its expansion of the collage form.

For a slide show of images and more about the book, go to SEVERAL GRAVITIES.

KEITH WALDROP is the author of over two dozen works of poetry and prose, an eminent translator, and with wife Rosmarie the founding editor of the influential and innovative Burning Deck Press. Publishers Weekly has said: "Waldrop, not as well-known as he should be, is among the most important writers, translators, and publishers of avant-garde literature in our time." See KEITH WALDROP'S BIOGRAPHY.

ORDER NOW: PRE-PUBLICATION DISCOUNT 25% OFF UNTIL APRIL 22

Use code WALDROP when ordering at siglio.

If you prefer to phone in your order, call [REDACTED]. If your book is shipping overseas, email Siglio first at [REDACTED] in order to get the best shipping price.

LIMITED EDITION

A signed and numbered limited edition of 30 includes an original, miniature collage from Keith Waldrop's series "Metro Tickets." \$100.

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312. **Wystan Curnow**
Re: Auckland bookstores
Mon 30 Mar 2009

Parsons bookstore, Wellesley St East. It's primarily an art book store but has the best selection of NZ poetry, next best is Unity Books on High St. Both are downtown locations. Wystan

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Hugh Behm-Steinberg [REDACTED]
Sent: Saturday, 28 March 2009 9:37 p.m.
To: [REDACTED]
Subject: Auckland bookstores

Hi,

Request from a friend who's traveling to New Zealand: any bookstore recommendations for poetry in Auckland?

Many thanks,

Hugh Behm-Steinberg

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313. **steve russell**
Re: [edliberation] request for help--seeking bookstores (fwd)
Mon 30 Mar 2009

Aside from Busboys & poets, google Politics & Prose, another excellent D.C. bookstore. In fact, it's more of a bookstore than Busboys/poets. I'd send you the address but I'm about to be signed off of the library computer.

--- On Sat, 3/28/09, steve d. dalachinsky <[REDACTED]> wrote:
From: steve d. dalachinsky <[REDACTED]>
Subject: Re: [edliberation] request for help--seeking bookstores (fwd)
To: [REDACTED]
Date: Saturday, March 28, 2009, 2:14 AM

mcnally robinson
st marks books
192 books
mercier st book

printed matter

unnamable books to name a few

On Thu, 26 Mar 2009 20:51:47 -1000 Gabrielle Welford <[REDACTED]>

writes:

> Date: Thu, 26 Mar 2009 10:35:03 -0400

> From: Tara Mack <[REDACTED]>

>

> I am trying to find progressive, independent bookstores from

> anywhere in

> the country that cater to teachers, such as Bank Street Bookstore in

> New

> York and Busboys and Poets in DC. I want to find out if these

> bookstores

> might be interested in carrying Planning to Change the World, the

> social

> justice lesson plan book that the network co-publishes with the New

> York

> Collective of Radical Educators.

>

> If you can send me the name and location of your favorite bookstore,

> I

> would be much obliged.

>

> Thanks so much for your help!

>

> Tara

>

> Tara Mack, Director

> Education for Liberation Network

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

>

>

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314. **Joshua Kotin**

J.H. Prynne & Keston Sutherland in Chicago

Mon 30 Mar 2009

I'm pleased to announce the following three events in Chicago:

*** April 14 ***

J.H. Prynne will be delivering a lecture entitled "Mental Ears and Poetic Work."

The lecture begins at 5 PM in Social Sciences 122 at the University of Chicago.

*** April 15 ***

William Fuller, J.H. Prynne, & Keston Sutherland will read their poems.

The reading begins at 5 pm at the Joan Flasch Artists' Books Collection, 37 S. Wabash Ave, 5th floor.

*** April 16 ***

J.H. Prynne & Keston Sutherland will read their poems.

The reading begins at 5 PM in Social Sciences 122 at the University of Chicago.

* * * * *

For more information about the U of C events, please visit,
<http://poetics.uchicago.edu/events.html> .

Details and event-specific announcements to follow, but mark your calendars now!

All events are free.

* * *

Joshua Kotin



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315. **Laura Hinton**

SOP DOLL! A Jack Tale Noh -- poet's theater performance in NYC

Mon 30 Mar 2009

Live At The Gershwin Presents:

SOP DOLL! A Jack Tale Noh

Sop Doll! is an spooky Appalachian tale of witches, ghosts, and shape shifting wildcats, told in the style of Japanese ritualistic Noh drama. Special guests will be on hand to perform a hair-raising spectacle!

Tuesday, March 31st

8pm Cover \$10

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

27th St between Madison Ave & 5th Avenue

<http://www.gershwinhotel.com/english/site1.html>

Copies of the play just published by Mermaid Tenement Press will be available!

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

Tony Torn is an actor and director based in New York City and Marshall, North Carolina. He was a founding member of Reza Abdoh's legendary theater company dar a luz, a regular presence at Richard Foreman's Ontological-Hysteric Theater and was a founding director of the celebrated political/satirical troupe Reverend Billy and The Church of Stop Shopping. He most recently appeared as Trinculo in CSC's production of The Tempest. His first feature as director Lucky Days, a directorial collaboration with Angelica Torn, was recently awarded best feature at the 2008 Coney Island Film Festival. He is founder, with his wife Lee Ann Brown, of The FBI (French Broad Institute of Time and the River).

Lee Ann Brown was born in Japan in 1963 and was raised in Charlotte, NC. She is the author of two collections of poetry, The Sleep that Changed Everything (Wesleyan University Press, 2003), and Polyverse (Sun and Moon, 1999) which received the New American Poetry Series Award), and a song cycle, The 13th Sunday in Ordinary Time. She is editor of Tender Buttons Press, publishing experimental women's poetry since 1989. Her poetry has been published in numerous journals including Boston Review, Jacket, The Chicago Review, Intervalles, the Interdisciplinary Transcription Issue and The Poetry Project Newsletter and in several anthologies, including Line: A Drawing Center Anthology, Best American Poetry 2001, Giant Step: African American Writing at the Crossroads of the Century, and The Garden Thrives: Twentieth Century African-American Poetry. She teaches in the English Department of St. John's University in New York City. Poet Robin Blaser calls, her second book, The Sleep That Changed Everything "'an astonishing, wonderful book, top-of-the-line poetry.... Her 'life long love of language' breathes here'" and Charles Bernstein calls it "a 'sprung formalist ode to the 'open possibilities' of song."

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316. **Tim Peterson**

FINAL FOUR POETRY: SILLIMAN VS. JARNOT

Mon 30 Mar 2009

A New Season of the Segue Reading Series

Starts this Week, Featuring:

Ron Silliman and Lisa Jarnot

Saturday, April 4, 2009 ** 4PM SHARP**

at the Bowery Poetry Club (308 Bowery, just north of Houston)

\$6 admission goes to support the readers

hosted by Kristen Gallagher & Tim Peterson

Ron Silliman has written and edited over 30 books to date. Silliman was the 2006 Poet Laureate of the Blogosphere, a 2003 Literary Fellow of the National Endowment for the Arts and was a 2002 Fellow of the Pennsylvania Arts Council as well as a Pew Fellow in the Arts in 1998. He lives in Chester County, Pennsylvania, with his wife and two sons.

Lisa Jarnot is the author of four collections of poetry, including the recently published *Night Scenes* from Flood Editions. She lives in Queens and works as a landscape gardener.

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317. **Nico Vassilakis**

SubText: Danny SNELSON & Christopher DeLAURENTI

Tue 31 Mar 2009

April 1st, 7:30pm

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

n

Quick access to Windows Live and your favorite MSN content with Internet Explorer 8.
<http://ie8.msn.com/microsoft/internet-explorer-8/en-us/ie8.aspx?ocid=B037MSN55C0701A>

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318. **Amanda Earl**

AngelHousePress celebrates National Poetry Month

Tue 31 Mar 2009

AngelHousePress presents NationalPoetryMonth.ca, a celebration of the nation of poetry.

Each day during the month of April, a new poem will be published on the site.

Poetry is a land of risk, play, meditation, provocation and delight. It cannot be contained within borders and should not be restricted by boundaries of any kind.

Through the month of April, you will find poems that explore boundaries and break through barriers: narrative, lyrical, visual, sound.

The writers of these poems come from the United Kingdom, Europe, Canada and the United States.

This is only the first year of an annual project that will include varieties of poetry from all over the world.

Ideally the poems will inspire more poetry, will serve to continue the conversation that poetry creates, a conversation that is not limited by time, place, form, age, gender, sexual orientation, political orientation, religion or financial constraints.

The site is free and all of the poets have graciously given their poems without payment in any type of currency except your reading pleasure.

Please visit www.nationalpoetrymonth.ca each day in April.

The League of Canadian Poets celebrates the month with readings across Canada and a daily poetry site:

<http://lcpnationalpoetrymonth2009.wordpress.com/>

Let's celebrate poetry together.

Amanda Earl

AngelHousePress

www.angelhousepress.com

the angel is in the house

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319. **Shankar, Ravi (English)**

OU LI PO in NYC dinner banquet 4/3/2009

Tue 31 Mar 2009

OU LI PO IN NEW YORK A WORKSHOP OF EXPERIMENTAL LITERATURE
APRIL 1-4 2009 WITH MARCEL BÉNABOU, ANNE F. GARRÉTA, HERVÉ LE
TELLIER, HARRY MATHEWS, IAN MONK AND JACQUES ROUBAUD

Join Drunken Boat to celebrate the occasion and join the OULIPIENS

at MY MOON NY <http://www.mymoonnyc.com/>

184 north 10th St.

Brooklyn, NY 11211

██████████

On Friday April 3, '09 9:15 - 11:30 pm

\$75 per seat plus any desired donation to Drunken Boat. All contributions are tax-deductible. Includes three course meal and 1.25 glasses of wine; additional wine charges may be incurred by table. Seating is limited. Write for details and to book a place: ██████████

Ravi Shankar

Ed., <http://www.drunkenboat.com>

Poet-in-Residence
Associate Professor
CCSU - English Dept.



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320. **Jeffrey Side**

Two more responses to Jacket Heaney debate

Tue 31 Mar 2009

Here are two more responses:

McKendrick again

<http://jacketmagazine.com/37/heaney-letter-mckendrick2.shtml>

Desmond Sward

<http://jacketmagazine.com/37/heaney-letter-swords.shtml>

Keep them coming in, but no bad language--and if you do make accusations, like Sward has, please back them up with citations or references.

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321. **Obododimma Oha**

Embodying the aesthetics of soccer & nationalism

Tue 31 Mar 2009

Embodying the aesthetics of soccer and nationalism

[http://www.ghanaweb.com/GhanaHomePage/NewsArchive/photo.day.php?](http://www.ghanaweb.com/GhanaHomePage/NewsArchive/photo.day.php?ID=138755)

ID=138755

--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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322. **Séamas Cain**

A critique of Seamus Heaney

Tue 31 Mar 2009

Jacket Magazine (on-line Issue Number 37) have published a very thought-provoking critique by Jeffrey Side ... "The Dissembling Poet: Seamus Heaney and the Avant-garde."

Go to ...

<http://jacketmagazine.com/37/heaney-side.shtml>

Also, I would recommend the chapbook "Slimvol" by Jeffrey Side, a sequence of 12 poems published by the cPress in Puhos, Finland.

Go to ...

<http://www.lulu.com/content/paperback-book/slimvol/2337325>

Best regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

http://www.mnartists.org/Seamas_Cain

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323. **Ana Bo³⁄⁴ièeviaë**

This week at the CUNY Grad Center: poetry in translation, MFA reading & Rothenberg/Robinson!

Tue 31 Mar 2009

Translation and Literary Selfhood

JONATHAN GALASSI, EDITH GROSSMAN, MARILYN HACKER, RIKA LESSER, ROSANNA WARREN

March 31st 2009, Tuesday, 6:30 pm - 8:00 pm, The Skylight Room (9100)

Poet and translator Rosanna Warren, author of *Fables of the Self*, hosts four master translators reflecting upon the alchemy of voice, style, and literary selfhood in the art of translation. Participants include Jonathan Galassi (Eugenio Montale), Edith Grossman (Mario Vargas Llosa), Marilyn Hacker (Vénus Khoury-Ghata), and Rika Lesser (Rainer Maria Rilke). The audience will be invited to join the discussion. ~ Turnstyle Reading Series MARK MIRSKY, MAC WELLMAN and others Writers from the Master of Fine Arts Programs in

Creative Writing at CUNY April 1st 2009, Wednesday, 6:30 pm - 8:30 pm,
Martin E. Segal Theatre

Writers and graduating students from the four MFA Programs in Creative Writing (City College, Brooklyn College, Hunter College, and Queens College) come together for readings of poetry, fiction, and nonfiction at the Graduate Center. Join faculty readers Mark Mirsky and Mac Wellman and MFA readers Anna Marrian, Kerry Carnahan, Diana Redman, Tejas Desai, Michelle Brule, Wythe Marschall, JP Howard and Laurel Kallen for an evening of cross-campus, cross-genre readings. For video and more visit the Turnstyle blog.

Co-sponsored by the CUNY MFA in Creative Writing Affiliation Group and the Office of Academic Affairs

~

JEROME ROTHENBERG & JEFFREY ROBINSON
with MARY ANN CAWS, MAUREEN McLANE, and RICHARD SIEBURTH
April 3rd 2009, Friday, 2:00 pm - 3:30 pm, Room 9207

Editors of Poems for the Millennium Volume Three: The University of California Book of Romantic & Postromantic Poetry read from and discuss the new anthology. "Rothenberg and Robinson have dedicated this project to an intensification and expansion of the vital and vivacious contexts of the ongoing project of human thought. They present us not with the fixity of a canon but with the unfixity of our world." — Lyn Hejinian

Co-sponsored by the Graduate Center Poetics Group

All events take place at the CUNY Graduate Center, 365 Fifth Avenue and 34th St, and are FREE and OPEN TO THE PUBLIC.

For more visit <http://centerforthehumanitiesgc.org!>

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324. **Philip Meersman**

***Poetry of Philip Meersman @ the Canadian National Poetry Month
Poems on NationalPoetryMonth.ca***

Tue 31 Mar 2009

Hey you all, friends, poets, loved ones,

I'm very proud to say that my visual poem "Doel 3" (written for the Doeldichter contest) was accepted for publication in Canada on the website www.NationalPoetryMonth.ca <<http://www.nationalpoetrymonth.ca/>> You can read "Doel 3" on April 20th the web. But do not wait for that: a poem a day keeps the sadness away! Have fun reading through the whole month of April!

A huge hug and hope to read/hear/see you soon.

Philip

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

From: Amanda Earl <[REDACTED]>

Date: Sat, Mar 28, 2009 at 7:57 PM

Subject: National Poetry Month Poem Acceptance

To: [REDACTED]

hi all,

below is the order in which you will appear on NationalPoetryMonth.ca , starting on April 1. thanks so much for sending your poems to AngelHousePress. on March 31, i'm going to be making an announcement to the UBuffaloPoetics list, the Smallpressers Yahoo Group, rob mclennan's list and the AngelHousePress Facebook group. Please pass on the link to other groups, friends, families, groupies, etc.

Thanks for celebrating National Poetry Month with AngelHousePress.

1. Elizabeth Kate Switaj - Passage
2. Camille Martin - katrina, tundra
3. Emily Falvey - Envy
4. Colin Herd - after i
5. Gil McElroy - Many Bits of Order
6. Marcus McCann - Loaded-ness
7. Kane X. faucher - Untouch
8. Frances Raven - Leveling
9. Ben Ladouceur - Bayshore
10. Joel Lipman - Untitled [Golden Ink]
11. Sheila E. Murphy - Stop Keeping Things (All to Yourself)
12. Sandra Ridley - Untether : Unhinge
13. Christine McNair - so be it
14. Jamie Bradley - Epithalamion no. 1 / Epithalamion no. 2
15. Paul E. Nelson - Poet's Obligation
16. John M. Bennett - Lood Breath
17. Roland Prevost - how the halogen grins
18. Nicholas Power - From the Window of the Heart of Amsterdam Hotel
19. John Gillies - morning mantra
20. Philip Meersman - Doel 3
21. Patrick Edwards-Daugherty - Austin
22. Pearl Pirie - late and later
23. Margaret Malloch Zielinski - A Lesson in Edible Plants
24. Caleb JW Brassett - The green mountain
25. Cameron Anstee - Self Portrait as my Father's Books
26. Joseph Kuchar - On Coffee and Erf(x)

27. Sean Moreland - Thin Things, Prettily Dishevelled
28. rob mclennan - love is an impossible narrative
29. Todd Swift - April, April!
30. Peter Ciccariello - g, dying, center stage

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

--

Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel [REDACTED]
www.myspace.com/spooninmybrain
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)
11/04/09: 3e BruSlam, 20.00 uur, De Monk, BXL (bruslam.over-blog.com)
11/05/09: 4e BruSlam, 20.00 uur, (bruslam.over-blog.com)
22/05/09: Kunst in de Luwte, Ninove 22.00 uur
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)
17/07/09-28/07/09: Ghent in Cap: Het poeziepodium van de Gentse Feesten met workshops, debatten,...
19/08/09-29/08/09: 2nd Masterclass poezie @ Struga Poetry Evenings (www.svp.org.mk/) (www.creatiefschrijven.be)
13-15/11/09: Festival Flamme, Amnéville les Thermes, France

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325. **amy king**

Good stuff this month -- View, savor, & vote!

Tue 31 Mar 2009

So I ended up with seven
finalists instead of the usual five.

<http://www.goodreads.com/topic/show/124830-please-vote-for-april-s-goodreads-poem-top-finalists>

Thanks to all who came, who saw, who posted!

Cheers,

Amy

Amy's Alias

<http://amyking.org/>

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326. **Séamas Cain**

With soundings of tree-harps ...

Tue 31 Mar 2009

For sound & photographs of Séamas Cain performing in Leif Brush's Forest Terrain Instrument, go to ...

<http://www.d.umn.edu/~lbrush/lbarchivesf1.html>

"Séamas Cain performs with his multi-string Gusle instrument, while listening to the wind gust murmurs occurring from nearby tree-whistlers and terrestrial-whistlers. Aluminum & copper tubes are hanging at the top."

Leif Brush's TELECONSTRUCTS SPACEWORK I, beamed by satellite from a forest in Northern Minnesota to the Hudson River Museum in New York, with Séamas Cain as one of the performers, may be found in the Sound Archive of the British Library and the Sound Archive of the Bibliothèque nationale de France.

With soundings of tree-harps,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

http://www.mnartists.org/Seamas_Cain

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