

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2009

367 messages · Tue 30 Jun 2009 – Fri 31 Jul 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

July 2009 was the list at its most self-doubting — a long midsummer trough in which the room turned over its own inadequacies from every side: the poet who wishes he were a novelist instead, the writing that feels doomed to fail, the grief that poetry can barely hold. Three hundred and sixty-seven messages moved through it, and the largest of them were confessions more than arguments. The month reads like a room asking, quietly and repeatedly, whether the thing it does is worth doing at all.

The largest thread was a defection wistfully imagined. Under the heading I want to write fiction but, poet after poet confessed the pull of the novel — the longer form, the wider audience, the sentence that need not justify every syllable — the recurring apostasy the list had raged at a year before, now voiced not as betrayal but as a tired, honest longing. The grass was greener in prose, and the room admitted it out loud.

The quarrel, sharper, was over failure as the very condition of the art. Prompted by Christian Bök's essay on writing and failure, a member opened a searching thread on poetry and inadequacy — asking about *"the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor"*, and whether we keep writing precisely because the poem always falls short of what we hoped it might do. Failure, on this account, was not a poet's bad luck but the medium's permanent weather, the gap between the wish and the words that no craft ever closes.

And under both ran the month's tenderest and most careful current: how poetry mourns. A thread on mourning and poetics asked why the quieter modes seem to carry grief best, reaching for the great contemporary elegies — Mary Jo Bang's *Elegy* among them — and wondering what the loud, experimental, self-delighting avant-garde can do in the presence of a real death. It was the room testing its own aesthetics against the one thing that does not care about aesthetics, and finding its confidence humbled — asking whether the loud, experimental, self-delighting modes it had spent a decade defending could stand, unembarrassed, in the actual presence of a death, or whether grief demanded a plainer speech than the avant-garde liked to allow.

I have set July down exactly as the archive delivered it — the wish to write fiction, the writing of poetry as a doomed endeavor, and the halting question of how a

poem can mourn — because it was the month the list stopped defending itself and simply confessed its doubts: that the novel tempts, that the poem always fails, that grief may need a quieter art than the one the room had built. And yet the confession itself was the answer hiding in plain sight. A commons that will spend a whole July admitting poetry tempts it toward prose, dooms it to fail, and struggles to mourn, and still keeps writing to itself every day, has already decided the question it thinks it is asking.

— *K. M. F.*

Contents

Every entry links to its message. 367 in all.

30 JUN 2009

1. Mary Jo Malo — mourning & poetics
2. Jennifer Karmin — July 5: Buckminster Fuller Performance in Chicago
3. derek beaulieu — Drunken Boat Launch - reading and event July 10
4. Eric Elshtain — Download the Gnoetry software

1 JUL 2009

5. St. Thomasino — a noun sing e-ratio 12 · 2009 a noun sing e-ratio 12 · 2009
6. steve dalachinsky — Re: mourning & poetics
7. Zamsky, Robert — Contemporary French Writing
8. UbuWeb — Flarf & Conceptual Writing in July/Aug Poetry Magazine
9. Patrick Dillon — Re: Contemporary French Writing
10. Scott Howard — mourning & poetics

2 JUL 2009

11. Marc Nasdor — Re: mourning & poetics
12. Jonathan Skinner — Contemporary French Writing
13. Lauren Russell — Re: mourning & poetics
14. David Seaman — Re: Contemporary French Writing
15. Jim Andrews — cross multiplication
16. Alan Sondheim — Alan Sondheim: The Drawing Un/Center/Ed (hi - please post, thanks!)
17. Halvard Johnson — Hamilton Stone Review, Issue 18, Summer 2009, Now Online!
18. Charlotte Mandel — BigCityLit Reading July 8
19. amy king — Fogged Clarity [on behalf of Ben Evans]
20. Mary Kasimor — Re: mourning & poetics
21. Hilary Clark — Re: mourning & poetics
22. Tarpaulin Sky Press — Save money, support first books by six young women writers, read Zorn...
23. Michael T Cross — Atticus/Finch presents: Judith Goldman's The Disposessions

3 JUL 2009

24. { brad brace } — five (5) new pleated plaid pamphlets published!
25. Obododimma Oha — On Being Married to a Man Who Is Married to Books
26. Nicholas Ruiz III — put your theory where your praxis is
27. steve russell — Re: mourning & poetics
28. Evan Kennedy — seeking Bay Area poets
29. jared schickling — RECONFIGURATIONS call for work
30. Rob McLennan — Marcus McCann in 12 or 20 questions
31. amy king — Celebrate the 4th on the 5th...
32. Dan Wilcox — Poets in the Park, July 11: Mary Kathryn Jablonski & Randall Horton
33. Lauren Russell — Re: mourning & poetics
34. Scott Howard — mourning & poetics
35. Jefferson Davis — Do Tell
36. David Chiot — Re: mourning & poetics
37. Jonathan Penton — Unlikely's July 4th Issue is here!
38. Ruth Lepson — July 25 & 26

4 JUL 2009

39. Murat Nemet-Nejat — Re: mourning & poetics
40. Maria Damon — Re: mourning & poetics
41. Rob McLennan — a compact of words, rob mclennan
42. Mark Prejsnar — Re: mourning & poetics

5 JUL 2009

43. Lauren Russell — Re: mourning & poetics
44. Andrew Lundwall — scantily clad update!
45. Aryanil Mukherjee — Kaurab International Poetry Reading Series:: Event #4
46. Aryanil Mukherjee — Kaurab International Poetry Reading Series:: Event 4
47. steve russell — Re: mourning & poetics
48. E. J. McAdams — Marcella Durand Reading on July 15 in NYC
49. Charles Bernstein — Zolf at EPC & my early audio works
50. Jim Andrews — spiritual materialism
51. Paul Nelson — Re: mourning & poetics

6 JUL 2009

52. Murat Nemet-Nejat — Re: spiritual materialism
53. Christopher Rizzo — Re: spiritual materialism
54. Maria Damon — Re: mourning & poetics
55. Chris Chapman — Re: spiritual materialism
56. Mary Jo Malo — Re: mourning & poetics
57. Sharon Dolin — Reading this Friday
58. Daniel Godston — The Bauhaus: 90 Years / 90 Days
59. Jennifer Karmin — Red Rover Series / Experiment #31
60. Trevor Joyce — SoundEye Festival - final lineup - starts Wednesday
61. Jonathan Ball — Re: spiritual materialism
62. Aryanil Mukherjee — Re: spiritual materialism
63. David Baratier — Save our Ohio Libraries
64. Mark Weiss — Re: SoundEye Festival - final lineup - starts Wednesday
65. David-Baptiste Chirot — Re: spiritual materialism
66. David-Baptiste Chirot — Re: spiritual materialism
67. Christopher Rizzo — Re: spiritual materialism
68. carol dorf — Reading on July 11, Cafe Nefali, Berkeley

7 JUL 2009

69. mIEKAL aND — appalling, redacted, pulchritude
70. Nicholas Piombino — Re: mourning & poetics
71. William Allegrezza — Series A in Chicago--Hunter and Kasimor
72. twshaner — Farrah Field & Jared White Reading in Eugene 7/11
73. Lauren Russell — Re: mourning & poetics
74. David Buuck — David Buuck & Alli Warren @ Books & Bookshelves 7/16
75. Al Filreis — PoemTalk #19 released: learn the language

8 JUL 2009

76. Ruth Lepson — Re: appalling, redacted, pulchritude
77. Murat Nemet-Nejat — Re: appalling, redacted, pulchritude
78. steve dalachinsky — harold norse
79. steve dalachinsky — Re: appalling, redacted, pulchritude
80. Shankar, Ravi (English) — Drunken Boat's special tenth anniversary issue is live!
81. Dan Glass — Re: mourning & poetics
82. Mary Kasimor — Re: appalling, redacted, pulchritude
83. Allan Revich — Re: appalling, redacted, pulchritude
84. Mary Kasimor — Re: appalling, redacted, pulchritude
85. David Chirot — Re: mourning & poetics
86. Camille Martin — rogue embryo's blog
87. amy king — Stain's Hunter College MFA Spectacular in a new space!
88. steve russell — Re: appalling, redacted, pulchritude
89. Lauren Russell — Re: mourning & poetics
90. amy king — CFW - Call for Essays/Stories: Voices Through the Wall: Prisoners Write About Pr...
91. Camille Martin — Re: appalling, redacted, pulchritude

9 JUL 2009

- 92. charles alexander — chax press now
- 93. David A. Kirschenbaum — This Wed../Douglas Rothschild Book Party & Stop Making Sense Live
- 94. steve dalachinsky — haiku reading
- 95. Kyle Schlesinger — ED SANDERS : GLYPHS 1962-2009 opens Friday July 10th at 6pm
- 96. Gloria Frym — Re: appalling, redacted, pulchritude
- 97. amy king — Your city's / town's poetry reading calendar?
- 98. Skip Fox — Re: appalling, redacted, pulchritude
- 99. David Chirot — Re: appalling, redacted, pulchritude
- 100. Martha Deed — Re: appalling, redacted, pulchritude
- 101. gabriel siegel — Re: appalling, redacted, pulchritude
- 102. Jennifer Karmin — July 10 & 12: Printers' Ball Events in Chicago
- 103. Jonathan Ball — Re: appalling, redacted, pulchritude
- 104. Jonathan Penton — Re: appalling, redacted, pulchritude
- 105. David Seaman — Re: appalling, redacted, pulchritude
- 106. Jim Andrews — Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Dispo...

10 JUL 2009

- 107. charles alexander — chax press now
- 108. steve dalachinsky — Re: appalling, redacted, pulchritude
- 109. steve dalachinsky — Re: appalling, redacted, pulchritude
- 110. CA Conrad — WHITE HELIUM
- 111. CA Conrad — MARK(S)
- 112. Lauren Russell — Re: appalling, redacted, pulchritude
- 113. peter ganick — 3 new books from a new press
- 114. Nick Carbo — Polyverse Poetry Festival
- 115. Daniel Godston — The Bauhaus: 90 Years / 90 Days
- 116. Michael — The new ROCKPILE Blog at Big Bridge Online
- 117. tyrone williams — Re: appalling, redacted, pulchritude
- 118. Murat Nemet-Nejat — Re: appalling, redacted, pulchritude
- 119. amy king — Re: appalling, redacted, pulchritude
- 120. Catherine Daly — Re: MARK(S)
- 121. amy king — I want to write fiction but ...
- 122. Mary Kasimor — Re: I want to write fiction but ...
- 123. Aryanil Mukherjee — Re: I want to write fiction but ...
- 124. David Chirot — fw new soundscape / performed text - buds have spoken b(l)ack - from sean bu...
- 125. Stephen Vincent — Re: appalling, redacted, pulchritude
- 126. Carol Novack — Performance by Iranian-born author Amir Parsa et al., including me: Weds., J...
- 127. David Chirot — Re: I want to write fiction but ...
- 128. Jade Hudson — ToxicPoetry.com Call for Submissions
- 129. George Bowering — Re: I want to write fiction but ...
- 130. Charlotte Mandel — Re: I want to write fiction but ...
- 131. mIEKAL aND — "Locavores," "staycations" get official in dictionary
- 132. Christophe Casamassima — Re: I want to write fiction but ...
- 133. Allan Revich — Re: appalling, redacted, pulchritude
- 134. Skip Fox — Re: I want to write fiction but ...
- 135. Peter — hidden poem with brain scans and chairs
- 136. Mary Kasimor — Re: I want to write fiction but ...
- 137. George Bowering — Re: I want to write fiction but ...
- 138. Nicholas Piombino — Re: I want to write fiction but ...
- 139. steve russell — Re: I want to write fiction but ...
- 140. carol dorf — Re: appalling, redacted, pulchritude

- 141. Susan Webster Schultz — recent Tinfoil Editor blog posts
- 142. Jonathan Morse — Re: I want to write fiction but ...

11 JUL 2009

- 143. Lauren Russell — Re: appalling, redacted, pulchritude
- 144. Wallis Leslie — Re: appalling, redacted, pulchritude
- 145. steve dalachinsky — Re: appalling, redacted, pulchritude
- 146. Asian Cha — Cha: An Asian Literary Journal seeks "Lost Teas"
- 147. Daniel — Reading in New Jersey
- 148. amy king — Re: I want to write fiction but ...
- 149. Nicholas Piombino — Re: I want to write fiction but ...
- 150. Mary Kasimor — Re: I want to write fiction but ...
- 151. steve russell — Re: I want to write fiction but ...
- 152. George Bowering — Re: I want to write fiction but ...
- 153. George Bowering — Re: I want to write fiction but ...
- 154. Catherine Daly — Chaparral-Summer, 2009
- 155. Mark DuCharme — REMINDER: Robinson, Fleisher & Amato This Thursday, Stratford Park Reading ...

12 JUL 2009

- 156. steve dalachinsky — Re: I want to write fiction but ...
- 157. Sarah Sarai — Re: I want to write fiction but ...
- 158. Dan Wilcox — Third Thursday Poetry Night, July 16 - Dominick Rizzo
- 159. Paul Nelson — Re: I want to write fiction but ...
- 160. Mary Kasimor — Re: I want to write fiction but ...
- 161. Murat Nemet-Nejat — Re: I want to write fiction but ...
- 162. Matt Henriksen — Autumn it gestures. by Thomas Hummel from Cannibal Books
- 163. Nick Carbo — Last poetry book by Nick Carbo
- 164. Charlotte Mandel — Re: I want to write fiction but ...
- 165. Charlotte Mandel — Re: I want to write fiction but ...
- 166. Murat Nemet-Nejat — Re: hidden poem with brain scans and chairs
- 167. tyrone williams — Re: I want to write fiction but ...
- 168. Mark Weiss — Re: I want to write fiction but ...
- 169. steve russell — Re: I want to write fiction but ...
- 170. Camille Martin — new on Rogue Embryo
- 171. Sarah Sarai — Re: appalling, redacted, pulchritude
- 172. Camille Martin — Re: hidden poem with brain scans and chairs

13 JUL 2009

- 173. steve dalachinsky — Re: appalling, redacted, pulchritude
- 174. Sara Wintz — paging duriel harris
- 175. { brad brace } — 1984
- 176. Michael Kelleher — Literary Buffalo Newsletter 07.13.09-07.19.09
- 177. Michael O'Driscoll — Special Journal Issue on Event and Sound in Poetry
- 178. charles alexander — ta(l)king eyes, by Jacque Brogan
- 179. Regina Pinto — Re: POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)
- 180. charles alexander — new book from chax: Salt, My Love
- 181. Skip Fox — Re: I want to write fiction but ...
- 182. Mary Kasimor — Re: I want to write fiction but ...
- 183. Jeffrey Gardiner — Re: ta(l)king eyes, by Jacque Brogan
- 184. Mary Kasimor — Re: I want to write fiction but ...
- 185. steve russell — Re: I want to write fiction but ...
- 186. Hilary Clark — Re: Special Journal Issue on Event and Sound in Poetry
- 187. brian whitener — Re: POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)
- 188. amy king — Re: Your city's / town's poetry reading calendar? - Last calls?
- 189. George Bowering — Re: I want to write fiction but ...
- 190. George Bowering — Re: I want to write fiction but ...

191. Skip Fox — Re: I want to write fiction but ...
192. Maria Damon — Re: I want to write fiction but ...
193. Ruth Lepson — Re: I want to write fiction but ...
194. Daniel Godston — updates at bauhaus9090.org
195. Nick Carbo — Poetry review of Chinese, Japanese, What are These? up at Hyphen Magazine.

14 JUL 2009

196. Adam Tobin — Re: I want to write fiction but ...
197. Ryan Daley — Re: I want to write fiction but ...
198. George Bowering — Re: I want to write fiction but ...
199. Gabrielle Welford — Re: I want to write fiction but ...
200. Gabrielle Welford — Re: I want to write fiction but ...
201. David Kirschenbaum — Boog City 58 Print and Online PDF Editions Available
202. steve russell — Re: I want to write fiction but ...
203. Jonathan Penton — Come to our read in Terlingua, Texas! (seriously. Terlingua, Texas. It's ...
204. George Bowering — Re: I want to write fiction but ...
205. Michael Roberson — Poetry and Failure
206. { brad brace } — six new pleated plaid pamphlets published!
207. E. J. McAdams — Reminder: Marcella Durand at Exit Art Wednesday (NYC)

15 JUL 2009

208. steve dalachinsky — Re: I want to write fiction but ...
209. mIEKAL aND — Activist wrongly accused of Brad Will's murder
210. Elizabeth Switaj — Re: Poetry and Failure
211. Evan Munday — Re: Poetry and Failure
212. Jim Andrews — Re: I want to write fiction but ...
213. amy king — Special Issue of Ekleksographia -- Guest edited by Amy King
214. Christopher Rizzo — Re: Poetry and Failure
215. Paul Siegel — A widespread, high-spirited head rush

16 JUL 2009

216. Gabrielle Welford — Re: I want to write fiction but ...
217. Sarah Sarai — Re: I want to write fiction but ...
218. George Bowering — Re: A widespread, high-spirited head rush
219. Roy Exley — Re: Poetry and Failure
220. steve dalachinsky — Re: A widespread, high-spirited head rush
221. Lars Palm — Tom Beckett from ungovernable press
222. Joel Weishaus — "The Gateless Gate" Pages 25-26
223. carol dorf — Re: Poetry and Failure
224. PJ — submission call - audio poetry
225. Thomas savage — Re: Poetry and Failure
226. David-Baptiste Chirot — Life Writing in Poetry Workshop with Judith Harway 7/25/09
227. David-Baptiste Chirot — Woodland Pattern: Creativity & Aging Anthology Celebration and Rea...
228. steve russell — Re: I want to write fiction but ...
229. amy king — Special Issue of Ekleksographia -- Failed to Include
230. Patrick Dillon — Re: A widespread, high-spirited head rush
231. Jordan Stempleman — Re: Tom Beckett from ungovernable press
232. steve russell — Re: I want to write fiction but ...
233. amy king — Poetry Events / Calendars -- complete but ...
234. Jennifer Karmin — JOB: Literacy & Health Education (Chicago)
235. Sam Truitt — Re: Poetry and Failure
236. Luke Schlueter — Re: I want to write fiction but ...
237. steve russell — Re: Poetry and Failure
238. David Chirot — Re: Poetry and Failure

- 239. Maria Damon — Re: A widespread, high-spirited head rush
- 240. Jim Andrews — new dbCinema series: Olga
- 241. Nicholas Piombino — Re: Poetry and Failure

17 JUL 2009

- 242. Alan Sondheim — Lynx Bookmark File
- 243. George Bowering — Re: A widespread, high-spirited head rush
- 244. George Bowering — Re: I want to write fiction but ...
- 245. Patrick Dillon — Re: I want to write fiction but ...
- 246. Emily Carr — Re: Poetry and Failure
- 247. Sam Truitt — Re: Poetry and Failure
- 248. mIEKAL aND — Palindrome for David Bromige
- 249. amy king — Tough economy - insight?
- 250. Mary Kasimor — Re: Poetry and Failure
- 251. Mary Kasimor — Re: Tough economy - insight?
- 252. Daniel Godston — Bauhaus9090 updates
- 253. cranesbill — Re: Palindrome for David Bromige
- 254. Halvard Johnson — Re: Poetry and Failure
- 255. mIEKAL aND — Fwd: poets barred
- 256. steve russell — Re: Tough economy - insight?
- 257. steve russell — Re: I want to write fiction but ...
- 258. Stephen Vincent — Paris places to stay???
- 259. Alison Croggon — Re: Poetry and Failure

18 JUL 2009

- 260. Rob McLennan — 12 or 20 questions with Kevin Killian
- 261. Cindy King — Eat Fresh: Joy Harjo for Subway
- 262. steve dalachinsky — Re: Poetry and Failure
- 263. steve dalachinsky — Re: A widespread, high-spirited head rush
- 264. amy king — Re: Eat Fresh: Joy Harjo for Subway
- 265. Jonathan Morse — Re: Tough economy - insight?
- 266. George Bowering — Re: I want to write fiction but ...

19 JUL 2009

- 267. Daniel Godston — Moholy-Nagy birthday celebration
- 268. CA Conrad — Giovanni's Room Bookstore VERY IMPORTANT PLEASE READ! HELP IS NEEDED!
- 269. David Chiot — Re: poets barred
- 270. Troy Camplin — Re: spiritual materialism

20 JUL 2009

- 271. Camille Martin — new on Rogue Embryo's blog
- 272. Jonathan Ball — Re: Poetry and Failure
- 273. Michael Kelleher — Literary Buffalo E-Newsletter 07.20.09-07.26.09
- 274. Sam Truitt — Re: Poetry and Failure
- 275. steve russell — Re: spiritual materialism
- 276. steve russell — Re: I want to write fiction but ...
- 277. Jim Andrews — Re: spiritual materialism
- 278. Mary Kasimor — Re: Tough economy - insight?
- 279. Jennifer Karmin — July 25 & 26: Wisconsin Readings

21 JUL 2009

- 280. Vernon Frazer — Please check out the new ROCKPILE Website & Blog at Big Bridge (from Michae...

22 JUL 2009

- 281. George Bowering — Re: A widespread, high-spirited head rush
- 282. David Kirschenbaum — Tues./Boog City presents P-Queue/Queue Books

- 283. steve russell — Re: Tough economy - insight?
- 284. steve russell — Poetry/Failure
- 285. Kyle Schlesinger — new mailing address
- 286. Charles Bernstein — University of Alabama Press Recession Sale
- 287. Séamas Cain — "a sonic field recording ..."
- 288. Sam Truitt — Re: Poetry and Failure
- 289. Jesse Glass — Experimental Poetry/Performance in Baltimore/Washington Area
- 290. blacksox — Showdown in O Town-7/23, 7pm
- 291. Daniel Godston — Chicago Bauhaus in July
- 292. Troy Camplin — Re: spiritual materialism

23 JUL 2009

- 293. Jade Hudson — Last call for Toxic Issue 1
- 294. David Kirschenbaum — A Few Tables Available at Boog Fest's Small, Small Press Fair
- 295. Douglas Manson — Re: Tough economy - insight?

24 JUL 2009

- 296. crystal hoffman — Re: Tough economy - insight?
- 297. John Tranter — Announcing Jacket 37 -- Early 2009
- 298. Rachel Loden — D. A. Powell & Rachel Loden in San Francisco
- 299. mIEKAL aND — The cost of our dead poets society
- 300. Nate Pritts — ZOMG! H_NGM_N #8, y'all
- 301. Aryanil Mukherjee — Re: The cost of our dead poets society
- 302. Murat Nemet-Nejat — Re: The cost of our dead poets society
- 303. Catherine Daly — Re: The cost of our dead poets society
- 304. nieuwland jeroen — Visual art / poetry
- 305. cris cheek — part: short life housing
- 306. cris cheek — part: short life housing (review)
- 307. Jennifer Karmin — July 28: Marhsall, NC

25 JUL 2009

- 308. Regina Pinto — News
- 309. EJOYCE — Slow Language
- 310. Jim Andrews — Book by Dominic McIver Lopes: A Philosophy of Computer Art
- 311. William Slaughter — Notice: Mudlark

26 JUL 2009

- 312. steve dalachinsky — Re: Visual art / poetry
- 313. amy king — This Saturday: Stain Carries on -- ~ Julian Brolaski, Adam Fieled, Nada Gordon,...
- 314. Lisa Samuels — Oystercatcher Press wins UK pamphlet award
- 315. Paul Nelson — Re: Slow Language

27 JUL 2009

- 316. Jim Andrews — Re: Visual art / poetry
- 317. Marcus Bales — Re: Slow Language
- 318. Murat Nemet-Nejat — Re: Visual art / poetry
- 319. Camille Martin — new on Rogue Embryo's blog
- 320. Douglas Manson — Re: Visual art / poetry
- 321. Laura Hinton — Re: Visual art / poetry
- 322. Maria Damon — mercy mercy mercy
- 323. Laurie Schneider & Crag Hill — Re: Visual art / poetry
- 324. nieuwland jeroen — Re: Visual art / poetry
- 325. David Chirot — Re: The cost of our dead poets society
- 326. Small Press Traffic — hey batter batter, swing batter
- 327. Jonathan Morse — Visuals and verbals

28 JUL 2009

- 328. Jim Andrews — Re: Visual art / poetry
- 329. steve dalachinsky — Re: mercy mercy mercy
- 330. Jonathan Morse — CFP: Ashbery in Paris, 2010
- 331. James Robinson — Re: Visual art / poetry
- 332. Eric Hoffman — Reading at Small's in New York City, 9/12/09
- 333. Stephen Vincent — Re: Visual art / poetry
- 334. steve russell — Re: The cost of our dead poets society
- 335. Jim Andrews — Re: Visual art / poetry
- 336. Anny Ballardini — the Four Seasons - a tribute to Antonio Vivaldi
- 337. Nico Vassilakis — SuBtExT/Seattle : Norma Cole & Will Owen : 8/5/09
- 338. Maria Damon — Poetry and Cultural Studies: A Reader. Book Party, Bowery Poetry Club!

29 JUL 2009

- 339. Andy Gricevich — Meta-Shakespearean Socially Critical Theater in Minneapolis
- 340. steve dalachinsky — george russell
- 341. Alexander Jorgensen — Pushcart Prize - looking for news
- 342. steve dalachinsky — reading
- 343. Audrey Berry — Re: Visual art / poetry
- 344. steve dalachinsky — Re: The cost of our dead poets society
- 345. William Allegrezza — Have Save Cracked Slab Books
- 346. Adam Katz — Got a used copy of 'A'?
- 347. Mary Kasimor — Re: Have Save Cracked Slab Books
- 348. Allan Revich — Re: Visual art / poetry
- 349. Allan Revich — Re: Visual art / poetry
- 350. Hugh Behm-Steinberg — Re: Visual art / poetry
- 351. Adam Parrish — Digital Writing with Python: Final Performance

30 JUL 2009

- 352. David Chiro — Re: Visual art / poetry
- 353. Alan Sondheim — more great audiovisual from neurotic rly mourn x-haustion
- 354. Jim Andrews — Re: Digital Writing with Python: Final Performance
- 355. Anny Ballardini — Re: the Four Seasons - a tribute to Antonio Vivaldi
- 356. Jonathan Ball — Re: Got a used copy of 'A'?
- 357. Paul Siegel — Dusie Dusie Dusie Dusie Dusie Dusie Dusie Dusie
- 358. Murat Nemet-Nejat — Re: Visual art / poetry
- 359. Al Filreis — PoemTalk #20: Baraka's "Kenyaatta Listening to Mozart"
- 360. Joel Weishaus — "The Gateless Gate" Pages 27-28
- 361. Amanda Earl — AngelHousePress Essay # 6 - Marcus McCann
- 362. Kyle Schlesinger — ED SANDERS READING IN BROOKLYN FRIDAY JULY 31 @ 8:00
- 363. Stephen Vincent — Photography Interest??

31 JUL 2009

- 364. CA Conrad — poet John Wieners 40TH ANNIVERSARY CELEBRATION
- 365. Jeffrey Side — Found a good article called 'POETRY SCENE: CURRENT DIFFICULTIES'
- 366. William Allegrezza — New Moria Online
- 367. amy king — This Summer's Saturday -- Tomorrow Night

1. **Mary Jo Malo**
mourning & poetics
Tue 30 Jun 2009

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does

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

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

[↑ Contents](#)

2. **Jennifer Karmin**
July 5: Buckminster Fuller Performance in Chicago
Tue 30 Jun 2009

Jen & Ira & You at the MCA Meet Buckminster Fuller
Meeting the Hippies in Golden Gate Park : A Re-Performance

SUNDAY, JULY 5th

2-4:30pm

4th-floor lobby

Museum of Contemporary Art

220 East Chicago Avenue

Chicago, IL

<http://www.mcachicago.org>

DURATIONAL PERFORMANCE

instigated by Jennifer Karmin & Ira S. Murfin

This is a performance of a transcript of the video Buckminster Fuller Meets the Hippies in Golden Gate Park. You are invited to watch this performance for as long or as briefly as you like. You are also invited to be a performer in it. You may stay as long or as briefly as you wish, and return as often as you like.

FINAL DAY OF EXHIBIT

Buckminster Fuller: Starting with the Universe is a fascinating mix of utopian vision and organic pragmatism, combining models, sketches, and other artifacts -- many on view for the first time -- represent six decades of the artist's integrated approach to housing, transportation, communication, and

cartography. The exhibition features numerous models of Fuller's projects including his famous geodesic dome. Fuller's extensive connections with Chicago are also highlighted through photographs and documents from his years spent living, teaching, and working in the city.

JENNIFER KARMIN is the author of the text-sound epic Aaaaaaaaaalice (Flim Forum Press, forthcoming 2009). She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets including: Betalevel (CA), Links Hall (IL), the Poetry Project (NY), the Urban Institute for Contemporary Arts (MI), and Woodland Pattern Book Center (WI). The recipient of numerous grants and residencies, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public Schools. Recent poems are published in the journals Cannot Exist, MoonLit, Otoliths, and anthologized in Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

IRA S. MURFIN is a writer, educator, and theatre maker. His writing has appeared in Requited, elimae, Fiction at Work, Lark(!), Mobius, and the book The Mind Garden, among other places. Ira is Co-Artistic Director of the Laboratory for Enthusiastic Collaboration and a founding member of the Laboratory for the Development of Substitute Materials, two devised theatre collectives. His solo and collaborative writing and performance work has been presented at venues including the Chicago Cultural Center, Links Hall, Version Fest, The Neo-Futurists, Prop Thtr, the Chicago Calling Festival, by Walkabout Theater at the Peter Jones Gallery, and the Red Rover, Powells North, Quickies, and Reconstruction Room reading series. Ira is also the former Head of the Soleri Book Initiative at the urban design project Arcosanti. He lives in Chicago and teaches writing at North Park University, St. Augustine College, and with Urban Gateways.

[↑ Contents](#)

3. **derek beaulieu**

Drunken Boat Launch - reading and event July 10

Tue 30 Jun 2009

Drunken Boat, international online journal of the arts, will be publishing its special 10th anniversary issue and celebrating its launch with an event at the SoHo20 Chelsea Gallery in NYC.

Friday, July 10th from 6:00 pm to 8:00 pm

SOHO20 CHELSEA GALLERY

511 West 25th St.

Suite 605

NEW YORK, NY 10001

<http://www.soho20gallery.com/>

Featuring one of Canada's most radical writers, derek beaulieu, the poet and comix creator, Sommer Browning, novelist and Contributing Editor of Bon Appétit, Rand Richards Cooper, award winning poet and director of The Center for Book Arts, Sharon Dolin, filmmaker and visionary Ram Devineni, Fulbright fellow and Pushcart winner, Elizabeth Kadetsky, Barnard New Women Poet's Prize winner and Director of The University Writing Program at Drexel University, Harriet Levin, and award-winning filmmaker and Guggenheim fellow, Elisabeth Subrin.

SOHO20 was founded in 1973, in New York's Soho art district, as a non-profit, artist-run organization devoted to increasing public awareness of the excellence and diversity of women's art. SOHO20 has a dynamic history of supporting highly committed women artists both nationally and in the world community through extensive exhibition programs and through an exciting mix of multicultural events. A rigorous jurying process ensures the high quality of the gallery membership and of its exhibitions. The gallery's commitment to diversity brings a broad and impressive range of works to the public's attention each season. Major critics in leading magazines and newspapers have cited SOHO20 Gallery for the achievements of its artists and exhibitions.

derek beaulieu's practice includes 4 books of poetry: with wax (Coach House Books, 2003), frogments from the frag pool: haiku after basho (co-written with Gary Barwin, Mercury Press, 2005), fractal economies (talonbooks, 2006) and Chains (paper kite, 2008). He is also author of two books of conceptual fiction: flatland, published in the United Kingdom by information as material (2007) and Local Colour, published in Finland by ntamo (2008). In

2010 *How to Write*, a collection of plagiarised prose, will be published by Vancouver's talonbooks. Beaulieu has been editorially involved with filling Station, dANdelion, endNote and speechless magazines and also published the highly acclaimed micropresses housepress and no press. His work is consistently praised as some of the most radical and challenging in contemporary Canadian writing.

Sommer Browning writes comix and draws poems in Brooklyn. Her latest chapbook, *The House*, can be found in Narwhal, out with Cannibal Books.

Rand Richards Cooper is the author of a novel, *The Last to Go* (Harcourt Brace), and a story collection, *Big As Life* (The Dial Press). His fiction has appeared in *Harper's*, *The Atlantic*, *Esquire*, and many other magazines, as well as in the *Selected Shorts* series on NPR; his short story, ³Johnny Hamburger,² was included in *Best American Short Stories 2003*. *The Last to Go* was produced for television by ABC. Cooper has been Writer in Residence at Amherst and Emerson colleges. A frequent contributor to the *New York Times Book Review*, he is a film critic for *Commonweal* and a contributing editor for *Bon Appétit*, for which he received a 2002 Lowell Thomas Gold Medal Award from the American Society of Travel Writers. Rand Cooper lives in Hartford, CT, with his wife, Molly, and their daughter, Larkin. He writes a column about fatherhood, ³Dad on a Lark,² for www.Wondertime.com.

Sharon Dolin's fourth book, *Burn and Dodge*, won the AWP Donald Hall Prize in Poetry and was recently published by the University of Pittsburgh Press. Her other books include *Heart Work*, *Serious Pink*, and *Realm of the Possible*. She is Writer-in-Residence at Eugene Lang College, The New School. She also teaches poetry workshops at the Unterberg Poetry Center of the 92nd Street Y and directs The Center for Book Arts Annual Letterpress Poetry Chapbook Competition. In May, Sharon was an artist-in-residence at Fundación Valparaíso in Mojácar, Spain during which time she was a guest blogger for *The Best American Poetry*.

Ram Devineni is a filmmaker and editor of *Rattapallax* magazine. He recently produced Amir Naderi's ³Vegas: Based on a True Story² which premiered at the Venice Film Festival. He recently finished a film about Allen Ginsberg and his journey to India called ³Ginsberg's Karma.²

Elizabeth Kadetsky's fiction has appeared or is forthcoming in *TriQuarterly*, *Antioch Review*, *Best New American Voices*, the *Pushcart Prizes* anthology and *Gettysburg Review*. The recipient of a Fulbright Fellowship in creative writing to India, she wrote the memoir *First There Is a Mountain* (Little Brown, 2004) based on her year there as a student of the yoga guru B.K.S. Iyengar. This year, she has new non-fiction in *Antioch Review* and *Going Hungry* > journalism have appeared in *The Nation*, *Ms*, *Glamour*, the *Village Voice*, *Santa Monica Review* and many other venues. She has received artists grants from numerous places both in the US and abroad. She is a graduate of UC Santa Cruz, the MFA Fiction program at UC Irvine and the graduate journalism program at Columbia University. She grew up in New York City and has taught creative writing at University of Pittsburgh, Sarah Lawrence College and Ohio State University, as well as narrative writing in Columbia University's graduate school of journalism. She is currently visiting writer in Penn State University's program in creative writing.

Harriet Levin is the author of *THE CHRISTMAS SHOW* (Beacon Press), a *Barnard* *New Women Poet's Prize* and a *Poetry Society of America Alice Fay di Castangola Award* winner. A *PEW Fellowship in the Arts Discipline* winner, recent work appears or is forthcoming in *Harvard Review*, *Prairie Schooner*, *Kenyon Review*, *Antioch Review*, *Gulf Coast*, *Many Mountains Moving*, *Cimarron Review* and *32 Poems*. She lives in Philadelphia where she is Director of the *University Writing Program* at *Drexel University*. To read about her work with the *Lost Boys of Sudan*, see her blog, harrietmillan.blogspot.com

Elisabeth Subrin is an award-winning filmmaker and video artist. A *Sundance* *Institute Lab Fellow*, she participated in their *Writer's* and *Director's* *Labs* with her first feature length screenplay, now in development with *Forensic Films*. Subrin's series of experimental bio-pics have screened extensively in the United States and abroad, including at *The New York Film Festival*, *The Whitney Biennial*, *The Vienna International Film Festival*, *The Museum of Modern Art*, *American Film Institute*, *Rotterdam International Film Festival*, *The Robert Flaherty Film Seminar*, the *VIPER International Festival* in *Lucerne, Switzerland*, *The Guggenheim Museum*, *The Sundance Channel*, *PBS*,

and numerous other major museums, universities, arts institutions and film festivals. One-woman shows include *The Museum of Modern Art* in New York, San Francisco Cinematheque, Film Forum in LA, the Institute of Contemporary Art in Boston, The Vienna International Film Festival, The Center for Media, Culture and History at New York University, The Northwest Film Center, and The Film Center at The Art Institute of Chicago. Subrin has received grants and fellowships from The Rockefeller Foundation, The John Simon Guggenheim Foundation, The Creative Capital Foundation, The Andrea Frank Foundation, The Wexner Center for the Arts, and The Yaddo and MacDowell Colonies. She's an assistant professor in the Department of Film and Media Arts at Temple University and a visiting critic in the Graduate Program at Yale University School of Art. She lives in Brooklyn, New York.

[↑ Contents](#)

4. **Eric Elshtain**

Download the Gnoetry software

Tue 30 Jun 2009

Gnoetry practitioner Eric Scovel has generously posted the ingredients you need to download the poetry-generating software Gnoetry0.2.

Go here:

<http://mchainpoetics.wordpress.com/gnoetry-0-2-download-and-install-howto/>

Please contact Eric Elshtain at Beard of Bees Press if you get the software up and running.

Enjoy!

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

5. **St. Thomasino**

a noun sing e·ratio 12 · 2009 a noun sing e·ratio 12 · 2009

Wed 1 Jul 2009

e·

a noun sing e·ratio 12 · 2009

with poetry by David Chikhladze, Gautam Verma, David Rushmer, Anne Fitzgerald, Mary Ann Sullivan, Ruth Lepson, Virginia Konchan, Sandra Huber, Paige H. Taggart, Marcia Arrieta, Sean Patrick Hill, Travis Macdonald, Mark Lamoureux, Camille Martin, Nathan Thompson, Philip Byron Oakes, Cyril Wong, and Derek Henderson

E·ratio · Issue 12.pdf

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

edited by gregory vincent st. thomasino

e·

[↑ Contents](#)

6. **steve dalachinsky**

Re: mourning & poetics

Wed 1 Jul 2009

nice seeing your name out here again MJ

On Tue, 30 Jun 2009 10:52:25 -0400 Mary Jo Malo <[REDACTED]>

writes:

- > I've been sympathetically following the tragic death of Emma
- > Bernstein
- > and wonder why "quietist" poetry (and prose, I suppose) seem/s to
- > better express grief. The one exception I've discovered so far is
- > Mary
- > Jo Bang's "Elegy." Who else am I missing?
- >
- > Additionally, reflecting only slightly upon Ron Silliman's
- > post-avant/quietist dichotomy, I find the only way for me to
- > categorize poetry is via my own poor pedantic: Poetry I Like vs.
- > Poetry I Don't Like. Does
- >
- > --
- > <http://thisshiningwound.blogspot.com/>
- > <http://apophisdeconstructingabsurdity.blogspot.com/>
- >
- >
- >

[↑ Contents](#)

7. **Zamsky, Robert**
Contemporary French Writing
Wed 1 Jul 2009

I'll be in France for the next month and am looking for reading suggestions -- poetry or prose.

Thanks!

- Robert Zamsky

[↑ Contents](#)

8. **UbuWeb**
Flarf & Conceptual Writing in July/Aug Poetry Magazine
Wed 1 Jul 2009

An introduction to the 21st Century's most controversial poetry movements:

<http://www.poetryfoundation.org/journal/article.html?id=237176>

UbuWeb

<http://ubu.com>

[↑ Contents](#)

9. **Patrick Dillon**
Re: Contemporary French Writing
Wed 1 Jul 2009

Bookworm had a four or five part series called An American Bookworm in Paris.

You can visit the website: <http://www.kcrw.com/etc/programs/bw> and then at the bottom there is a link "More past shows" It should not be too far back, but you can also search for it.

It's pretty good and has about 15 or more contemporary French writers, many of whom would fit with the poetics of this list.

On Wed, Jul 1, 2009 at 9:42 AM, Zamsky, Robert <[REDACTED]> wrote:

I'll be in France for the next month and am looking for reading suggestions -- poetry or prose.

Thanks!

- Robert Zamsky

[↑ Contents](#)

10. **Scott Howard**
mourning & poetics

Wed 1 Jul 2009

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

1. Inventions of Farewell, edited by Sandra Gilbert. That's an anthology of elegies and elegiac poetics/poetry.
2. Poetry of Mourning, by Jahan Ramazani. Scholarly study.
3. Both of the above are v. good for twentieth-century Anglo-American poetry & poetics of loss, but neither really begins to address postmodern poetics. If you're interested, you could also consider this book chapter: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in *The World in Time and Space* (Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

///

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

From: Mary Jo Malo <[REDACTED]>

Date: Wednesday, July 1, 2009 10:52 am

Subject: mourning & poetics

To: [REDACTED]

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does

--

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

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

[↑ Contents](#)

11. **Marc Nasdor**

Re: mourning & poetics

Thu 2 Jul 2009

Have you checked out Jennifer Bartlett's book, "Derivative of the Moving Image" lately.

See the poems "Elegy for the Trees" and "Going to Yugoslavia" -- particularly the former.

I would not consider JB a Quietist poet in any sense. I am sure there are many others who express grief well, but not all of them do it in a narrative manner.

Marc

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[REDACTED] - cell

Email: [REDACTED]
<http://www.myspace.com/poodlecannon>

Date: Tue, 30 Jun 2009 10:52:25 -0400
From: Mary Jo Malo <[REDACTED]>
Subject: mourning & poetics

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does

--

<http://thisshiningwound.blogspot.com/>
<http://apophisdeconstructingabsurdity.blogspot.com/>

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[↑ Contents](#)

12. **Jonathan Skinner**
Contemporary French Writing

Thu 2 Jul 2009

Hi Robert!

Go to Michèle Ignazi books in Paris, on rue du Jouy.

Jennifer Dick keeps a blog of readings and literary events around Paris (much perhaps to glean from there):

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

You can't go wrong with anything by Jacques Roubaud.

JS

[↑ Contents](#)

13. **Lauren Russell**
Re: mourning & poetics

Thu 2 Jul 2009

What is quietist poetry? I'm really curious; I've never heard the term.

I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's *I, Afterlife: Essay in Mourning Time*? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's *Modernism and Mourning* makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

Lauren Russell

Date: Wed, 1 Jul 2009 18:12:15 -0600

From: Scott Howard <[REDACTED]>

Subject: mourning & poetics

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

1. *Inventions of Farewell*, edited by Sandra Gilbert. That's an anthology of elegies and elegiac poetics/poetry.
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you're interested, you could also consider this book chapter: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in *The World in Time and Space* (Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

///

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

From: Mary Jo Malo <[REDACTED]>

Date: Wednesday, July 1, 2009 10:52 am

Subject: mourning & poetics

To: [REDACTED]

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

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[↑ Contents](#)

14. **David Seaman**

Re: Contemporary French Writing

Thu 2 Jul 2009

Do you read French? This year I have enjoyed *The Elegance of the Hedgehog* ./ *L'Elegance de l'herisson* and I'll Never be French. David Seaman

David W. Seaman, Ph.D.

<http://personal.georgiasouthern.edu/~dseaman/Welcome.html>

On Wednesday, July 01, 2009, at 10:42AM, "Zamsky, Robert" <[REDACTED]> wrote:

>I'll be in France for the next month and am looking for reading

>suggestions -- poetry or prose.

>

>Thanks!

>

>- Robert Zamsky

>

>

>

[↑ Contents](#)

15. **Jim Andrews** *cross multiplication*

Thu 2 Jul 2009

we live in an age of rapid cross multiplication.

in math, cross multiplication between two sets of things results in a new set that pairs each element of the first set with each element of the second set.

$\{1, 2, 3\} \times \{4, 5, 6\} = \{(1,4), (1,5), (1,6), (2,4), (2,5), (2,6), (3,4), (3,5), (3,6)\}$

the first two sets are one-dimensional. the cross product is two dimensional. the cross product of two sets has more dimensions.

the internet accelerates the processes of cultural cross multiplication. poetry x programming; poetry x spam; poetry x lots of things. because the internet is a vast network. a network is a bunch of nodes in relation to other nodes. and the relations grow between different nodes. and new nodes form out of unions of groups of nodes. as the lettrist poet isadore isou put it, "Each poet will integrate everything into Everything".

given a finite set of plain old numbers, it makes sense to talk about the greatest one or the least one. but it doesn't make much sense to speak of the greatest or least in $\{(1,4), (1,5), (1,6), (2,4), (2,5), (2,6), (3,4), (3,5), (3,6)\}$.

we can talk about the point which is the greatest distance from (0,0), or something like that, but it doesn't mean simply 'the greatest'.

similarly, in a situation of cultural cross multiplication, standards that might loosely apply to, say, poetry, might not so easily apply to (poetry, programming).

so we get a situation where no one knows what is greatest or least. because there really is no greatest or least in a situation of cross multiplication.

ja

<http://vispo.com>

[↑ Contents](#)

16. **Alan Sondheim** *Alan Sondheim: The Drawing Un/Center/Ed (hi - please post, thanks!)*

Thu 2 Jul 2009

Alan Sondheim: The Drawing Un/Center/Ed

An exhibition of graphics from 3d modeling transformations and other sources at:

Millennium Gallery, 66 East 4th St., New York

June 20, 2009 - July 31, 2009, and probably September, 2009

Monday - Wednesday and Friday evenings 7-10:30 pm

Saturday 1-5 pm

"Each of the prints here is unique; each is the result of print, print error, borderline and uncontrollable phenomena. Most of them originate from work done with the aid of Poser and other 3d modeling programs. The mannequins represent snapshots of distorted dynamic movement, movements real bodies in real spaces could never do, unless constrained by torture, dismemberment, fantasm, sexuality, or (other) uncomfortable elements within the imaginary - bridging the real, ascending, descending. I see every print as an entire world; if it doesn't work alone, it won't work in conjunction. I also see them as ruins - of fragile-analogic bodies, of the digital world, of memory. Ruins are fascinating; no matter how minimal, there always seems to be enough there, never enough there, never there."

- Alan Sondheim, 6/16/09

"The word prolific always comes to mind when describing Alan Sondheim, who has produced an unending, constantly changing array of media works, writings, and musical pieces; and has given innumerable workshops and lectures around the world. He has been a regular participant in the Personal Cinema Series."

- Howard Guttenplan

For further information, phone [REDACTED] or email [REDACTED].

Please visit if you're in the neighborhood (4th Street between 2nd and 3rd Avenues).

[↑ Contents](#)

17. **Halvard Johnson**

Hamilton Stone Review, Issue 18, Summer 2009, Now Online!

Thu 2 Jul 2009

*

Hamilton Stone Review*, Issue 18, Summer 2009, Now Online!

Poetry by CL Bledsoe, James Grabill, Libby Hart, Nicholas Karavatos, Kathleen Kenny,

Sandy McIntosh, Rodney Nelson, and David Woodward. Fiction by Miriam N. Kotzin,
Jen Micharliski, Charles Rammelkamp, Grant Tracey, and Joyce Yarrow.

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

Submissions:

*Hamilton Stone Review *is published three times a year: in June, October, and February.

Poetry submissions to *Hamilton Stone Review* are temporarily closed. Fiction submissions may be sent to Lynda Schor at [REDACTED], and nonfiction to Reamy Jansen at [REDACTED]. No snail mail submissions, please, and it's a good idea to include your work in both the message and an attachment. Please put "HSR submission from [your name]" in your subject line.

PLEASE SEND THIS ALONG TO OTHERS

Thank you.

Halvard Johnson

=====

[REDACTED]

<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

18. **Charlotte Mandel** ***BigCityLit Reading July 8***

Thu 2 Jul 2009

I'll be part of a group reading:

Wednesday, July 8th, 2009, 6:00 pm

The Cornelia Street Café

29 Cornelia Street

(b/t Bleecker & West 4th)

Cover \$7 (includes one house drink)

BigCityLit Reading

Featuring poets from the Spring 2009 issue, including Patricia

Carragon, Allen C. Fischer, Deborah Flanagan, Joanne Grumet, Ann

Lauinger, Linda Lerner, Charlotte Mandel, Mark Nickels, D. Nurkse,

eve packer, Ron Price, Kryssa Schemmerling, Peter Schwartz, Maggie

Schwed, Barry Wallenstein, Rob Wright and Angelo Verga

Read the issue at BigCityLit.com

19. **amy king**

Fogged Clarity [on behalf of Ben Evans]

Thu 2 Jul 2009

The July Issue of the arts review Fogged Clarity (<http://www.foggedclarity.com>) is up:

3 short films

An interview and poetry from Pulitzer Prize finalist Bruce Smith

Short fiction from Ryan McCarl and Claire Foster,

Poetry and readings from Michael Tyrell and Linda Nemec Foster

The music of "The Horse's Ha"

An essay by T.S. Eliot scholar Benjamin Lockerd

And much more

All free and beautiful at www.foggedclarity.com

--

Executive Editor, "Fogged Clarity"

<http://www.foggedclarity.com>

Ben Evans

--

Amy's Alias

<http://amyking.org/>

July 2009

Table of Contents

Fiction

Ryan McCarl The Day-Trader
Claire Foster Hurricane Season

Poetry

Bruce Smith DEVOTION: RED ROOF INN
DEVOTION: AL GREEN
Michael Tyrell The Garden
Nixon
Linda Nemec Foster The Anonymous Woman Describes the Roommate
January, 2003
Hillary Bartholomew Dali's Last Dream
Tobi Cogswell Getting Off the Bus

Visual

Brandon T. David A Little Secret
Michael Fragstein A Wet Day
Forget
Francis Raven The World Without Us is Beautiful
Aesthetic Rejection
Julia Haw The Nine Day Wonder

Polemics

Benjamin Lockerd Religion, Dawson, and T.S. Eliot

Aural

The Horse's Ha Of the Cathmawr Yards

Interviews

Bruce Smith The poet on his life and workJames Elkington On, Of the Cathmawr Yards

--

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

20. **Mary Kasimor**

Re: mourning & poetics

Thu 2 Jul 2009

Lauren, Yes, the poem "White Phosphorus" is a beautiful poem about mourning for her brother. Is that the Alice Notley poem you were thinking about?

--- On Wed, 7/1/09, Lauren Russell <[REDACTED]> wrote:

From: Lauren Russell <[REDACTED]>

Subject: Re: mourning & poetics

To: [REDACTED]

Date: Wednesday, July 1, 2009, 11:52 PM

What is quietist poetry? I'm really curious; I've never heard the term.

I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's *I, Afterlife: Essay in Mourning Time*? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's *Modernism and Mourning* makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

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Subject: mourning & poetics

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Best wishes,
Scott Howard

///

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

From: Mary Jo Malo <[REDACTED]>

Date: Wednesday, July 1, 2009 10:52 am

Subject: mourning & poetics

To: [REDACTED]

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does

[↑ Contents](#)

21. **Hilary Clark**

Re: mourning & poetics

Thu 2 Jul 2009

Another: **I, Afterlife [Essay in Mourning Time]** by Kristin Prevallet (Essay Press, 2007). The book mixes poetry and essay / prose.

Hilary

Marc Nasdor wrote:

> Have you checked out Jennifer Bartlett's book, "Derivative of the Moving Image" lately.

>

> See the poems "Elegy for the Trees" and "Going to Yugoslavia" -- particularly the former.

>

> I would not consider JB a Quietist poet in any sense. I am sure there are many others who express grief well, but not all of them do it in a narrative manner.

>

> Marc

>

> -----

>

> Marc Nasdor

> 127 Thames Street, #3L

> Brooklyn, NY 11237

> Telephone:

> [REDACTED] - cell

>

> Email: [REDACTED]

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

>

>

>

> -----

>

> Date: Tue, 30 Jun 2009 10:52:25 -0400

> From: Mary Jo Malo <[REDACTED]>

> Subject: mourning & poetics

>

> I've been sympathetically following the tragic death of Emma Bernstein

> and wonder why "quietist" poetry (and prose, I suppose) seem/s to

> better express grief. The one exception I've discovered so far is Mary

> Jo Bang's "Elegy." Who else am I missing?

>

> Additionally, reflecting only slightly upon Ron Silliman's

> post-avant/quietist dichotomy, I find the only way for me to

> categorize poetry is via my own poor pedantic: Poetry I Like vs.

> Poetry I Don't Like. Does

>

>

[↑ Contents](#)

22. **Tarpaulin Sky Press**

Save money, support first books by six young women writers, read Zornoza & Massman

Thu 2 Jul 2009

Dear TSky Friends,

Two items that we think might interest you:

1) TSky Press Fall 2009/Spring 2010 subscriptions are now available.

\$60 for six books w/free shipping

(vs. \$103.94 from Amazon, or \$107 from SPD)

Yes, you read the above correctly. \$60 will get you five paperbacks and one chapbook w/ free shipping. & Yes, you'll save around \$45.

Please visit our catalog at <http://www.tarpaulinsky.com/Press/catalog.html> to order online or pay by check. (THIS OFFER IS LIMITED TO 100 SUBSCRIBERS.)

All first books. All from women writers. Which excites us no end. Although we have always been committed to publishing both new writers and women writers, the 2009/10 subscription series really puts our money where our collective mouth is. Fall 2009 books include Ana Bozicevic's full-length poetry collection, *_Stars of the Night Commute_*; Traci O Connor's book of short fictions, *_Recipes for Endangered Species_*; and Emily Toder's poetry chapbook, *_Brushes With_*; Spring 2010 titles include Joanna Ruocco's book of short fictions, *_Man's Companions_*; Kim Gek Lin Short's lyric novella, *_The Bugging Watch and Other Exhibits_*; and Shelly Taylor's book of interlocking short fictions / prose poems, *_Black-Eyed Heifer_*.

2) Andrew Zornoza's *_Where I Stay_* and Gordon Massman's *_The Essential Numbers_* are also now available.

In the process of constantly disappearing, the unhinged, unmoored and unnamed narrator of *WHERE I STAY* travels through a cracked North America, stalked by his own future self and the whispers of a distant love. From Arco, Idaho to Mexico City, he flees along the highways and dirt roads of a landscape filled with characters in transition: squatters, survivalists, prostitutes, drug runners, skinheads, border guards and con-men. *WHERE I STAY* is a meditation on desperation, identity, geography, memory, and love—a story about endurance, about the empty spaces in ourselves, about the new possibilities we find only after we have lost everything. "Refreshing, pitch-perfect kind of steering that is innovative not only for the genre it might get called into, but for experiential and language-focused texts of every stripe."—BLAKE BUTLER. "A gifted journey through borderlands between text and image, glassy prose and suggestively

indirect prose poem, facts and fictions, sanity and the other thing"--LANCE OLSEN. <http://www.tarpaulinsky.com/Press/Zornoza/index.html>

from THE ESSENTIAL NUMBERS: "1715": "It is unimportant to me whether anyone reads these poems / or their assessment of them should they, I do not care under / whose name they are published, nor could I care less what / literary critics say about them, praise or condemnation, / nothing could be more vapid than some academic advanc- / ing his career on my efforts or within institutionally accept- / able parameters pushing my reputation this way or that, / most contemporary poetry is shit as is the industry that sur- / rounds it and I want no part of it, if I am harsh so be it, if / I am angry then that is life, if I have hurt my consanguineous / they are co-conspirators in their pain, nothing in this work / bears false witness nor have I broken one commandment, / I am a decent man imbued with a religious spirit and cap- / able of love, I have noticed the world is full of cowards."

<http://www.tarpaulinsky.com/Press/Massman/index.html>

All best,

Elena Georgiou & Christian Peet
Tarpaulin Sky Press

[↑ Contents](#)

23. **Michael T Cross**

Atticus/Finch presents: Judith Goldman's The Disposessions

Thu 2 Jul 2009

Greetings Friends:

Atticus/Finch is incredibly excited to announce the release of Judith Goldman's new chapbook, *The Disposessions*. An ambitious series of competing voices and cultural affects, *The Disposessions* creates an intersubjective field of response to the violence of intimacy, both public and private (or better, the private as public!). Featuring an intricate die-cut wrap on sumptuous Arches paper, this volume promises to challenge the most elegant Atticus/Finch productions of the past. Go to our website (www.atticusfinch.org) to take a look at the cover and read a sample poem.

BUT THAT'S NOT ALL! To make the deal even more inviting, if you purchase Judith's book along with David Larsen's *Names of the Lion*, I'll include a limited edition broadside featuring work by Rob Halpern FOR FREE (while supplies last!)!!

And finally, I should mention that we've moved back to Oakland! You may order books at our website (www.atticusfinch.org) using Pay Pal or credit card, or you

can send a check payable to Michael Cross in the amount of ten dollars to our new address:

2325 Ransom Avenue #1
Oakland, CA 94601

All my best,
Michael Cross

[↑ Contents](#)

24. { brad brace }

five (5) new pleated plaid pamphlets published!

Fri 3 Jul 2009

126-2 Roseate-Dreaminess Rough-Exterior Rough-Indication
127-2 Rumpled-Reproduction Run-Possibilities Royal-Personage
128-2 Rum-and-Coke Rumbling-Dozers Rumored-Role
129-2 Rumour-Factory Rump-Shake Royal-Zenana
130-2 Ruby-Eyes Ruddy-Brilliance Run-the-Risk

five (5) new pleated plaid pamphlets published!
second editions -- now 867 pages with copious illustrations
merely \$10

{ brad brace }

Pleated Plaid Pamphlets

Volumes 126-130 Second Editions

[accompaniment to insatiable abstraction engine]

<http://bbrace.laughingsquid.net/abstraction-engine.html>

<http://www.bbrace.net/abstraction-engine.html>



brad brace, bbrace, architecture, poetry, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction, musical

ppp126-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-126-no-2/7352275>

ppp127-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-127-no-2/7353225>

ppp128-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-128-no-2/7354986>

ppp129-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-129-no-2/7354893>

ppp130-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-130-no-2/7354943>

[↑ Contents](#)

25. **Obododimma Oha**

On Being Married to a Man Who Is Married to Books

Fri 3 Jul 2009

On Being Married to a Man Who Is Married to
Books<<http://x-pensiverrors.blogspot.com/2009/07/on-being-married-to-man-who-is-married.html>>

By

Obododimma Oha * <http://x-pensiverrors.blogspot.com/2009/07/on-being-married-to-man-who-is-married.html> * I have heard it said that an intellectual is a polygamist, for s/he may not just be wedded to a human being whose needs and desires must be given some consideration, but also be similarly attached to books, to academic activities, to the endless pursuit of knowledge. These two commitments do not always submit to each other peacefully and may become the cause of serious agony for the married intellectual. As it is for men who are academics, so it is for their female counterparts. Perhaps, viewed from the perspective of women who are academics, the conflicting demands are more intense in their own case than in the case of men who are academics. In spite of the changes brought into the family by gender sensitization in modern life, women still have to make the home, catering for their husbands and children. And this does not excuse them from living up to the demands of their jobs: as academics they still have to carry out research, read books, teach students, supervise projects, publish articles or books, and engage in other professional activities. Indeed, as Virginia Woolf writes in *A Room of One's Own* the woman as a (literary artist) needs a space of her own, economic freedom, and freedom to use her mind, in order to function productively and meaningfully. It is certainly not an easy thing for her to have a "room of her own" in the space of her husband when she functions as a scholar. As a male scholar, I imagine, therefore, that it is not very easy for my female colleagues.

As a male scholar married to a woman and to my books, what does my "polygamy" orchestrate for me in my family life? Am I not like the man invited by his chi and his father-in-law to work on their farms on the same day at the same time? If I ignore my father-in-law and decide to work on my chi's farm, my

father-in-law would be mad with me and withdraw his daughter (at least, as culturally permitted in the Igbo society in which I was born and raised). If I ignore my chi and decide to work on my father-in-law's farm, my chi would also be mad with me and take my life. So, my tragedy is located somewhere between the possible loss of a wife and the loss of my life. And, being a faithful husband (oh yes I am!) I don't want to lose my wife I swear, neither do I want to lose my life and leave her a widow!

It is 2.00 am and I am in my study, working at the computer again, fighting back the hands of sleep that have been trying to shut my eyes for me. I have to finish reading an article sent to me for assessment and feed in my report on the e-page of an electronic journal. Deadlines are deadlines, especially for electronic gatekeepers. Moreover, I have to prove to the editor of the journal that scholars based in Africa are not as "dead" as the world is made to believe. So, I am here, not really in my study anymore, but in cyberspace, mutually hallucinating with other cyborgs (thanks to Mel Gibson for that idea). I don't know whether I am asleep or awake again, just as I can't say whether I am really Here or There, whether I am real or unreal! Well, in my nowhere-ness, I see her on the screen of my laptop, first as a pop-up, then as an emoticon. She is snoring and her snores are angry words. A software now, she jumps out of the screen and gets installed on my mind the real computer. I am browsing my mind now, my laptop has vanished and my mind is saying to me ...

Are you real? Are you really here? Are you really unreal? OK, she is your art now, she that you cannot browse. She is the message now the medium, she that cannot give you a deadline. Are you not just another brand of falsehood? Sometimes when she needs your attention, you have a book in your hand or you are sitting before a computer, and you must chase that idea through the paragraphs and pages of some fields of thought. Sometimes she is kept waiting in the bedroom, and you are trying to finish writing that article to beat a deadline. Sometimes the food kept for you on the dining table – because you could not join the family at mealtime – gets cold and you have to eat it quietly like a dog, afraid to complain, so as not to start a war. After all, if you didn't want it cold, you should have come to eat it warm!

Books and books and books everywhere. Books on the shelves. Books on the floor. Books on the table. Books in cartons. Books sitting on books. Books inside books, to mark where you have to return to, after angrily going to find out what she wants you to come and see. Books in the study. Books in the bedroom. Books and books and more books arriving. You cannot provide more money for weekend shopping, for you say the pay is low, the tax is high, and you have children's fees to pay soon, but you can't remove your eyes from books. You buy more and more books and smuggle them into the house! Sometimes you claim you got the books for free, even before she accuses you with her eyes. You keep

buying books, sometimes three or four copies of the same book. Some copies for yourself; some copies for your students to borrow and disfigure through photocopying or sheer carelessness.

This conference and that seminar and those workshops ... where you shop for ideas on how to stay away from her! Absentee husband, your nickname is Professor Awayness, for you are busy providing awareness away from her and the children. Sometimes a week. Sometimes two weeks. And when you are returning from this one, you are leaving for that one. Sometimes you trans-conference or trans-seminar, after all, what's the point coming home to say you are leaving soon?

And your way of thinking! Haven't you been hardened by all those crazy ideas and tortured language that communicates them? So, what do we have here: a human who can really sleep when he is asleep, play when it is playtime, and do stupid things when fun demands it, without caring so much about what this or that theory says? You are discussing a point with her. Just a little argument and you take off as if you are in one of those crazy listserv debates, quoting this book and that book you have read. You see; that's a symptom of the illness that I mentioned earlier! Can you similarly quote her, your wife? No, not all! Has she got quotable ideas? It is books that tell you what to do. It is books that are right enough decide a little exchange between a husband and a wife!

Yes, she needs a husband, not necessarily an academic hero. But you think that being an academic hero counts much in satisfying those needs of hers. And that's one problem: who determines her needs: you, your books, or she? She wants you to include her in your scheme of things, if not the main programme of your life. And you are uncomfortable about this, very. You think your academic life and pursuit could be hindered, if not ruined, by your focus on a human wife or family. Didn't you even once whisper to yourself: a writer married is a writer marred? Another idea you picked from those crazy associates of yours, those apostles of aloneness!

And now you have discovered another opportunity for keeping her lonely (or another opportunity has discovered you the ready tool!): the Internet, with all those blogs you must update, those emails you must read and respond to, those chats (sometimes three or four going on simultaneously), those skirmishes on listservs you must engage in, those downloads and uploads that increase the weight of your mental luggage. So, has she not suddenly become a widow, an "Internet widow," as Clifford Stoll calls it in *Silicon Snake Oil*?

At the mention of the word "widow", I wake up and I am right on my feet. My wife opens the door of my study and walks in, fear written on her face.

"Why were you screaming?"

"Screaming? Did I scream?"

“Of course, you did! I came to find out what was wrong. And don’t you think it’s time for you to come to the bedroom and lie down?”

And, suddenly, there’s an electricity outage. 4.00 am. Indeed, it is time to go to bed.

--

Obododimma Oha
<http://udude.wordpress.com/>

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED];
[REDACTED].

[↑ Contents](#)

26. **Nicholas Ruiz III**

put your theory where your praxis is

Fri 3 Jul 2009

Greetings all!

Happy Independence Day weekend!

In the name of putting my theory where my praxis is - I am running for Congress in 2010, FL District 24...tell your friends and neighbors!

<http://intertheory.org/nriiiforcongress2010.html>

...and an Independence Day gift:

Bjork - Declare Independence

http://www.youtube.com/watch?v=igOWR_-BXJU

pax et lux,

NRIII

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
<http://intertheory.org/nriiiforcongress2010.html>

Editor, Kritikos
<http://intertheory.org>

[↑ Contents](#)

27. **steve russell**
Re: mourning & poetics
Fri 3 Jul 2009

Quietist poetry: I've never heard of the term. A whimper, I suppose, is more nuanced than a shout, but some very good not so quiet poems have been poems of mourning. Consider Kaddish. Ginsberg isn't exactly quiet. Nor is Sylvia Plath, or any of the confessional poets. Perhaps quietist poetry is a way of whispering with a megaphone.

--- On Thu, 7/2/09, Lauren Russell <[REDACTED]> wrote:

*From: Lauren Russell <[REDACTED]>
Subject: Re: mourning & poetics
To: [REDACTED]
Date: Thursday, July 2, 2009, 12:52 AM
What is quietist poetry? I'm really
curious; I've never heard the term.*

I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's I, Afterlife: Essay in Mourning Time? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's Modernism and Mourning makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

Lauren Russell

*Date: Wed, 1 Jul 2009 18:12:15 -0600
From: Scott Howard <[REDACTED]>
Subject: mourning & poetics*

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

1. *Inventions of Farewell*, edited by Sandra Gilbert.
That's an anthology of elegies and elegiac poetics/poetry.

2. *Poetry of Mourning*, by Jahan Ramazani. Scholarly study.

3.

Both of the above are v. good for twentieth-century Anglo-American poetry & poetics of loss, but neither really begins to address postmodern poetics. If you're interested, you could also consider this book chapter: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in *The World in Time and Space* (Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

///

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

From: Mary Jo Malo <[REDACTED]>
Date: Wednesday, July 1, 2009 10:52 am
Subject: mourning & poetics
To: [REDACTED]

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does

[↑ Contents](#)

28. **Evan Kennedy**
seeking Bay Area poets

Fri 3 Jul 2009

I'm soon moving to the Bay Area and would like to hear about the poetry community there (reading series, bookstores). I especially want to hear from poets in their 20s and poets who run small presses. Does anyone wish to shed some light for me?

xoxo,

Evan

[↑ Contents](#)

29. **jared schickling**
RECONFIGURATIONS call for work

Fri 3 Jul 2009

Dear All,

Reconfigurations: A Journal for Poetics and Poetry / Literature and Culture is currently seeking submissions for its third issue.

In addition to the general call for work pasted below, we're seeking a gathering of statements / questions / perspectives on the current status of poetry book reviews and suggestions for how that genre could be re-imagined, re-invigorated, etc.

We're open to any number of ways this might be approached. Pieces about reviews, email conversations about reviews, unique reviews themselves, reviews of reviews...we'd like to see it.

Please feel
free to forward as you wish, and to send your submissions on this topic
to: [REDACTED]

If you're interested but the August
deadline listed below is too soon, please don't hesitate to contact.

All the best,
Jared Schickling

CALL FOR WORK: Volume Three

Volume three of Reconfigurations seeks innovative works concerning immanence / imminence—that is, the phenomena of emergence & becoming, appearance & disappearance—across a wide range of signification: matters inherent or abiding; objects intentional or manifest; perceptions noetical or pataphysical; actions impending or close-at-hand; communities realized or indeterminate.

Submissions: April thru August

Publication: November, 2009

Electronic Submissions: [REDACTED].

Submissions should be attached as a single .doc, .rtf, or .txt file.

Visuals

should be attached individually as .jpg, .gif or .bmp files. Please include the word “submission” in the subject line of your message.

Windows Live™: Keep your life in sync.

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

[ocid=TXT_TAGLM_WL_BR_life_in_synch_062009](http://windowslive.com/explore?ocid=TXT_TAGLM_WL_BR_life_in_synch_062009)

[↑ Contents](#)

30. **Rob McLennan**

Marcus McCann in 12 or 20 questions

Fri 3 Jul 2009

Ottawa poet Marcus McCann participates in the 12 or 20 questions series;

<http://robmcclennan.blogspot.com/2009/07/12-or-20-questions-with-marcus-mccann.html>

other recent interviews include Forrest Gander & Tim Conley; forthcoming: Nino Ricci, Lisa Robertson & others;

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

31. **amy king**

Celebrate the 4th on the 5th...

Fri 3 Jul 2009

July 5th - Buckminster Fuller Performance

SUNDAY, JULY 5th 2-4:30pm 4th-floor lobby Museum of Contemporary Art 220 East Chicago Avenue DURATIONAL PERFORMANCE instigated by Jennifer Karmin & Ira S. Murfin This is a performance of a transcript of the video Buckminster Fuller Meets the Hippies in Golden Gate Park. You are invited to watch this performance for as long or as briefly as you like. You are also invited to be a performer in it. You may participate for as long or as briefly as you like, and return as often as you wish. FINAL DAY OF EXHIBIT Buckminster Fuller: Starting with the Universe is a fascinating mix of utopian vision and organic pragmatism, combining models, sketches, and other artifacts -- many on view for the first time -- represent six decades of the artist's integrated approach to housing, transportation, communication, and cartography. The exhibition features numerous models of Fuller's projects including his famous geodesic dome. Fuller's extensive connections with Chicago are also highlighted through photographs and documents from his years spent living, teaching, and working in the city.

FOR MORE, including -- "Waiting 4 the Bus", "Series A: Mary Kasimor and Carrie Hunter" on July 8th, "First Fridays at St. Paul's" and other items of intrigue, hit:

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

"God is a verb, not a noun." "Truth is a tendency."

--Buckminster Fuller

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

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

32. **Dan Wilcox**

Poets in the Park, July 11: Mary Kathryn Jablonski & Randall Horton

Fri 3 Jul 2009

Poets in the Park 2009

Saturdays in July

at the Robert Burns statue

Washington Park, Albany

at Henry Johnson Blvd. & Hudson Ave.

July 11, 7PM

Mary Kathryn Jablonski

Randall Horton

July 18, 7PM

LisaAnn LoBasso

Tom Nicotera

July 25, 7PM

Lori Desrosiers

George Wallace

Free! & open to the public (just like the park)

Bring chairs, blankets, etc. to sit on

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by

the Poetry Motel Foundation & the Hudson Valley Writers Guild

This project is made possible in part through COMMUNITY ART\$GRANTS, a program funded through the State and Local Partnership Program of the New York State Council on the arts, a State agency and the Arts Center of the Capital Region.

for information call 

[↑ Contents](#)

33. **Lauren Russell**

Re: mourning & poetics

Fri 3 Jul 2009

It seems to me like a lot of Notley's work is about grief--starting with a number of the poems in *Mysteries of Small Houses*, including "Towards a Definition" and "The Person That You Were Will Be Replaced," the longer poem "From the Beginning," which was published as a chapbook by Owl Press, and the epic *The Descent of Alette*. Actually, every time I hear Notley read, I hear grieving in her work. What's really remarkable is how many different ways she's found of engaging with it in her poems.

Lauren Russell

Date: Thu, 2 Jul 2009 10:12:05 -0700

From: Mary Kasimor <[REDACTED]>

Subject: Re: mourning & poetics

Lauren, Yes, the poem "White Phosphorus" is a beautiful poem about mourning= for her brother. Is that the Alice Notley poem you were thinking about?

*

[↑ Contents](#)

34. **Scott Howard**
mourning & poetics

Fri 3 Jul 2009

* Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.

* Prevallet's *Afterlife: Essay in Mourning Time* is very good. The literature on mourning and poetics is diverse and extensive. See Ramazani's bibliography, for example. See also: *Beyond Consolation* by Melissa Zeiger for a post-Freudian take on things. Ramazani's book works well for the modernist paradigm, but to get beyond that framework, one needs to reconfigure the whole notion of resistance. On that note, see: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in *The World in Time and Space* (Talisman House, 2002), 122-46, which covers a lot of ground.

* Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.

///

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

From: Lauren Russell <[REDACTED]>

Date: Thursday, July 2, 2009 11:07 am

Subject: Re: mourning & poetics

To: [REDACTED]

> What is quietist poetry? I'm really curious; I've never heard the term.
>
> I tend to think of fragmented poetry (and prose) as best articulating
> grief. Have you ever read Kristin Prevallet's *I, Afterlife: Essay in*
> *Mourning Time*? And part of what I love about Alice Notley's work is
> that her poems have engaged with grief in so many different ways. I
> can't claim to have read the whole book (it's one of the books one's
> not aloud to check out of the New York Public Library), but the
> introduction to Patricia Rae's *Modernism and Mourning* makes some
> interesting points about the politics of grief and writing about
> grief. I found it helpful alongside Ramazini, though I can't claim to
> have read all of that, either.
>
> Lauren Russell
>
///

[↑ Contents](#)

35. **Jefferson Davis**

Do Tell

Fri 3 Jul 2009

Do Tell, a new festival in Hendersonville, NC, will feature poets Thomas Meyer, Laura Hope-Gill, Sebastian Matthews, Thomas Rain Crowe, and myself. It will also feature a passel of storytellers, masters of Jack Tale, Cherokee lore, Lincoln apocrypha, myths of St. George and the dragon, and sundry other bits of hermetic hearsay. It all gets underway next Saturday, July 11th, at 11:00 am.

If you're not from around here, Hendersonville is just a few miles south of Asheville, a cultural crossroads situated between the Blue Ridge and the Great Smokies in the mountains of Western North Carolina. It's well worth a visit - especially this time of year, when temperatures in the flatlands reach into the high nineties. Not to gloat, but our nights are still in the fifties, and the porch thermometer tells me it's 75 F at 5:30 post meridian.

Check the website at <http://dotellfestival.org> for the full schedule and more information about the performers.

And do come on up and see us!

Jeff Davis

[↑ Contents](#)

36. **David Chirot**
Re: mourning & poetics
Fri 3 Jul 2009

When i first heard of quietest poetry i thought it meant the language and post language writers as they're so quiet & absent from everything happening off the page of their work

(Ironically if not a "lyric self" perhaps more like the lyric ego??---I don't know- though involvement with writer and words on page to the exclusion of the world in many ways beyond the immediate self—seems to be a major part of both language and what siliman calls quietist poetry

Actually there is a real Quietist Poetry, and a historical Roman Catholic heresy called Quietism, which is the practice and belief in attaining a state of perfection during life, a state which is sinless and is found through a passivity and contemplation in which the emptying of the mind and annihilation of the self make possible a perfect union with God. Quietism as a movement was very strong and widespread in Italy, Spain and France in the 17th Century and its influence has been found in writers who weren't directly Quietist yet share many of the beliefs and express them in their writings—St Theresa of Avila and St John of the cross for example.

There are also besides this 17th century existence of Quietist that had to be violently executed so to speak extracted from the main body of the Catholic Church—other much earlier strains of a Quietist form which did influence and grow into the Christian Quietism. The earliest forms are along the lines of the Stoic Philosophy and later its Roman descendents, which is how it must have "hooked up" with the Christian version.

A Quietist in a Christian sense then and not necessarily be a Christian, but is a Mystic, one who attains the union with God, or the Cloud of unknowing, the Spirit, and this occurs while the person is alive; it is no a heaven above but one here below—that is one of the heretical aspects of it as well as the idea that one may fuse with God in the manner of a personal individual contact as is the mystic experience, called Quietist or not.

In Louis the XIV's time, many prominent persons became Quietist, so it was under the protection of the king, and at the same time considered outlawed.

A poet like Gerard Manley Hopkins of r example might be thought of as a Quietist and d also the poets whose work involves a deep fusing with Nature as an energy of (Inscape) spiritual power outside the human self before which that self must be sacrificed to break down the barriers between the human being and the Divine being.

(In other words Quietism and Quietist poetry is transgressive, is about the attainment of non-self, which might be accepted by Siliman after a fashion, yet the fusion with a Divine Spirit, something far greater than human being—perhaps would not be so much accepted.) Though of course it is pretty idiotic of me to pretend to speak for Mr Siliman! O I apologize if the speculation “crosses the line.”!--)

I don't see much difference between siliman and a quietist of the kind he describes, which is quite different from the heretical form of Quietism. (Robert Grenier might be considered a Quietist poet of the heretical kind--)

and just wrote a piece re a poem by Nada Gordon and one by James Levine being pretty much the same despite one of them being Flarf and the other supposedly conventional

(each form, movement, style, establishes its own conventions and then has conventions to hear them discussed in the conventional manners--)

re grief i think the greatest line i read in English is the last line of Faulkner's *The Wild Palms*
"between grief and nothing i take grief."

Edgar Allan Poe, whose bi-centenary it is, wrote an immense amount on grief throughout his work and it is really his main theme, subject--source of energy--"mournful and never ending remembrance" as he wrote-- "death looked gigantically down"

a language of mourning and "working through it" in the sense of Freud's the work of mourning (which could also be thought of as the work of morning, in the way that Poe's morning on the *Wissihican* puns on Mourning on the *Wissihican*--) is Robert Smithson's work and writings with earthworks, in which the mourning for the destruction of landscapes and earlier earthworks such as Indian mounds--is "worked through" by bringing Earthworks art to collaborate with the landscape itself using technology and yes also the corporations responsible for the disasters--to work together to create a new landscape as it were "out of the shell of the old" as the Wobblies say--

the mourning of the earth and the Morning of Time--in conjunction --the mourning of the Goddess, Mother earth, the creation--and how to work with the earth in "working through it together" with the humans who have brought the mourning about--

Mohamed Choukri's great work *For Bread Alone* is a work of mourning re his brother, killed by their father --and at the same time a morning as the twenty year old illiterate Mohamed Choukri decides to learn to read and write and become a writer--in classical Arabic, too--very difficult for an educated person let alone an illiterate street person-- i know it is not poetry but then prose is

often just as or more poetic than much poetry--so i'd include the novel by the great Catalan writer Merce Rodoreda, Camellia Street

Whitman wrote many mourning poems including the famous one for Lincoln-- and Robert Frost's Death of a Hired hand though dirge like is certainly a mourning expressed throughout without intruding-- Shakespeare has many a fine farewell in his poetry and plays-- mourning and grief--and the ancient Greek dramas and poetry have some of the greatest-- in the western languages that have read

"At five o'clock in the afternoon" the famous Lorca poem re a bullfighter killed in the ring--

(a lot of Dylan Thomas' poems are the refusal to mourn, which is paradoxically form of mourning----"Do not go gentle into that good night", "Refusal to mourn the death by fire of child in London" etc—

One moment of grief I recall very specifically is the last few lines of Toni Morrison's Sula—

And the horrific killing of the children in Jude obscure by their own parents—

And the greatest one I know

"Death letter" by Son House—you can find him singing it in various versions on you tube

It's very good to hear from you!

And "glory Fourth"—!

--david

On Fri, Jul 3, 2009 at 7:54 AM, steve russell <[REDACTED]> wrote:

Quietist poetry: I've never heard of the term. A whimper, I suppose, is more nuanced than a shout, but some very good not so quiet poems have been poems of mourning. Consider Kaddish. Ginsberg isn't exactly quiet. Nor is Sylvia Plath, or any of the confessional poets. Perhaps quietist poetry is a way of whispering with a megaphone.

--- On Thu, 7/2/09, Lauren Russell <[REDACTED]> wrote:

From: Lauren Russell <[REDACTED]>

Subject: Re: mourning & poetics

To: [REDACTED]

Date: Thursday, July 2, 2009, 12:52 AM

What is quietist poetry? I'm really curious; I've never heard the term.

I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's

I, Afterlife: Essay in Mourning Time? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's Modernism and Mourning makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

Lauren Russell

Date: Wed, 1 Jul 2009 18:12:15 -0600

From: Scott Howard <[REDACTED]>

Subject: mourning & poetics

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

1. Inventions of Farewell, edited by Sandra Gilbert. That's an anthology of elegies and elegiac poetics/poetry.

2. Poetry of Mourning, by Jahan Ramazani. Scholarly study.

*3.
Both of the above are v. good for twentieth-century Anglo-American poetry & poetics of loss, but neither really begins to address postmodern poetics. If you're interested, you could also consider this book chapter: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46.*

*Best wishes,
Scott Howard*

///

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

From: Mary Jo Malo <[REDACTED]>
Date: Wednesday, July 1, 2009 10:52 am
Subject: mourning & poetics
To: [REDACTED]

*I've been sympathetically following the tragic death
of Emma Bernstein
and wonder why "quietist" poetry (and prose, I
suppose) seem/s to
better express grief. The one exception I've
discovered so far is Mary
Jo Bang's "Elegy." Who else am I missing?*

*Additionally, reflecting only slightly upon Ron
Silliman's
post-avant/quietist dichotomy, I find the only way
for me to
categorize poetry is via my own poor pedantic:
Poetry I Like vs.
Poetry I Don't Like. Does*

[↑ Contents](#)

37. **Jonathan Penton**
Unlikely's July 4th Issue is here!
Fri 3 Jul 2009

Thanks to the assistance of Luis Cuauhtemoc Berriozabal, Unlikely 2.0's 2009 July 4th Issue has arrived, featuring:

Three Songs by David Rovics
A Neon Film by Jack Feldstein
An Interview with Aviva Chomsky on coal mining in Kentucky and Colombia,
by Hans Bennett
Walter Brasch on /People/'s 100 most beautiful people
Sheila Samples on nuclear warfare

Evelyn Pringle's detailed investigation into the FDA's treatment of antipsychotics

"Constitutional Rubbish" by Joel S. Hirschhorn

"Overpass:" A Creative Essay by Dean Kisling

"Whatever Happened to the Man with the Familiar Face?" a Novella by Rion Amilcar Scott

More Fiction by Tom Bradley, Robert Ciesla and Stephen Muret

Photographs by Gabriela Anaya Valdepeña, Christopher Woods, and Chuck Taylor

and Poetry by Amy King, Leonard J. Cirino, justin.barrett, Hosho

McCreesh, Gene Keller, León De La Rosa, Chris D'Errico, Mark Kerstetter,

Mark Cunningham, and Deidre Elizabeth

Luis, Assistant Editor Gabriel Ricard, Film Editor Belinda Subraman, and Art Editor C. Derick Varn have assembled a varied, complex, in-depth and absurdist look at whatever it is we're doing in this country, or at least what Mexicans and Australians think we're doing, which is better. K. R. Copeland has topped it with a new logo, and I've contracted the H1N1 virus for research purposes. Check it out; we think you'll love it.

--

Jonathan Penton

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

[↑ Contents](#)

38. **Ruth Lepson**

July 25 & 26

Fri 3 Jul 2009

Hi, all,

If you're around NYC Sat July 25 come join us at Cornelia St Cafe at 6 to hear my jazz/poetry group, low road. We are Noah Preminger, one of the hottest young musicians in the country, on sax; Eric Lane, an eclectic keyboard player who does hip-hop, afro beat and jazz; and me.

On Sun, July 26 at 3, Tim Peterson, Joel Sloman, Kate Broad and I are reading at Unnamable Books in Park Slope, Brooklyn. (See website for new location.) If weather permits, we'll be in the garden.

Hope to see you.

Ruth Lepson

[↑ Contents](#)

39. **Murat Nemet-Nejat**

Re: mourning & poetics

Sat 4 Jul 2009

Lauren,

Yes, A lot of Mysterios of Old Houses is about mourning and recovery from it. Two people die in it. As far as I know Poe also uses the term "quietist"); but the intensely negative term "quietist" had come to mean in our day is, In my view, utterly Ron Silliman's invention.

Ciao,

Murat

On Fri, Jul 3, 2009 at 3:40 PM, Lauren Russell <[REDACTED]> wrote:

It seems to me like a lot of Notley's work is about grief--starting with a number of the poems in Mysteries of Small Houses, including "Towards a Definition" and "The Person That You Were Will Be Replaced," the longer poem "From the Beginning," which was published as a chapbook by Owl Press, and the epic The Descent of Alette. Actually, every time I hear Notley read, I hear grieving in her work. What's really remarkable is how many different ways she's found of engaging with it in her poems.

Lauren Russell

Date: Thu, 2 Jul 2009 10:12:05 -0700

From: Mary Kasimor <[REDACTED]>

Subject: Re: mourning & poetics

*Lauren, Yes, the poem "White Phosphorus" is a beautiful poem about mourning=
for her brother. Is that the Alice Notley poem you were thinking about?*

[↑ Contents](#)

40. **Maria Damon**
Re: mourning & poetics
Sat 4 Jul 2009

thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all. i find terms like this and also bernstein's "official verse culture" somewhat overly general," though at least the latter addresses institutional processes rather than poetry "itself," if there is such a thing.

on the topic of mourning: has someone already mentioned Peter Sacks's work on elegy?

Scott Howard wrote:

> * Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.

>

> * Prevallet's Afterlife: Essay in Mourning Time is very good. The literature on mourning and poetics is diverse and extensive. See Ramazani's bibliography, for example. See also: Beyond Consolation by Melissa Zeiger for a post-Freudian take on things. Ramazani's book works well for the modernist paradigm, but to get beyond that framework, one needs to reconfigure the whole notion of resistance. On that note, see: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46, which covers a lot of ground.

>

> * Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.

>

> ///

>

>

>

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

> From: Lauren Russell <[REDACTED]>

> Date: Thursday, July 2, 2009 11:07 am

> Subject: Re: mourning & poetics

> To: [REDACTED]
>
>
>
>
>> What is quietist poetry? I'm really curious; I've never heard the term.
>>
>> I tend to think of fragmented poetry (and prose) as best articulating
>> grief. Have you ever read Kristin Prevallet's *I, Afterlife: Essay in*
>> *Mourning Time*? And part of what I love about Alice Notley's work is
>> that her poems have engaged with grief in so many different ways. I
>> can't claim to have read the whole book (it's one of the books one's
>> not aloud to check out of the New York Public Library), but the
>> introduction to Patricia Rae's *Modernism and Mourning* makes some
>> interesting points about the politics of grief and writing about
>> grief. I found it helpful alongside Ramazini, though I can't claim to
>> have read all of that, either.
>>
>> Lauren Russell
>>
>>
> ///
>
>

[↑ Contents](#)

41. **Rob McLennan**

a compact of words, rob mclennan

Sat 4 Jul 2009

my fifteenth trade poetry title, a compact of words, is apparently out now, with Irish publisher, Salmon;

<http://www.salmonpoetry.com/acompactofwords.html>

with parts of it appearing previously in such places as Jacket magazine, here;

<http://jacketmagazine.com/18/c-mclenn.html>

check the publisher for ordering and/or review copies; i should have copies myself in a week or so, hopefully, for anyone else;

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

42. **Mark Prejsnar**
Re: mourning & poetics
Sat 4 Jul 2009

it seems appropriate, even necessary, to respond to this coincidence:

announcing, for all those who will be in or near north Georgia next weekend, a poetry event that makes clear the distinction between quietIST and quietNESS ...

it's the latest in the bi-monthly series of performance events, Language Harm, perpetrated by the Atlanta Poets Group; and this month there is (or are) a dual theme (or dual themes):

quietness / economic downturn

Friday, July 10

at: Eyedrum

290 Martin Luther King Jr. Drive

Atlanta

8:00 pm

\$5

free for Eyedrum members

for directions to Eyedrum:

<http://eyedrum.org/>

for further disruptive adventures of the APG:

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

^^^^^^^^^^^^^^^^^^

be there or be mainstream!

--mark prejsnar

"Whenthe they say nonsense, it's usually an accusation."

--Randy Prunty

----- Original message from David Chirot <[REDACTED]>: -----

> When i first heard of quietest poetry i thought it meant the language and
> post language writers as theyâ€™™re so quiet & absent from everything
> happening off the page of their work

>
> (Ironically if not a "œlyric self" perhaps more like the lyric ego?---I
> don't know-though involvement with writer and words on page to the
exclusion
> of the world in many ways beyond the immediate self"seems to be a major
part
> of both language and what siliman calls quietist poetry
>
>
>
> Actually there is a real Quietist Poetry, and a historical Roman Catholic
> heresy called Quietism, which is the practice and belief in attaining a
> state of perfection during life, a state which is sinless and is found
> through a passivity and contemplation in which the emptying of the mind and
> annihilation of the self make possible a perfect union with God. Quietism
> as a movement was very strong and widespread in Italy, Spain and France in
> the 17th Century and its influence has been found in writers who weren't
> directly Quietist yet share many of the beliefs and express them in their
> writings"St Theresa of Avila and St John of the cross for example.
>
>
>
> There are also besides this 17th century existence of Quietist that had to
> be violently executed so to speak extracted from the main body of the
> Catholic Church"other much earlier strains of a Quietist form which did
> influence and grow into the Christian Quietism. The earliest forms are
> along the lines of the Stoic Philosophy and later its Roman descendents,
> which is how it must have "œhooked up" with the Christian version.
>
>
>
> A Quietist in a Christian sense then and not necessarily be a Christian, but
> is a Mystic, one who attains the union with God, or the Cloud of unknowing,
> the Spirit, and this occurs while the person is alive; it is no a heaven
> above but one here below"that is one of the heretical aspects of it as well
> as the idea that one may fuse with God in the manner of a personal
> individual contact as is the mystic experience, called Quietist or not.
>
>
>
> In Louis the XIV's time, many prominent persons became Quietist, so it
was

> under the protection of the king, and at the same time considered outlawed.

>

>

>

> A poet like Gerard Manley Hopkins of r example might be thought of as a
> Quietist and d also the poets whose work involves a deep fusing with Nature
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> which that self must be sacrificed to break down the barriers between the
> human being and the Divine being.

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> (In other words Quietism and Quietist poetry is transgressive, is about the
> attainment of non-self, which might be accept by Siliman after a fashion,
> yet the fusion with a Divine Spirit , something far greater than human
> beingâ€™perhaps wd not be so much accepted.) Though of course it is pretty
> idiotic of me to pretend to speak for Mr Siliman! O I apologize if the
> speculation â€œcrosses the line.â€™!--)

>

>

> I donâ€™t see much difference between siliman and a quietist of the kind he
> describes, which is quite different fro the heretical form of Quietism.
> (Robert Grenier might be considered a Quietist poet of the heretical kind--)

>

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> and just wrote a piece re a poem by nada Gordon and one by James Levine
> being pretty much the same despite one of them being Flarf and the other
> supposedly conventional

>

> (each form, movement, style, establishes its own conventions and then has
> conventions to hear them discussed in the conventional manners--)

>

> re grief i think the greatest line i read in English is the last line of
> Faulknerâ€™s the wild palms
> "between grief and nothing i take grief."

>

> Edgar Allan Poe, whose bi-centenary it is, wrote an immense amount on grief
> throughout his work and it is really his main theme, subject-source of
> energy--"mournful and never ending remembrance' as he wrote--
> "death looked gigantically down"

- >
- > a language of mourning and "working through it" in the sense of Freud's the
- > work of mourning (which could also be thought of as the work of morning, in
- > the way that Poe's morning on the Wissihican puns on Mourning on the
- > Wissihican--)
- > is Robert Smithson's work and writings with earthworks, in which the
- > mourning for the destruction of landscapes and earlier earthworks such as
- > Indian mounds--is "worked through" by bringing Earthworks art to
- collaborate
- > with the landscape itself using technology and yes also the corporations
- > responsible for the disasters--to work together to create a new landscape as
- > it were "out of the shell of the old" as the Wobblies say--
- >
- > the mourning of the earth and the Morning of Time--in conjunction --the
- > mourning of the Goddess, Mother earth, the creation--and how to work with
- > the earth in "working through it together" with the humans who have brought
- > the mourning about--
- >
- > Mohamed Choukri's great work For Bread Alone is a work of mourning re
- his
- > brother, killed by their father --and at the same time a morning as the
- > twenty year old illiterate Mohamed Choukri decides to learn to read and
- > write and become a writer--in classical Arabic, too--very difficult for an
- > educated person let alone an illiterate street person--
- > i know it is not poetry but then prose is often just as or more poetic than
- > much poetry--so i'd include the novel by the great Catalan writer Merce
- > Rodoreda, Camellia Street
- >
- > Whitman wrote many mourning poems including the famous one for Lincoln--
- > and Robert Frost's Death of a Hired hand though dirge like is certainly a
- > mourning expressed throughout without intruding--
- > Shakespeare has many a fine farewell in his poetry and plays--
- > mourning and grief--and the ancient Greek dramas and poetry have some of
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- > greatest--
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- > "At five o'clock in the afternoon" the famous Lorca poem re a bullfighter
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- > (a lot of Dylan Thomas' poems are the refusal to mourn, which is

> paradoxically form of mourning----"Do not go gentle into that good
> night"™, "Refusal
> to mourn the death by fire of child in London" etc"

>
>
>

> One moment of grief I recall very specifically is the last few lines of Toni
> Morrison's Sula"

>
>
>

> And the horrific killing of the children in Jude obscure by their own
> parents"

>
>
>

> And the greatest one I know

>
> "Death letter" by Son House"you can find him singing it in various
versions
> on you tube
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> It's very good to hear from you!
>
> And "glory Fourth"!
>
> --david
> On Fri, Jul 3, 2009 at 7:54 AM, steve russell
wrote:
>
> > Quietist poetry: I've never heard of the term. A whimper, I suppose, is
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> > Sylvia Plath, or any of the confessional poets. Perhaps quietist poetry is a
> > way of whispering with a megaphone.
> >
> > --- On Thu, 7/2/09, Lauren Russell wrote:
> >
> > > From: Lauren Russell
> > > Subject: Re: mourning & poetics
> > > To: [REDACTED]

> > > Date: Thursday, July 2, 2009, 12:52 AM
> > > What is quietist poetry? I'm really
> > > curious; I've never heard the term.
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> > > I tend to think of fragmented poetry (and prose) as best
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> > > I, Afterlife: Essay in Mourning Time? And part of what I
> > > love about Alice Notley's work is that her poems have
> > > engaged with grief in so many different ways. I can't
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> > > helpful alongside Ramazini, though I can't claim to have
> > > read all of that, either.
> > >
> > > Lauren Russell
> > >
> > > Date: Wed, 1 Jul 2009 18:12:15 -0600
> > > From: Scott Howard
> > > Subject: mourning & poetics
> > >
> > > Hi, Mary Jo,
> > >
> > > Here are a few recommendations, re: mourning &
> > > poetics.
> > >
> > > 1. Inventions of Farewell, edited by Sandra Gilbert.
> > > That's an anthology of elegies and elegiac poetics/poetry.
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> > > 2. Poetry of Mourning, by Jahan Ramazani. Scholarly
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> > >
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> > > Both of the above are v. good for twentieth-century
> > > Anglo-American
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> > > book chapter: "'The Brevities': Formal Mourning,

> > > Transgression &
> > > Postmodern American Elegies", in _The World in Time and
> > > Space_
> > > (Talisman House, 2002), 122-46.
> > >
> > > Best wishes,
> > > Scott Howard
> > >
> > > ///
> > >
> > >
> > > ----- Original Message -----
> > > From: Mary Jo Malo
> > > Date: Wednesday, July 1, 2009 10:52 am
> > > Subject: mourning & poetics
> > > To: [REDACTED]
> > >
> > >
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> > > discovered so far is Mary
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[↑ Contents](#)

43. **Lauren Russell**
Re: mourning & poetics
Sun 5 Jul 2009

Thanks for the recommendations, Scott. I'll keep an eye out for the Mallarme. And thanks for the definition and long history of "quietism," David, though I'm still not really sure what it is. Maybe one has to follow Siliman's blog to understand the current usage?

What happened to the original poster of this query? I'd be interested in her thoughts on the matter.

Lauren Russell

[↑ Contents](#)

44. **Andrew Lundwall**
scantily clad update!
Sun 5 Jul 2009

new titles:

Interests by Nada Gordon

The Empire by Mark Leidner

Last New Death by Rob MacDonald

The Sin Sonnets (A Redouble) by Amy Newman

All My Poems by Nate Pritts

The Execution of Little Maude by Jeffrey Skinner

Take 11 Wolf Teeth and Call Me in the Morning by Abraham Smith

A Series of Ad Hoc Permutations, or RUBY Love-Songs by Joshua Ware

read these & other SCP e-chaps at <http://scantilycladpress.blogspot.com>

[↑ Contents](#)

45. **Aryanil Mukherjee**

Kaurab International Poetry Reading Series:: Event #4

Sun 5 Jul 2009

Dear All

12th July is Chilean myth Pablo Neruda's 105th birthday. While more is perhaps yet to be excavated from Neruda's ignored and forgotten work, his known work has become mythical over the years. And sadly, like all mythical walls, it often stands in the way to language-wide cross-sections of innovative and explorative poets, wildflower and mushroom collectors of all linguistic sorts, in all of Ibero-America today.

Kaurab International Poetry Reading Series proudly presents an exclusive Chilean reading in Kolkata, India on the evening of July 12, 2009. The main reader of the evening will be Madrid based young Chilean poet Violeta Medina. Subhro Bandopadhyay, a polyglot young Bengali poet who writes simultaneously in Bangla and Espanol and lives in both Spain and India, will introduce the poet.

The event is organized by Santanu Bandopadhyay, on behalf of Kaurab.

English Announcement -

http://www.kaurab.com/kabita_camp/kaurabshaal/violeta-reading.pdf

Bangla Announcement -

http://www.kaurab.com/kabita_camp/kaurabshaal/

A documentary film on forgotten Chilean poetic genius Gonzalo Rojas made by Violeta Media will also be screened that evening.

Space is limited, but we would still like to extend an invitation to everyone staying/living in Kolkata on 12th July, 2009.

Aryanil Mukherjee

KAURAB

www.kaurab.com

[↑ Contents](#)

46. **Aryanil Mukherjee**

Kaurab International Poetry Reading Series:: Event 4

Sun 5 Jul 2009

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Bangla Announcement -

http://www.kaurab.com/kabita_camp/kaurabshaal/

A documentary film on forgotten Chilean poetic genius Gonzalo Rojas made by Violeta Media will also be screened that evening.

Space is limited, but we would still like to extend an invitation to everyone staying/living in Kolkata on 12th July, 2009.

Aryanil Mukherjee

KAURAB

www.kaurab.com

[↑ Contents](#)

47. **steve russell**

Re: mourning & poetics

Sun 5 Jul 2009

beautiful essay, David. In D.C., mourning goes public with memorials to teens gunned down as a result of drug violence. Around a tree or a street lamp, photos, diary entries, notes from the bereaved, and other assorted mementoes.

--- On Fri, 7/3/09, David Chirot <[REDACTED]> wrote:

From: David Chirot <[REDACTED]>

Subject: Re: mourning & poetics

To: [REDACTED]

Date: Friday, July 3, 2009, 5:46 PM

When i first heard of quietest poetry

i thought it meant the language and

post language writers as theyâ€™re so quiet &Â

absent from everything

happening off the page of their work

(Ironically if not a "lyric self" perhaps more like the lyric ego?---I don't know-though involvement with writer and words on page to the exclusion of the world in many ways beyond the immediate self"seems to be a major part of both language and what siliman calls quietist poetry

Actually there is a real Quietist Poetry, and a historical Roman Catholic heresy called Quietism, which is the practice and belief in attaining a state of perfection during life, a state which is sinless and is found through a passivity and contemplation in which the emptying of the mind and annihilation of the self make possible a perfect union with God.Â Quietism as a movement was very strong and widespread in Italy, Spain and France in the 17th Century and its influence has been found in writers who weren't directly Quietist yet share many of the beliefs and express them in their writings"St Theresa of Avila and St John of the cross for example.

There are also besides this 17th century existence of Quietist that had to be violently executed so to speak extracted from the main body of the Catholic Church"other much earlier strains of a Quietist form which did influence and grow into the Christian Quietism.Â The earliest forms are along the lines of the Stoic Philosophy and later its Roman descendents, which is how it must have "hooked up" with the Christian version.

A Quietist in a Christian sense then and not necessarily be

*a Christian, but
is a Mystic, one who attains the union with God, or the
Cloud of unknowing,
the Spirit, and this occurs while the person is alive; it
is no a heaven
above but one here below”that is one of the heretical
aspects of it as well
as the idea that one may fuse with God in the manner of a
personal
individual contact as is the mystic experience, called
Quietist or not.*

*In Louis the XIVth’s time, many prominent persons became
Quietist, so it was
under the protection of the king, and at the same time
considered outlawed.*

*A poet like Gerard Manley Hopkins of r example might be
thought of as a
Quietist and d also the poets whose work involves a deep
fusing with Nature
as an energy of (Inscape) spiritual power outside the human
self before
which that self must be sacrificed to break down the
barriers between the
human being and the Divine being.*

*(In other words Quietism and Quietist poetry is
transgressive, is about the
attainment of non-self, which might be accept by Siliman
after a fashion,
yet the fusion with a Divine Spirit , something far greater
than human
being”perhaps wd not be so much accepted.)” Though
of course it is pretty
idiotic of me to pretend to speak for Mr Siliman! O I
apologize if the
speculation œcrosses the line.œ!--)*

*I don't see much difference between siliman and a quietist of the kind he describes, which is quite different from the heretical form of Quietism.
(Robert Grenier might be considered a Quietist poet of the heretical kind--)*

*and just wrote a piece re a poem by nada Gordon and one by James Levine
being pretty much the same despite one of them being Flarf and the other supposedly conventional*

(each form, movement, style, establishes its own conventions and then has conventions to hear them discussed in the conventional manners--)

*re grief i think the greatest line i read in English is the last line of Faulkner's the wild palms
"between grief and nothing i take grief."*

*Edgar Allan Poe, whose bi-centenary it is, wrote an immense amount on grief throughout his work and it is really his main theme, subject--source of energy--"mournful and never ending remembrance" as he wrote--
"death looked gigantically down"*

*a language of mourning and "working through it" in the sense of Freud's the work of mourning (which could also be thought of as the work of morning, in the way that Poe's morning on the Wissihican puns on Mourning on the Wissihican--)
is Robert Smithson's work and writings with earthworks, in which the mourning for the destruction of landscapes and earlier earthworks such as Indian mounds--is "worked through" by bringing Earthworks art to collaborate with the landscape itself using technology and yes also the corporations responsible for the disasters--to work together to create a*

*new landscape as
it were "out of the shell of the old" as the Wobblies
say--*

*the mourning of the earth and the Morning of Time--in
conjunction --the
mourning of the Goddess, Mother earth, the creation--and
how to work with
the earth in "working through it together" with the humans
who have brought
the mourning about--*

*Mohamed Choukri's great work For Bread Alone is a work of
mourning re his
brother, killed by their father --and at the same time a
morning as the
twenty year old illiterate Mohamed Choukri decides to learn
to read and
write and become a writer--in classical Arabic, too--very
difficult for an
educated person let alone an illiterate street person--
i know it is not poetry but then prose is often just as or
more poetic than
much poetry--so i'd include the novel by the great Catalan
writer Merce
Rodoreda, Camellia Street*

*Whitman wrote many mourning poems including the famous one
for Lincoln--
and Robert Frost's Death of a Hired hand though dirge like
is certainly a
mourning expressed throughout without intruding--
Shakespeare has many a fine farewell in his poetry and
plays--
mourning and grief--and the ancient Greek dramas and poetry
have some of the
greatest--
in the western languages that have read*

*"At five o'clock in the afternoon" the famous Lorca poem re
a bullfighter
killed in the ring--*

*(a lot of Dylan Thomas' poems are the refusal to mourn,
which is
paradoxically form of mourning----"Do not go gentle into
that good
night" , A Refusal*

to mourn the death by fire of child in London" etc"

*One moment of grief I recall very specifically is the last
few lines of Toni
Morrison's Sula"*

*And the horrific killing of the children in Jude obscure by
their own
parents"*

And the greatest one I know

*"Death letter" by Son House"you can find him singing
it in various versions
on you tube*

It's very good to hear from you!

And "glory Fourth-!"

--david

On Fri, Jul 3, 2009 at 7:54 AM, steve russell <[REDACTED]> wrote:

*Â Quietist poetry: I've never heard of the term. A
whimper, I suppose, is
more nuanced than a shout, but some very good not so
quiet poems have been
poems of mourning. Consider Kaddish. Ginsberg isn't
exactly quiet. Nor is
Sylvia Plath, or any of the confessional poets.
Perhaps quietist poetry is a
way of whispering with a megaphone.*

*--- On Thu, 7/2/09, Lauren Russell <[REDACTED]>
wrote:*

*From: Lauren Russell <[REDACTED]>
Subject: Re: mourning & poetics
To: [REDACTED]
Date: Thursday, July 2, 2009, 12:52 AM
What is quietist poetry?Â I'm really
curious; I've never heard the term.*

*I tend to think of fragmented poetry (and prose)
as best
articulating grief.Â Have you ever read
Kristin Prevallet's
I, Afterlife: Essay in Mourning Time?Â And
part of what I
love about Alice Notley's work is that her poems
have
engaged with grief in so many different
ways.Â I can't
claim to have read the whole book (it's one of
the books
one's not aloud to check out of the New York
Public
Library), but the introduction to Patricia Rae's
Modernism
and Mourning makes some interesting points about
the
politics of grief and writing about grief. I
found it
helpful alongside Ramazini, though I can't claim
to have
read all of that, either.*

Lauren Russell

*Date:Â Â Wed, 1 Jul 2009 18:12:15
-0600*

From:Â Â Scott Howard <[REDACTED]>

Subject: mourning & poetics

Hi, Mary Jo,

*Here are a few recommendations, re: mourning
&
poetics.*

*1. Inventions of Farewell, edited by Sandra
Gilbert.*

*That's an anthology of elegies and elegiac
poetics/poetry.*

*2. Poetry of Mourning, by Jahan Ramazani.Â
Scholarly
study.*

3.

*Both of the above are v. good for
twentieth-century
Anglo-American
poetry & poetics of loss, but neither really
begins to
address
postmodern poetics.Â If you're interested,
you could also
consider this
book chapter: "'The Brevities': Formal Mourning,
Transgression &
Postmodern American Elegies", in *The World in
Time and
Space*
(Talisman House, 2002), 122-46.*

*Best wishes,
Scott Howard*

///

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

*From: Mary Jo Malo <[REDACTED]>
Date: Wednesday, July 1, 2009 10:52 am
Subject: mourning & poetics
To: [REDACTED]*

*I've been sympathetically following the
tragic death
of Emma Bernstein
Â and wonder why "quietist" poetry (and
prose, I
suppose) seem/s to
Â better express grief. The one
exception I've
discovered so far is Mary
Â Jo Bang's "Elegy." Who else am I
missing?*

*Â Additionally, reflecting only slightly
upon Ron
Silliman's
Â post-avant/quietist dichotomy, I find
the only way
for me to
Â categorize poetry is via my own poor*

pedantic:
Poetry I Like vs.
Â Poetry I Don't Like. Does

accept all

all posts. Check guidelines

[↑ Contents](#)

48. **E. J. McAdams**

Marcella Durand Reading on July 15 in NYC

Sun 5 Jul 2009

SEA Poetry Series, No. 2, featuring Marcella Durand

Wednesday, July 15, 2009

7:30-9pm

EXIT ART, 475 10th Avenue

Marcella Durand will read a selection of her poems and present a talk on in conjunction with the SEA exhibition, The End of Oil.

Durand's recent books are *Traffic & Weather* (Futurepoem, 2008), *AREA* (Belladonna, 2008), and *The Anatomy of Oil* (Belladonna, 2005). Other books include *Western Capital Rhapsodies*, *City of Ports*, and *Lapsus Linguae*. Her poems and essays have appeared in *Conjunctions*, *The Canary*, *Denver Quarterly*, *Chain*, *The Poker*, *Verse*, *NYFA Current*, and other journals. She has given talks on the intersections of poetry and ecology at Kelly Writers House, Small Press Traffic, Dactyl Foundation, Stella Adler Studio of Acting, and other venues. Excerpts from her ongoing collaboration with Tina Darragh, based on environmental science, *Deep Ecology* and *Francis Ponge*, have appeared in *Anomaly*, *How(2)*, and *Ecopoetics*. She was a writer-in-residence at the Lower Manhattan Cultural Council in 2006, and in 2005 organized a reading and panel on the inter-relations between astronomy and poetry as part of the Inspiration of Astronomical Phenomena Conference at the Adler Planetarium in Chicago.

Currently, she is translating Michèle Métail's *Les horizons du sol/Earth's Horizons*, a history of the geological formation of Marseille written within a Oulipian formal constraint; a section of her translation appeared last year in *The Nation*. She lives in New York City's East Village with her husband Richard O'Russa and son Ismael Toussaint Durand O'Russa.

All readings are* FREE* and take place at *Exit Art, 475 10th Avenue*, between 36th and 37th Street. Following each reading there will Q&A and a cash bar reception. The SEA Poetry Series is curated by E.J. McAdams.

For info on future readings visit: www.seareadingseries.blogspot.com

[↑ Contents](#)

49. **Charles Bernstein**
Zolf at EPC & my early audio works

Sun 5 Jul 2009

new at EPC:

Rachel Zolf author page

<http://epc.buffalo.edu/authors/zolf/>

new at PennSound:

My early recorded audiotape works, 1975-1976

<http://writing.upenn.edu/pennsound/x/Bernstein-1975-76.html>

[↑ Contents](#)

50. **Jim Andrews**
spiritual materialism

Sun 5 Jul 2009

it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some

literary work in ways that are closer to how we approach a great deal of visual art.

but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chögyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm referring to a relatively common sort of philosophy in which the material substrate of ideation and even the spiritual is affirmed and its relations with even the flightiest of fancies are explored. not to denigrate or dismiss things like spirituality but to explore how they operate materially.

perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material. so that the idea of being able to create thinking machines (however unlike us) becomes a real possibility. and we are conceptualized as nature's (near?) ultimate machines. and machines are conceptualized not as the simple things we once thought they must be but as often very complex biological creatures that, nonetheless, are embodied in the material world and are, therefore, subject to the constraints and possibilities of machines in the material world.

to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja
<http://vispo.com>

[↑ Contents](#)

51. **Paul Nelson**
Re: mourning & poetics
Sun 5 Jul 2009

From: Maria Damon <[REDACTED]>

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Saturday, July 4, 2009 8:55:36 AM

Subject: Re: mourning & poetics

thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all.

Maria,

Ron Silliman, from his blog in January 2004:

School of Quietude is more complex, I think. The phrase itself was coined by Edgar Allen Poe in the 1840s to note the inherent caution that dominates the conservative institutional traditions in American writing. I've resurrected the term for a couple of reasons: It acknowledges the historical nature of literary reaction in this country. As an institutional tradition that has produced writers of significance only at its margins i.e. Hart Crane, Marianne Moore i.e. the SoQ continues to possess something of a death grip on financial resources for writing in America while denying its own existence as a literary movement, a denial that the SoQ enacts by permitting its practitioners largely to be forgotten once they've died. That's a Faustian bargain with a heavy downside, if you ask me, but one that is seldom explored precisely because of the SoQ's refusal to admit that it exists in the first place.

Paul Nelson

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED]

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Saturday, July 4, 2009 8:55:36 AM

Subject: Re: mourning & poetics

thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all. i find terms like this and also bernstein's "official verse culture" somewhat overly general," though at least the latter addresses institutional processes rather than poetry "itself," if there is such a thing.

on the topic of mourning: has someone already mentioned Peter Sacks's work on elegy?

Scott Howard wrote:

> * Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.

>

> * Prevallet's Afterlife: Essay in Mourning Time is very good. The literature on mourning and poetics is diverse and extensive. See Ramazani's bibliography, for example. See also: Beyond Consolation by Melissa Zeiger for a post-Freudian take on things. Ramazani's book works well for the modernist paradigm, but to get beyond that framework, one needs to reconfigure the whole notion of resistance. On that note, see: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46, which covers a lot of ground.

>

> * Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.

>

> ///

>

>

>

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

> From: Lauren Russell <[REDACTED]>

> Date: Thursday, July 2, 2009 11:07 am

> Subject: Re: mourning & poetics

> To: [REDACTED]
>
>
>
>
>> What is quietist poetry? I'm really curious; I've never heard the term.
>> I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's *I, Afterlife: Essay in Mourning Time*? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's *Modernism and Mourning* makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.
>> Lauren Russell
>>
> ///
>
>

[↑ Contents](#)

52. **Murat Nemet-Nejat**

Re: spiritual materialism

Mon 6 Jul 2009

Jim,

Coincidentally, I just finished a long poem entitled "The Spiritual Life of Replicants."

Ciao,

Murat

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[REDACTED]> wrote:

it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between

those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.

but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chögyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm refering to a relatively common sort of philosophy in which the material substrate of ideation and even the spiritual is affirmed and its relations with even the flightiest of fancies are explored. not to denigrate or dismiss things like spirituality but to explore how they operate materially.

perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material. so that the idea of being able to create thinking machines (however unlike us) becomes a real possibility. and we are conceptualized as nature's (near?) ultimate machines. and machines are conceptualized not as the simple things we once thought they must be but as often very complex biological creatures that, nonetheless, are embodied in the material world and are, therefore, subject to the constraints and possibilities of machines in the material world.

to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja
<http://vispo.com>

[↑ Contents](#)

53. **Christopher Rizzo**
Re: spiritual materialism

Mon 6 Jul 2009

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

████████

Bests,
Chris

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <████████> wrote:

it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.

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to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja
http://vispo.com

[↑ Contents](#)

54. **Maria Damon**
Re: mourning & poetics
Mon 6 Jul 2009

thanks for this, paul.
i wonder where Poe uses it? i'd be curious.
any poe scholars out there?
ben friedlander?

Paul Nelson wrote:

>
> _____
> From: Maria Damon <[REDACTED]>
>
>
>
> _____
> From: Maria Damon <[REDACTED]>

> To: [REDACTED]
> Sent: Saturday, July 4, 2009 8:55:36 AM
> Subject: Re: mourning & poetics
>
> thank
> you for pointing this out. ron silliman's term (the school of quietude
> or something like that) seems to take no account of this earlier usage,
> so i find it very misleading; i wish he'd use something else, if he has
> to use anything at all.
>
> Maria,
>
> Ron Silliman, from his blog in January 2004:
>
>
> School of Quietude is more complex, I think. The phrase itself was coined
> by Edgar Allen Poe in the 1840s to note the inherent caution
> that dominates the conservative institutional traditions in American
> writing. I've resurrected the term for a
> couple of reasons:
> It acknowledges the historical nature of literary reaction in this country.
> As an institutional tradition that has
> produced writers of significance only at its margins i.e. Hart Crane,
Marianne Moore i.e. the SoQ
> continues to possess something of a death grip on financial resources for
writing in America
> while denying its own existence as a literary movement, a denial that the
> SoQ enacts by permitting
> its practitioners largely to be forgotten once they've died. That's a
> Faustian bargain with a heavy
> downside, if you ask me, but one that is seldom explored precisely because of
the SoQ's
> refusal to admit that it exists in the first place.
>
> Paul Nelson
>
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
> American Sentences

> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [REDACTED]

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> From: Maria Damon <[REDACTED]>
> To: [REDACTED]
> Sent: Saturday, July 4, 2009 8:55:36 AM
> Subject: Re: mourning & poetics

>
> thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all. i find terms like this and also bernstein's "official verse culture" somewhat overly general," though at least the latter addresses institutional processes rather than poetry "itself," if there is such a thing.

>
> on the topic of mourning: has someone already mentioned Peter Sacks's work on elegy?

>
> Scott Howard wrote:

>
>> * Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.

>>

>> * Prevallet's Afterlife: Essay in Mourning Time is very good. The literature on mourning and poetics is diverse and extensive. See Ramazani's bibliography, for example. See also: Beyond Consolation by Melissa Zeiger for a post-Freudian take on things. Ramazani's book works well for the modernist paradigm, but to get beyond that framework, one needs to reconfigure the

whole notion of resistance. On that note, see: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in *The World in Time and Space* (Talisman House, 2002), 122-46, which covers a lot of ground.

>>

>> * Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.

>>

>> ///

>>

>>

>>

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

>> From: Lauren Russell <[REDACTED]>

>> Date: Thursday, July 2, 2009 11:07 am

>> Subject: Re: mourning & poetics

>> To: [REDACTED]

>>

>>

>>

>>

>>> What is quietist poetry? I'm really curious; I've never heard the term.

>>> I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's *I, Afterlife: Essay in Mourning Time*? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's *Modernism and Mourning* makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

>>> Lauren Russell

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55. **Chris Chapman**
Re: spiritual materialism

Mon 6 Jul 2009

interesting post. I wonder if you've considered the letter to Adorno in Benjamin's writings concerning 'Materialist Theology'. In particular his response to Adorno's refrain that one's attitude is made manifest in the styles with which an artist composes her material . (Adorno finds cigarette smoking to be a striking exemplar.) Benjamin rejects the idea - launched by Adorno from his dissertation on Kierkegaard's 'Diary of a Seducer' - that attitude, bearing, grace, and 'comportment' are objects that can only be displayed. Benjamin, in simple, argues that the unconscious is already 'attitude.' ... I'm interested in what you might say about the need to worry about thinking machines that reflect Benjamin's mentholation of the unconscious.

On 7/5/09, Jim Andrews <[REDACTED]> wrote:

> it is commonly observed that a great deal of contemporary art/writing
> involves a double sense of 'the material'. the term is understood to refer
> not only to the subject matter (the 'standard' understanding in writing) but
> also the matter of the media in the piece, the material embodiment of the
> piece. it's also commonly observed that the latter awareness of and approach
> to composition not solely by ideation, meditation on the subject matter, but
> also through operation on the material embodiment, has come to be much
more

> widely understood as a part of reading than it was a generation ago. when we
> encounter work that does not follow the grammars and approaches
> traditionally associated with work, we inquire into the methods of
> composition, the approach to materiality, and look for relations between
> those methods and approaches and the subject matter, or look for the subject
> matter in the light of those things. and so read differently, thereby. and
> in this way, we now read some literary work in ways that are closer to how
> we approach a great deal of visual art.

>

> but what i want to get at is something that isn't so commonly observed, at
> the moment, but may be in the next generation. and that's the relation of
> awareness of the materiality of writing/art to our ideas of who and what we
> are. that's erm awkwardly stated. what i'm trying to get at is this. the
> whole emphasis on materiality is involved in a larger movement to explore
> how things like ideation, imagination, the spiritual, beauty, truth,
> goodness, justice--all our ideals and things normally associated with the
> immaterial--operate in the material world.

>
> in this sense, we might say that the whole contemporary awareness of
> materiality in art is part of a larger ah spiritual materialism. i googled
> that term, after it occurred to me, and i assure you i'm using it in a
> different sense than chögyam trungpa, who uses it "to describe mistakes
> spiritual seekers commit which turn the pursuit of spiritualism into an ego
> building and confusion creating endeavor" (wikipedia). instead, i'm referring
> to a relatively common sort of philosophy in which the material substrate of
> ideation and even the spiritual is affirmed and its relations with even the
> flightiest of fancies are explored. not to denigrate or dismiss things like
> spirituality but to explore how they operate materially.
>
> perhaps more evidently, now, this is also related to philosophies of mind in
> which the materiality of thought itself is affirmed--as a chemical and
> informational process, however emergent--and the brain and the mind that
> emerge from its processes are conceived as fully embodied in the material.
> so that the idea of being able to create thinking machines (however unlike
> us) becomes a real possibility. and we are conceptualized as nature's
> (near?) ultimate machines. and machines are conceptualized not as the
simple
> things we once thought they must be but as often very complex biological
> creatures that, nonetheless, are embodied in the material world and are,
> therefore, subject to the constraints and possibilities of machines in the
> material world.
>
> to wrap it up, we now see the relation between contemporary artistic
> emphasis on the materiality of writing/art and the larger moment of
> 'spiritual materialism'.
>
> ja
> <http://vispo.com>
>
>

[↑ Contents](#)

56. **Mary Jo Malo**
Re: mourning & poetics
Mon 6 Jul 2009

What happened to the original poster of this query? I'd be interested in her thoughts on the matter. (Lauren Russell)

Lauren et al. Thank you for all your references and comments.

What prompted my query is my observation (subjective perspective) that in the initial shock and grief of loss we tend to turn to classical, lyrical, and SoQ poetry rather than post-avant and other named postmodern poetry. Either it is because we are truly at a loss for words; and these poems are the most accessible and easily shared, or we haven't the intellectual and emotional resources to engage more abstract poetry. After a "suitable" period of time, when we've had time to process the grief, the creative process ignites, and we're able to craft and read postmodern or existential poetry which more accurately portrays the loss itself. In other words, words fail, but the art of them doesn't.

Regarding the SoQ/Post-Avant dichotomy itself, what I've managed to glean from casual reading, is the criticism is aimed at ending what Mr. Silliman's considers a hegemony in traditional publishing and academia. My impression (again, subjective and lacking in pedantics) is that among the small press and internet poetics community, the hegemony is strictly post-avant.

Mary

--

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

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

[↑ Contents](#)

57. **Sharon Dolin**
Reading this Friday

Mon 6 Jul 2009

Dear Friends,

I'll be part of a group reading celebrating the Tenth Anniversary issue of the online journal *Drunken Boat* on Friday, July 10th at: SoHo20 Chelsea Gallery

511 West 25th Street, Suite 605.

6-8pm. Free.

The other poets are: Derek beaulieu, Sommer Browning, Rand Richards Cooper, Ram Devineni, Elizabeth Kadetsky, Harriet Levin, and Elisabeth Subrin.

Hope you can make it.

Sharon

Sharon Dolin

██████████

██████████

[↑ Contents](#)

58. **Daniel Godston**

The Bauhaus: 90 Years / 90 Days

Mon 6 Jul 2009

"The Bauhaus: 90 Years / 90 Days" is a new project which commemorates the Bauhaus movement, which celebrates its 90th anniversary this year. Every day during this 90-day project (from July till October 2009), at least one project will happen which creatively plays around with and pays homage to an aspect of the Bauhaus movement. Examples of those projects might include a dance performance inspired by Oskar Schlemmer's ballet, a musical performance that uses a Kandinsky painting as a graphic score, a fiber art project inspired by Anni Albers' work, a poem inspired by Walter Gropius' architecture, a short story inspired by Marianne Brandt's work, an essay reflecting on an aspect of the Bauhaus movement, and so on.

Today is the starting date of "The Bauhaus: 90 Years / 90 Days." Graham Balkany, Director of the Gropius in Chicago Coalition, reads selections of Gropius' speeches -- 12:30 p.m. in Chicago's Federal Plaza (50 W. Adams, Chicago, IL).

These events will be presented at different locations around the world. Information about this project's day-to-day developments will be posted at <http://www.bauhaus9090.org>. "The Bauhaus: 90 Years / 90 Days" is being organized by the Borderbend Arts Collective and the Gropius in Chicago Coalition.

<http://www.bauhaus-dessau.de/index.php?en>

<http://www.dezignare.com/newsletter/bauhausmovement.html>

<http://www.chicagobauhausbeyond.org>

<http://www.gropiuschicago.org>

<http://tinyurl.com/mcsg2m>

<http://tinyurl.com/ndsvqd>

<http://tinyurl.com/m5m73b>

[↑ Contents](#)

59. **Jennifer Karmin**

Red Rover Series / Experiment #31

Mon 6 Jul 2009

Red Rover Series

{readings that play with reading}

Experiment #31:

Talk Walk Talk - Peripatetic Writing

SATURDAY, JULY 11

7pm

Featuring:

A D Jameson & Michelle Tupko

NEW LOCATION

at the Orientation Center

2129 N. Rockwell -- Chicago, IL

corner of Milwaukee/Rockwell

left side of the Congress Theater building

<http://orientationcenter.wordpress.com>

suggested donation \$4

A D JAMESON is a writer, performer, and video artist. His fiction and reviews have appeared in the Denver Quarterly, Fiction International, the Mississippi Review Online, the Review of Contemporary Fiction, American Book Review, and elsewhere. He's also directed music videos for the Kill Rock Stars bands Xiu Xiu and Mecca Normal.

MICHELLE TUPKO received her MFA in Sculpture from the School of the Art Institute of Chicago and holds a BA in Photography and Filmmaking. Her writing is published in Performance Research and White Walls journals. She is currently writing a book about mountains and the way the foot moves.

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

August 29: Krista Franklin & Adam Rose

September 26: Kate Greenstreet & Gina Myers

Email ideas for reading experiments
to us at 

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

[↑ Contents](#)

60. **Trevor Joyce**

SoundEye Festival - final lineup - starts Wednesday

Mon 6 Jul 2009

[Apologies for cross-posting]

Here's the final line-up (except for the Cabaret and the open-mic event, both of which will be finalised on the night, though they're already full to bursting) for this year's SoundEye Festival. Come and join us in Cork where the drink, conversation and weather are great, and the poetry is even better.

*SoundEye #13

8-12 July 2009

Cork, Ireland

(www.soundeye.org)

*

Wed July 8 • 18:00 • admission free

Firkin Crane, Shandon, Cork

Reading: Sean Bonney (UK) + Mairéad Byrne (Irl/USA) + Keith Tuma (USA)

Thu July 9 • 18:00 • admission free

Firkin Crane, Shandon, Cork

Reading: James Cummins (Irl) + Frances Kruk (UK) + Keston Sutherland (UK)

Thu July 9 • 20:30 • admission €5

The Other Place Club, St. Augustine St. (just off Paradise Place / Western Rd.), Cork

SoundEye Cabaret (Programmed by Fergal Gaynor)

With Isabella Oberlander (dancer AUT) + Boiled String (performance poetry CYM) + Mathematical Muse (poetry / performance / music) + Retorika Quartet with Camilla Griehsel (baroque and renaissance strings with soprano) + many more

Fri July 10 • 14:00 • admission free

The Guesthouse, 10 Chapel Street, Shandon, Cork

Reading: Swantje Lichtenstein (Ger) + Kevin Perryman (Ire/Ger) + Stephen Rodefer (USA/Fr) + Michael Smith (Ire)

Fri July 10 • 17:30 • admission free

Firkin Crane, Shandon, Cork

Reading: Jerome Rothenberg (USA) + Geoffrey Squires (Ire/UK) + Christine Wertheim (Aus/UK/USA)

Fri July 10 • 21:00 • admission free
Meade's Wine Bar, 126 Oliver Plunkett Street, Cork
[REDACTED]'s with M/C Mairéad Byrne
(Pre-programmed open-mic)

Sat July 11 • 11:30 • admission free
Firkin Crane, Shandon, Cork
Poetry by Default programmed by Jimmy Cummins
Reading: Jim Goar (USA) + Marcus Slease (NIre) + David Toms (Ire)

Sat July 11 • 17:00 • admission €3 (towards the upkeep of the building)
(Sonic Vigil runs continuously 12:00 - 18:00)
St. Fin Barre's Cathedral, Cork
SoundEye/Sonic Vigil sound event
Performance: Jaap Blonk (NL) + Jerome Rothenberg (USA) + Christine Wertheim
(UK/USA)

Sat July 11 • 20:00 • admission free Eason's Hill Community Centre, Eason's Hill, Shandon, Cork
Reading: Peter Manson (UK) + Maggie O'Sullivan (UK) + Tom Raworth (UK/Ire) [Tom Raworth's reading is generously supported by Poetry Ireland]

Sun July 12 • 11:00 • admission free
Firkin Crane, Shandon, Cork
Reading: Thomas McCarthy (Ire) + Mark Mallon (Ger/Fin) + Luke Roberts (UK)

Sun July 12 • 13:00 • admission free
The Guesthouse, 10 Chapel Street, Shandon, Cork
Reading: Billy Mills (Ire) + Martin Corless-Smith (UK/USA) + Catherine Walsh (Ire)

[The SoundEye Festival is made possible thanks to the Small Festivals Scheme of The Irish Arts Council]

[↑ Contents](#)

61. **Jonathan Ball**
Re: spiritual materialism
Mon 6 Jul 2009

Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.

Jonathan Ball

On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[REDACTED]> wrote:

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

[REDACTED]

*Bests,
Chris*

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[REDACTED]> wrote:

> it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.

but what i want to get at is something that isn't so commonly observed, at

the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we

are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled

that term, after it occurred to me, and i assure you i'm using it in a different sense than chögyam Trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego

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to a relatively common sort of philosophy in which the material substrate of

ideation and even the spiritual is affirmed and its relations with even the

flightiest of fancies are explored. not to denigrate or dismiss things like

spirituality but to explore how they operate materially.

perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material.

so that the idea of being able to create thinking machines (however unlike

us) becomes a real possibility. and we are conceptualized as nature's (near?) ultimate machines. and machines are conceptualized not as the simple

things we once thought they must be but as often very complex biological creatures that, nonetheless, are embodied in the material world and are, therefore, subject to the constraints and possibilities of machines in the

material world.

to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja

<http://vispo.com>

guidelines

--

www.jonathanball.com
www.jonathanball.blogspot.com
www.haikuhoroscopes.com

[↑ Contents](#)

62. **Aryanil Mukherjee**
Re: spiritual materialism

Mon 6 Jul 2009

If we go even further back to Leaves of Grass, Whitman writes "if body is not soul, what is soul ?"

To me, that's the essence of the material, of Western aesthetics.

On body, and completely ignorant of the existence of Leaves of Grass, Rabindranath Thakur (Tagore) writes - "if body is not soul, what is body?" (very rough translation tailored a little to exactly reverse Whitman)

That is the essence of the spirit, of the East...

And of course, one could argue today, that they are one and the same, one a residence , the other its resident and it doesn't really matter which is which...

Aryanil

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

From: "Christopher Rizzo" <[REDACTED]>

To: [REDACTED]

Sent: Monday, July 6, 2009 12:29:36 AM GMT -05:00 US/Canada Eastern

Subject: Re: spiritual materialism

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

Bests,
Chris

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but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chÃ¶gyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm refering to a relatively common sort of philosophy in which the material substrate of ideation and even the spiritual is affirmed and its relations with even the flightiest of fancies are explored. not to denigrate or dismiss things like spirituality but to explore how they operate materially.

perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material. so that the idea of being able to create thinking machines (however unlike us) becomes a real possibility. and we are conceptualized as nature's

(near?) ultimate machines. and machines are conceptualized not as the simple things we once thought they must be but as often very complex biological creatures that, nonetheless, are embodied in the material world and are, therefore, subject to the constraints and possibilities of machines in the material world.

to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja
<http://vispo.com>

[↑ Contents](#)

63. **David Baratier** ***Save our Ohio Libraries***

Mon 6 Jul 2009

Libraries in Ohio are in danger of losing at least 20% and as high as 50% of funding from the State of Ohio if the cuts proposed by Governor Strickland are approved. This vote is still not solidified, and I ask that you immediately take action yourself as well as sending this e-mail to all other friends, families, and relatives living in Ohio. Cuts in Library hours, programs, materials, and all services libraries currently provide will especially hurt our rural cultural center here, and some libraries may even close.

In order to keep funding, please write notes and call the following people this week:

Senator Steve Buehrer [REDACTED]
[REDACTED]

Representative Bruce Goodwin [REDACTED]
[REDACTED]

Governor Ted Strickland [REDACTED]
or write him a note right on the web
<http://www.governor.ohio.gov/Assistance/ContacttheGovernor/tabid/150/Default.aspx>

Thank you for your time in this matter.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street

Montpelier OH 43543
<http://pavementsaw.org>

Subscribe to our e-mail listserv at
<http://pavementsaw.org/list/?p=subscribe&id=1>
Be well

David Baratier, Editor

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Subscribe to our e-mail listserv at
<http://pavementsaw.org/list/?p=subscribe&id=1>

[↑ Contents](#)

64. **Mark Weiss**

Re: SoundEye Festival - final lineup - starts Wednesday

Mon 6 Jul 2009

Trevor: You've done it again! A great lineup. Wish I could be there.

Mark

At 12:54 PM 7/6/2009, Trevor Joyce wrote:

>*[Apologies for cross-posting]*

>

>Here's the final line-up (except for the Cabaret and the open-mic event,
>both of which will be finalised on the night, though they're already full to
>bursting) for this year's SoundEye Festival. Come and join us in Cork where
>the drink, conversation and weather are great, and the poetry is even
>better.

>

>*SoundEye #13

>8-12 July 2009

>Cork, Ireland

>(www.soundeye.org)

>*

>Wed July 8 • 18:00 • admission free

>Firkin Crane, Shandon, Cork

>Reading: Sean Bonney (UK) + Mairéad Byrne (Irl/USA) + Keith Tuma (USA)

>

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>Firkin Crane, Shandon, Cork

>Reading: James Cummins (Irl) + Frances Kruk (UK) + Keston Sutherland (UK)

 $\geq$

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>SoundEye Cabaret (Programmed by Fergal Gaynor)

>With Isabella Oberlander (dancer AUT) + Boiled String (performance poetry)

>CYM) + Mathematical Muse (poetry / performance / music) + Retorika

Quartet

>with Camilla Griehsel (baroque and renaissance strings with soprano) + many

>more

 $\succ$

>Fri July 10 • 14:00 • admission free

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>Reading: Swantje Lichtenstein (Ger) + Kevin Perryman (Ire/Ger) + Stephen

>Rodefer (USA/Fr) + Michael Smith (Ire)

 $\geq$

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>Wertheim (Aus/UK/USA)

 $\geq$

>Fri July 10 • 21:00 • admission free

>Meade's Wine Bar, 126 Oliver Plunkett Street, Cork

> [REDACTED]'s with M/C Mairéad Byrne

>(Pre-programmed open-mic)

 $\geq$

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>Poetry by Default programmed by Jimmy Cummins

>Reading: Jim Goar (USA) + Marcus Slease (NIre) + David Toms (Ire)

 $\geq$

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>(Sonic Vigil runs continuously 12:00 - 18:00)

>St. Fin Barre's Cathedral, Cork

>SoundEye/Sonic Vigil sound event

>Performance: Jaap Blonk (NL) + Jerome Rothenberg (USA) + Christine

Wertheim

 $\gamma(\text{UK/USA})$ $\geq$

>Sat July 11 • 20:00 • admission free

>Eason's Hill Community Centre, Eason's Hill, Shandon, Cork

>Reading: Peter Manson (UK) + Maggie O'Sullivan (UK) + Tom Raworth (UK/Ire)
>[Tom Raworth's reading is generously supported by Poetry Ireland]
>
>Sun July 12 • 11:00 • admission free
>Firkin Crane, Shandon, Cork
>Reading: Thomas McCarthy (Ire) + Mark Mallon (Ger/Fin) + Luke Roberts (UK)
>
>Sun July 12 • 13:00 • admission free
>The Guesthouse, 10 Chapel Street, Shandon, Cork
>Reading: Billy Mills (Ire) + Martin Corless-Smith (UK/USA) + Catherine Walsh (Ire)
>
>[The SoundEye Festival is made possible thanks to the Small Festivals Scheme
>of The Irish Arts Council]
>

[↑ Contents](#)

65. **David-Baptiste Chirot**

Re: spiritual materialism

Mon 6 Jul 2009

Dear Jim—

Actually the materialism of the spiritual and spiritual materialism is probably the oldest ideas of “spiritual/material” interrelationships

From Cave Paintings, pictograms to the most highly evolved human scripts like the Mayan, carved into stones and arranged—as well as Mayan Cave writing—these are the oldest forms of works which grew into the huge number of religions and belief systems in which the spiritual materialism is one of the major points of difference between them and religions where this belief in the power of the materiality does not exist. The current ideas of “materiality of the word” go back to the writings of the Russian Futurists in 1913 (The Word as Such,) writings and to many of the forms of writing developed from the Dadas Haussmann, Schwitters (The Letter as Such) , Hugo Ball to the Lettristes to Sound Poetry. The spiritual need not be and mostly is not the “dogmatic religious form” at all , but that related throughout history to speaking in tongues, mystical experiences, visions and the sense that all existing things persons everything are themselves spiritual materialism.

The material of the works that is used with writing is at the very start and through the entire history of writing. Often to make something seem “new,” like spiritual materialism or more directly, the effect of their materials on the arts and their reception, is a rebranded version of the “old,” in order to market what is actually “old wine in new bottles.”

For example—the uses of stone and caves wall were used because they ENDURE THROUGH TIME much better than other writing materials. Tens of thousand year old works by having existed so long through time have lost their message in terms of the present day reading—yet at the same time one immediately recognizes them AS WRITING—and that they are communicating, transmitting still out into the cosmos, and that communication one may see hear read in the present, beyond meaning, yet material that is present and effecting one greatly.

All my work made with found objects stones grass broken branches machine parts plastic etc—are working together with, collaborating with, the material and its limits, its demand and its questions back and forth when one works—and that is the reason I call my works “rubBEings”—for me they are as alive as anyone and as myself, and communicating, working with one, especially as in my works with paintings and rubBEings both, I touch the paper on one side and directly pressing back from the other are the materials.

Sometimes to heighten this, emphasize it, I have images fragments letters or words -facing towards the viewer on one side—and facing away from the viewer for those “on the other side” to see.

Many contemporary works that emphasize the materials used as presences in the work and also indicate the presence of an other presence—are made by hand. (In fact it is just announced today the world’s oldest Bible found so far is of course handwritten—I am not sure why Yahoo News thought—that it might be typewritten??)—

Book artists of today work much as the transcribers of the Book of Kells did and those in other cultures and times even earlier throughout the world. The use of papyrus birch bark, stone, all manner of materials, where deeply part of the spiritual. One of the ideas of The Book most prevalent in American culture is that it does matter which form of The Book one uses, which material one in terms of binding, the kinds of illustrations or not, the types of the fonts and their changing sizes etc. The spiritual materialism can be read and seen and touched in all versions, editions, all manner of Books and the editions of the bible through time have been one method of this, or the Torah, Kabala, the Gospels, the book of Psalms—handmade editions which “speak” with the very materials used—

Despite the existence of the “material word” of the last roughly thirty years in “experimental” writing, out of Russian Futurism, the trend is in

the
opposite direction—to the virtual. That
is spirit in a sense is displacing
matter. This is one of the crucial
changes that virtuality is working in society—the transference of the “real” to
the virtual, while the real itself is becoming ever more often effectively
“deleted.”

During the recent protests in Iran and their grim suppression, how did the
world follow the events? Via twitter, cell phone cameras, Facebook, cam corder
hook ups and other electronic digital virtual transmissions and receptions. The
protests themselves were by students and urban white collar workers and
others with access to the electrically plugged in communications systems.
(Battery operated devices do after all need to be plugged in at some point to
recharge as do lap tops and others electronics.) Where and who were the rest
of the Iranians? As far as the (observing) world was concerned, they did not
exist—they had been left behind in the darkness of the unrecorded, unremitted,
“backward” zones. Effectively, these Iranians were deleted in order that the
focus be solely on the higher educated and tech-savvy primarily young
urbanites

These Iranians then, do exist and via Neda, have become part of the
world’s conscious. American TV carried persons throwing stones at advancing
armed police and army forces, and Americans were cheering for them. For
decades exposed to stone throwing Palestinians as “bad” “terrorists” as they
face the world’s fourth largest military, Americans for the most part are
supposed to feel hatred and fear, and wishing “they would just go away.” The
change in the meaning of the same image (one could just as well use stock
footage as “real”) is so easily manipulated by simply changing the title, caption
and media-created “context” that it is very easy to imagine that all events are
“staged” for the cameras, while the real events take place off screen. Since “the
world sees” the staged or not events—that is what exists as the real, the
spiritual material of spiritual materialism.

In contrast are events which are specifically intended to as much as
possible if not completely take place “off screen,” so that events are “over with”
and what remains is the new, cleansed arena of the media’s presentations of
the staged events celebrating “victory” or “war crimes, genocides, ethnic
cleanings.

Even though Gaza has been deprived for long time of electricity except
on rare occasions and very tiny amounts, the entire area was effectively made
“off limits” by the banning of all media until after the events had made possible
what is in effect “un fait accompli.”

The genocides in Rwanda happened in the same manner—al contact with the outside, electrical, via cable, phones—was cut off and then the killings began.

In Cambodia also, the American bombings and the Khmer Rouge Regime, which banned al “modern” devices, created a “black hole” in terms of media, and so millions died “off screen.”

Even within
the USA
the same “set up” is used—here on the bulk of the American Indian Reservations. Currently the American Indian health care is hitting a disastrous low point, with large drops in life expectancy and large gains in infant motility. Despair is rampant, and drugs and alcohol as always are there to help numb it. Entire peoples are again experiencing being “the Vanishing American Indian.” Why isn’t this covered except sporadically? According to the Federal employees in charge of many of these wide spread populations, the problem is one of distance, and also of the Indians not having computers. The Government feels it has done al it needs to do about getting information and registration forms for benefits and assistance, because it has created a special web site just for this specific purposes.

The commentary on this “black out” of Indians from the media, virtual view, is that well, it's their fault, because if they would just come to a Federal staion they could use a computer and find al this stuff. But they won’t come in, being Indians and al the ugly stereotypes attached to this. No one seems to find it strange the Agents in charge of the people’s welfare aren’t at al motivated or interested in going out as they are supposed to and finding out what is going on. Why bother? Who cares about the persons vanishing into a black hole?

“Spiritual materialism” in a sense is a rediscovery process for those with the access and time and safety and comfort to do so. Peoples who have always known of it are “left out in the cold.” The growing gaps between the rich and poor manifest themselves as the spiritual materialism of who is visible, paid attention to, made a Cause, and who is left off screen, in the dark, to vanish.

The world is not only fighting for oil to continue its polluting of the world and slaughters of person, but in a sense already fighting for who has access to

the web, to electricity, to access and visibility as “spiritual materials” on screen while its opposites, the immaterial, vanish.

“Spiritual materialism is paradoxically the transference of the actuality of materialism into its philosophical and spiritual manifestations as abstract, distanced, as observing events and beings without being present. Those things and Beings not present as abstractions, symbols for Causes, Propaganda, manipulation and advertising-entertainment, are being “disappeared” by the materialism of Drones which are “spiritual” in that they are being guided by non-present persons on the other side of the world, who only see the things that are present on a screen as targets of focused techno-perception and massacre.

n Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews

<[REDACTED]> wrote:

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> > involves a double sense of 'the material'. the term is understood to refer

> > not only to the subject matter (the 'standard' understanding in writing) but

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> > also through operation on the material embodiment, has come to be much more

> > widely understood as a part of reading than it was a generation ago. When we

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> > those methods and approaches and the subject matter, or look for the subject

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| *we approach a great deal of visual art.*

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> > the moment, but may be in the next generation. and that's the relation of

> > awareness of the materiality of writing/art to our ideas of who and what we

> > are. that's erm awkwardly stated. what i'm trying to get at is this. the

> > whole emphasis on materiality is involved in a larger movement to explore

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> > goodness, justice--all our ideals and things normally associated with the

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> > materiality in art is part of a larger ah spiritual materialism. i googled

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> > spiritual seekers commit which turn the pursuit of spiritualism into an ego

> > building and confusion creating endeavor" (wikipedia). instead, i'm referring

> > to a relatively common sort of philosophy in which the material substrate of

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> > emerge from its processes are conceived as fully embodied in the material.

> > so that the idea of being able to create thinking machines (however unlike

| *us) becomes a real possibility. and we are conceptualized as nature's*

> > (near?) ultimate machines. and machines are conceptualized not as the simple

> > things we once thought they must be but as often very complex biological

> > creatures that, nonetheless, are embodied in the material world and are,

> > therefore, subject to the constraints and possibilities of machines in the

| *material world.*

| *to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.*

| *ja*

| *<http://vispo.com>*

| =====

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Date: Mon, 6 Jul 2009 00:01:43 -0400

From: [REDACTED]

Subject: Re: spiritual materialism

To: [REDACTED]

Jim,

Coincidentally, I just finished a long poem entitled "The Spiritual Life of Replicants."

Ciao,

Murat

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[REDACTED]> wrote:

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ja
<http://vispo.com>

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[↑ Contents](#)

66. **David-Baptiste Chirot**

Re: spiritual materialism

Mon 6 Jul 2009

Virtuality
as Transcendentalism in Reverse . . .

From the Transparent Eyeball to the All
Seeing Panopticonic Eye

In his monumental five
decade-long labor of love, the 18th Century Natural History, Buffon
writes that perhaps the scaly tail of the beaver is due to its eating fish.

Which, "quite naturally," prompted some wag to query in that case, how long might be M Buffon's tail?--if, of course, he did eat fish!--

In the "Language" section of "Nature" Emerson writes:

1. Words are signs of natural facts.

("And ain't that a natural born fact, Jack," as the saying goes.)

2. Particular natural facts are symbols of particular spiritual facts.

(The fish in Peter's image being, say, Pisces, or the Christian symbol of the fish, St Peter as a fisher of men, or an allegory of the fish dying of polluted waters, or a sign for Fish Fry Fridays--)

3. Nature is the symbol of spirit.

(Completing Emerson's Transcendental and redeeming version of the dreaded Jesuitical machinations known as the syllogism.)

Very quickly one moves from natural facts to words as their signs, to "particular" natural facts being symbols of spiritual facts and then to nature as a symbol of spirit.

The movement from the natural to the spiritual, from signs to symbols in a peculiar way seems not unlike what one might call a "Transcendentalism of the Virtual." Or, perhaps, Transcendentalism in Reverse, in the way that Robert Smithson, after Nabokov, wrote of construction sites as "ruins in reverse."

One begins--in this reversal-- from the Transcendental "spirit"--the Virtual Image--Virtuality being not unlike "spirit" in the sense that is "there" via symbols (digital codes)--and since particular spiritual facts are symbols of particular natural facts--(whose signs are words)--then--"nature is the symbol of spirit."

In other words, the world is a symbol of the virtual. Words as "signs of natural facts" which are "spiritual facts" which are the turning of nature into the symbol of the spiritual--are both "signs of natural facts" and symbols of the spirit. Language and nature are symbols of spirit--or, Virtuality.

Spirit is Virtuality.
Virtuality is spirituality, and so, in a way, becomes, is, also virtue (The shared etymology of the Latin virtus.)

Virtuality as virtue, as another form of the spirituality which redeems the "fallen world" by turning it into a "symbol."

This has a strange effect on the experience of, perception of, the world, as it no longer exists, but is now world-as-symbol. For, if it is a symbol, this means the world is not "real."

The world-as-symbol becomes a place of tourism for the "virtual eye"-- taking the Surrealists' trips to the flea markets to new heights.

There are tours now for persons to take in which they are shown the "signage" and other "symbols" of the virtual that exist in their neighborhoods. This form of perception is considered a "virtue." The poet Charles Bernstein goes to China and comes back with --what else--but a great many photos of signs and "symbols." The disconnect between the English "mistranslations" from the Chinese is a "symbolic joke" and illustrative of one's own virtue as a perceiver of signs and symbols. (Though I always wonder if the Chinese might not actually be saying something like--well, we shall leave that to the reader's imagination.)

By virtue, so to speak, of this effect of the Virtual, what is seen in the world are only those things which are signs and symbols of the symbolic world of the Virtual.

What one sees in the world is a reflection of the Virtual. That is, one recognizes as "real" only those things which one knows from the Virtual. In a sense the tours of one's neighborhood as a trove of signage and symbols are a form of training in this recognition of the Virtual "real" and its virtues.

Yet what of those who live, pagans, beyond the pale of the virtues of Virtual "access?"

One speaks of the "dependence on foreign oil"--one hears little about the "dependence on electricity" in terms of access to the "real" as it is realized in the Virtual.

Are those who exist beyond electricity's reach those are without virtue?

This would seem to be the case for those affected by the following events: in Rwanda, when the massacres were to being, all cables, telephone lines, any electric access, was completely cut off. Once sealed from the real Virtual world, the now Virtual "disappeareds" were removed from the world as being without virtue. In Myanmar, protests were followed by the cut-off with the outside world of cable and phone access. In the world's largest ever prison, already Walled off from the world, a "refugee Camp," the Palestinians of Gaza

are disappearing from virtue by virtue of the cut off of electricity. When all the lights go out--where will they be?

If one were to go about cutting off electricity, chopping off cables, pulling plugs, denying on line access to citizens for various reasons--controlling who is part of the Virtual and virtuous world--one might wonder if part of the possibility of this is to inculcate ever more "willing suspension of disbelief" in the Virtual and its virtues in the denizens of the Virtual.

For then will they not ever more willingly accede to the "transparency" of a new Transparent Eyeball in reverse, the Panoptical Eye of instantaneous "real time" surveillance of everyone and access to everyone's files, images, messages, transactions in order to keep "secure" the virtue of the Virtual?

The threat of the loss of the Virtual, of being a part of the virtues of the Virtual, may become a new form of discipline. And, desirous to not lose one's sense of Virtual Reality, might not one then accede to entering into a world wide prison?

To "die" outside the Virtual--or to "Live" as a prisoner.

Along those cheerful lines--Drew Kunz recently invited me to a group involved with thinking on the artistic developments through time taking the grid as a proposition for work. Personally I don't like grids at all (even though one benefits much of course from the virtues of the electronic grids--) and personal experience of them has done nothing to tarnish the dislike.

Yet paradoxically, due to this dislike of grids and what they may mean in various circumstances, a great deal of my work has made use of them, far more than one realized.

This flickr gallery includes works made with overt and explicit as well as more covert and implicit grids. Many are from a series of "Walls" which will be forthcoming in a book from Otoliths. The examples here are often of language that is affected by violence, fire, the wear and tear of Time, the "dirtiness" of non-Virtual and virtuous existence.

Attached is an essay "Hidden in Plain Sight" which appeared in Otoliths which discuss the impact since childhood of construction sites, crow's nests and found materials on my work and methods.

The essay has a link to another short piece re Bob Cobbing, my friend and mentor. Of the two of us jw curry wrote that, outside the division of "Clean" and "Dirty" Schools of Visual Poetry, there was the "Quick'nDirty" School of Cobbing and Chirot. Bob Cobbing was one of the great geniuses and artists of the 20th Century. He and Kurt Schwitters, with Dubuffet, are for me the three most important artists of their times.

I see their work and what I continue on with as a kind of guerilla art of survival in the hidden in plain site/sight/cite of the real world, as opposed to existing solely in the Virtual world which is not real, but a reflection, though its effects are real.

This kind of work can be done anytime any where with next to nothing at all except the everything that is here and there, there, there--found all around one, right at hand. It is "born" of necessity, the Motherfucker of Invention.

Here is the link for the essay:

the-otolith.blogspot.com/2006/07/david-baptiste-chirot-hidden-in-plain.html

and here the flickr link

[http://www.flickr.com/send?nsid=\[REDACTED\]&set=72157603474988121](http://www.flickr.com/send?nsid=[REDACTED]&set=72157603474988121)

Date: Mon, 6 Jul 2009 11:47:59 -0600

From: [REDACTED]

Subject: Re: spiritual materialism

To: [REDACTED]

Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.

Jonathan Ball

On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[REDACTED]>wrote:

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

[REDACTED]

*Bests,
Chris*

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[REDACTED]> wrote:

> it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.

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[↑ Contents](#)

67. **Christopher Rizzo**
Re: spiritual materialism
Mon 6 Jul 2009

I'm finding this string really quite interesting. Glad to hear evidence of such a wide-ranging interest.

Aryanil, much thanks for reminding me of Whitman and Tagore. I'm tempted to add Pound to that set, too.

There are a few significant differences between, say, Olson and Whitman. Briefly, Olson's cosmology took the philosophy of mathematics, quantum mechanics, and Cybernetic theory (which turns into information theory, really) into account, as well as the phenomenology of Merleau-Ponty, etc.

For sure, there are similarities to Whitman, but I figured (perhaps too hastily?) that a post-Heisenberg view of reality might key into Jim's ideas a bit more readily.

As for Eastern approaches to spirituality, perhaps one of the more interesting bits in Olson is his use of the first line from Wilhelm's translation of *The Secret of the Golden Flower*: "That which exists through itself is what is called meaning." And it is useful to note that Wilhelm translates "meaning" with a capital "M" (suggesting Tao), whereas Olson uses the term in lower-case.

Simply (and reductively), Olson uses the line to indicate something closer to autopoiesis than Logos, or rather the One. Creeley explains that one consequence of all this is that language is not "importantly" referential. Still provocative, I think.

And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in particular, and what uses it may have in this context....

Anyway, just a few thoughts.

Bests,
Chris

On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[REDACTED]> wrote:

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[↑ Contents](#)

68. **carol dorf**

Reading on July 11, Cafe Nefali, Berkeley

Mon 6 Jul 2009

Hi everyone,

Carol Dorf will be reading on Saturday, July 11, 6:30-8:30 at Cafe Nefali in Berkeley (on Euclid) with Autumn Stephens and Judy Bebelar.

Best,

Carol

[↑ Contents](#)

69. **mIEKAL aND**

appalling, redacted, pulchritude

Tue 7 Jul 2009

Which words make you wince?

Poets have been asked for their most hated words. What are yours?

'What word do you hate and why?' is the intriguing question put to a selection of poets by the Ledbury festival. Philip Wells's reply is the winner for me - 'pulchritude' is certainly up there on my blacklist. He even explains his animosity in suitably poetic terms:

"it violates all the magical impulses of balanced onomatopoeic language - it of course means "beautiful", but its meaning is nothing of the sort, being stuffed to the brim with a brutally latinate cudgel of barbaric consonants. If consonants represent riverbanks and vowels the river's flow, this is the word equivalent of the bottomless abyss of dry bones, where demons gather to spit acid."

For Geraldine Monk, "it's got to be 'redacted' which makes me feel totally sick. It's a brutish sounding word. It doesn't flow, it prods at you in a nasty manner."

Both these poets understand that the key to words that make you feel nauseous is not the meaning - it's easy, after all, to hate the word 'torture' - but something else entirely. Something idiosyncratic, something about the way the word feels in your mouth as you say it. The horrors of 'membrane', for instance. Or the eccentricity of 'gusset'.

Having said that, I'm still trying to get my head around Paul Batchelor's explanation that "I've always hated the word 'APPAL' (or 'appalled' or 'appalling') because I dislike hearing the sound of my name inside other words." I can't work out if there's a case of extreme ego or extreme self-hatred going on there.

And I can't help feeling that Ros Barber misses the point with her rather po-faced reply. "Words are to be loved. Their associations may be unpleasant but words themselves are full of poetry (and history, and geography)," she says. "Delicious vowel sounds and tongue-tickling consonants. There isn't a word in the English language that doesn't excite me if I think about it long enough."

Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the most unnecessary and obnoxious linguistic blend to have ever been coined". Except possibly for 'no-brainer'...

Whether it's 'hubby' or 'sassy' or 'webinar' - what are the words that make you wince?

(many folks are posting their most hated words in the comments)

<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets>

[↑ Contents](#)

70. **Nicholas Piombino**

Re: mourning & poetics

Tue 7 Jul 2009

This is one of those threads that gets me thinking, and I've been looking forward to every post. I've not read them all, so I apologize if I am repeating anything. Eight years ago when someone I felt particularly close to died, almost literally in my arms, I needed some poetry that would help. What met my need at the time was Lynn Dreyer's book *The White Museum* (Roof, 1986). Here's a sample: [http://poetryproject.org/wp-content/uploads/v124-kimberly-lyons-lynnedreyer .pdf](http://poetryproject.org/wp-content/uploads/v124-kimberly-lyons-lynnedreyer.pdf). Something about its heartbeat, its wave-like backbeat, soothed me, the way a mother might rock a child during a stricken moment. That episode of choice in reading pushed me towards thinking about writing as healing, an issue that's been on my mind ever since.

Much of post-avant writing, obviously, employs parody, often of a particularly biting kind. It's no surprise that at a time of ear splitting, mind smashing hypocrisies and assaults on a social/political level that some of our best minds might want to address such grotesque realities in ways that accurately reflect them when modes of earnestness or literal or symbolic or abstract statement, what I once called writing below the din, won't suffice.

At a time of personal crisis, what one might want, what I wanted as I said, are truthful yet gentle words, singing, compassionate, and yes, even quiet words. Still, such occasional personal needs probably do not justify a dominant poetics of quietism in an ongoing way. There is something reassuring and stimulating about experiencing a number of relatively newer voices work to invent and persist with new forms that convincingly reflect the impossibility of accepting as such the eco-socio-political realities we are forced to live in right now. The post avant employs a biting, confrontational voice that says, to me anyway, don't give up trying to dispassionately recognize and reveal what that reality is, as painfully traumatic, as incessantly quotidian as it is coming to be. Forms that meet that continuous nightmare face to face, as unimaginable as it is, or was. Is the most relevant issue in contemporary poetics hegemony, or power, or is it which model, the quietist or the post-avant, suggests the more apropos interpretation of current reality as it actually presents itself?

Either way, life's needs are inordinately complex, and issues of poetic movement aside, one size will not always fit all.

On 7/6/09 9:25 AM, "Mary Jo Malo" <[REDACTED]> wrote:

What happened to the original poster of this query? I'd be interested in her thoughts on the matter. (Lauren Russell)

Lauren et al. Thank you for all your references and comments.

What prompted my query is my observation (subjective perspective) that in the initial shock and grief of loss we tend to turn to classical, lyrical, and SoQ poetry rather than post-avant and other named postmodern poetry. Either it is because we are truly at a loss for words; and these poems are the most accessible and easily shared, or we haven't the intellectual and emotional resources to engage more abstract poetry. After a "suitable" period of time, when we've had time to process the grief, the creative process ignites, and we're able to craft and read postmodern or existential poetry which more accurately portrays the loss itself. In other words, words fail, but the art of them doesn't.

Regarding the SoQ/Post-Avant dichotomy itself, what I've managed to glean from casual reading, is the criticism is aimed at ending what Mr. Silliman's considers a hegemony in traditional publishing and academia. My impression (again, subjective and lacking in pedantics) is that among the small press and internet poetics community, the hegemony is strictly post-avant.

Mary

[↑ Contents](#)

71. **William Allegrezza**

Series A in Chicago--Hunter and Kasimor

Tue 7 Jul 2009

Series A, July 8th

Series A: Mary Kasimor and Carrie Hunter

July 8, 2009]

Hyde Park Art Center

Come to Series A on July 8th at the Hyde Park Art Center in Chicago to hear Mary Kasimor and Carrie Hunter. The reading takes place from 7-8. The HPAC is at 5020 S. Cornell. Parking is easy, and it's easy to get to on public transportation. BYOB.

<http://www.moriapoetry.com/seriesa.html>

[↑ Contents](#)

72. **twshaner**

Farrah Field & Jared White Reading in Eugene 7/11

Tue 7 Jul 2009

The DIVA Center's New Poetry Series presents an evening of poetry with Farrah Field and Jared White who will be reading from their work at 7:30 PM on Saturday, July 11th. Admission: donation.

Farrah Field lives in Brooklyn , New York , and earned her MFA at Columbia University . Â Her poems have appeared in Chelsea, Harp & Altar, Harpur Palate, Margie, Massachusetts Review, Mississippi Review, Pool, and Typo.

Field's first book of poems, *Rising*, won Four Way Books's 2007 Levis Prize (selected by Tony Hoagland). *Rising* is a gripping debut collection

that offers a new Southern poetry in which Field re-thinks Southern storytelling, turning away from narratives of proud heritage to show that what is alive is closest and most important.

Jared White was born in Boston and has lived in Brooklyn for about eight years during which time he received an MFA in poetry from Columbia . His poems have appeared in previous issues of Barrow Street , Cannibal, Coconut, Fulcrum, Harp & Altar, Horse Less Review, The Modern Review, Sawbuck, and Word For/Word, among other journals. A chapbook of poems entitled *Yellowcake* appears in the upcoming chapbook collection, *Narwhal*, from Cannibal Books.

White was awarded a University Writing prize from the Academy of American Poets . He maintains an occasional blog, No No Yes No Yes, at jaredswhite.blogspot.com.

Â

For an interview with the two poets, see:

<http://pshares.blogspot.com/2008/06/new-voices-2-and-3-farrah-field-and.html>

Â

[↑ Contents](#)

73. **Lauren Russell**

Re: mourning & poetics

Tue 7 Jul 2009

Mary, thanks for this observation. I wonder if it is really true that people (or poets specifically?) are more likely to turn to classical or lyric works in the midst of grief. In my experience it is not. At a time in my life when I was grieving deeply, I read Alice Notley's *From the Beginning* literary dozens of

times, carried it around with me in my bag, read and reread it without really thinking about its poetics but finding some purely emotional validation in the work that I wasn't finding elsewhere. It was only later, when I wrote an essay on *From the Beginning*, that I even noticed that there was a narrative. So I don't think that reading it as a griever required more intellectual resources than reading a lyric work would have, because I wasn't reading on an intellectual level at that time. Does that make sense?

Lauren

Date: Mon, 6 Jul 2009 09:25:57 -0400

From: Mary Jo Malo <[REDACTED]>

Subject: Re: mourning & poetics

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Mary

--

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

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

[↑ Contents](#)

74. **David Buuck**

David Buuck & Alli Warren @ Books & Bookshelves 7/16

Tue 7 Jul 2009

Alli Warren & David Buuck
reading at B&B Thursday, July 16, 730pm

Books & Bookshelves
99 Sanchez, SF
<http://booksandbookshelves.blogspot.com/>

Alli Warren is the author of the chapbooks Schema, Yoke, Hounds, Cousins, No Can Do, and with Michael Nicoloff, Bruised Dick. Mitzvah Chaps will soon publish a work variously known as That's What She Said, To From Where, What Kinds of Flutes We Should Use, and Alienated Beaver. She works in Berkeley and lives in Oakland.

David Buuck lives in Oakland. He is the author of The Shunt & several booklets of cross-genre writing. He is the founder of BARGE (the Bay Area Research Group in Enviro-aesthetics) & a writing teacher.

(apologies for cross-posting)

[↑ Contents](#)

75. **Al Filreis**

PoemTalk #19 released: learn the language

Tue 7 Jul 2009

We are pleased to announce the release of PoemTalk #19, a discussion by Tom Mandel, Sarah Dowling and Rodrigo Toscano of Bob Perelman's "The Unruly Child":

<http://www.poemtalk.org>

PoemTalk programs are also available at the Poetry Foundation (<http://www.poetryfoundation.org>) and in iTunes. In your iTunes music store, type "PoemTalk" in the searchbox.

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

[↑ Contents](#)

76. **Ruth Lepson**

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

'indeed'

On 7/7/09 8:05 AM, "mIEKAL aND" <[REDACTED]> wrote:

Which words make you wince?

Poets have been asked for their most hated words. What are yours?

'What word do you hate and why?' is the intriguing question put to a selection of poets by the Ledbury festival. Philip Wells's reply is the winner for me - 'pulchritude' is certainly up there on my blacklist. He even explains his animosity in suitably poetic terms:

"it violates all the magical impulses of balanced onomatopoeic language - it of course means "beautiful", but its meaning is nothing of the sort, being stuffed to the brim with a brutally latinate cudgel of barbaric consonants. If consonants represent riverbanks and vowels the river's flow, this is the word equivalent of the bottomless abyss of dry bones, where demons gather to spit acid."

For Geraldine Monk, "it's got to be 'redacted' which makes me feel totally sick. It's a brutish sounding word. It doesn't flow, it prods at you in a nasty manner."

Both these poets understand that the key to words that make you feel nauseous is not the meaning - it's easy, after all, to hate the word 'torture' but something else entirely. Something idiosyncratic, something about the way the word feels in your mouth as you say it. The horrors of 'membrane', for instance. Or the eccentricity of 'gusset'.

Having said that, I'm still trying to get my head around Paul Batchelor's explanation that "I've always hated the word 'APPAL' (or 'appalled' or 'appalling') because I dislike hearing the sound of my name inside other words." I can't work out if there's a case of extreme ego or extreme self-hatred going on there.

And I can't help feeling that Ros Barber misses the point with her rather po-faced reply. "Words are to be loved. Their associations may be unpleasant but words themselves are full of poetry (and history, and geography)," she says. "Delicious vowel sounds and tongue-tickling consonants. There isn't a word in the English language that doesn't excite me if I think about it long enough."

Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the most unnecessary and obnoxious linguistic blend to have ever been coined". Except possibly for 'no-brainer'...

Whether it's 'hubby' or 'sassy' or 'webinar' what are the words that make you wince?

(many folks are posting their most hated words in the comments)

<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets>

[↑ Contents](#)

77. **Murat Nemet-Nejat**

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

Ever since I read *Catcher on the Rye* almost fifty years ago, I hate the word "grand" -in the sense of something being grand- which was also Caulfield's least favorite word.

Ciao,

Murat

On Tue, Jul 7, 2009 at 8:05 AM, mIEKAL aND <[REDACTED]> wrote:

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[↑ Contents](#)

78. **steve dalachinsky**

harold norse

Wed 8 Jul 2009

the poet harold norse passed recently and we will be doing a reading etc
in his honor at the cornelia st cafe in manhattan
july 20th 6 pm

if anyone knows a good source of where i can find info about norse's paintings
please let me know

thanks steve

[↑ Contents](#)

79. **steve dalachinsky**

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

catcher IN the rye

On Wed, 8 Jul 2009 00:11:59 -0400 Murat Nemet-Nejat <[REDACTED]>
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<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets>

> guidelines

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[↑ Contents](#)

80. **Shankar, Ravi (English)**

Drunken Boat's special tenth anniversary issue is live!

Wed 8 Jul 2009

Drunken Boat, international online journal of the arts, celebrates its tenth anniversary with Issue#10, featuring ten folios and over three hundred writers and artists. Including archival items from the Black Mountain School(1933-1957), 100 contemporary poets, Conceptual Fiction, Electronic Arts, MisTranslation, Visual and Video Poetry, Nonfiction, arts from Asia and by Tribal Peoples, and our Best in Show, a look back at the last 10 years of Drunken Boat. Now live online and featuring a new blog at:

<http://www.drunkenboat.com>

Join us on Friday, July 10th at the SoHo20 Gallery in NYC to celebrate the launch of this extraordinary issue.

Friday, July 10th

6:00 pm to 8:00 pm

SoHo20 Gallery

511 West 25th St.

Suite 605

NEW YORK, NY 10001

Thanks for your continued support!

The Editors, <http://www.drunkenboat.com>

Ravi Shankar

Ed., <http://www.drunkenboat.com>

Poet-in-Residence

Associate Professor

CCSU - English Dept.

[↑ Contents](#)

81. **Dan Glass**

Re: mourning & poetics

Wed 8 Jul 2009

I wrote on some of these issues in a piece on Charles Bernstein's *Girly Man for Jacket* a couple years ago, here:

<http://jacketmagazine.com/33/thomas-glass-bernstein.shtml>

Specifically, how the poet's response to 9/11, his grief around the event, creates a lyric (and even, as Lauren puts it, a classical, in fact explicitly Romantic) turn in the book. That lyric turn turns out to make the collection 'accessible' according to the majority of reviews.

Seconding the interest in this thread,,,

Dan

On Tue, Jul 7, 2009 at 6:29 AM, Nicholas Piombino

<[REDACTED]>wrote:

*This is one of those threads that gets me thinking, and I've been looking forward to every post. I've not read them all, so I apologize if I am repeating anything. Eight years ago when someone I felt particularly close to died, almost literally in my arms, I needed some poetry that would help. What met my need at the time was Lynn Dreyer's book *The White Museum* (Roof, 1986). Here's a sample:*

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Mary

[↑ Contents](#)

82. **Mary Kasimor**

Re: *appalling, redacted, pulchritude*

Wed 8 Jul 2009

I really hate words that have a corporate efficiency purpose, usually words that were nouns but have become verbs.

--- On Tue, 7/7/09, Ruth Lepson <[REDACTED]> wrote:

From: Ruth Lepson <[REDACTED]>

Subject: Re: appalling, redacted, pulchritude

To: [REDACTED]

Date: Tuesday, July 7, 2009, 11:11 PM

'indeed'

On 7/7/09 8:05 AM, "mIEKAL aND" <[REDACTED]> wrote:

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(many folks are posting their most hated words in the comments)

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[↑ Contents](#)

83. **Allan Revich**

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

What = "poetics"

Why = it's a word than makes me wince.

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

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

Behalf Of mIEKAL aND

Sent: Tuesday, July 07, 2009 8:06 AM

To:

Subject: appalling, redacted, pulchritude

Which words make you wince?

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Both these poets understand that the key to words that make you feel nauseous is not the meaning - it's easy, after all, to hate the word 'torture' - but something else entirely. Something idiosyncratic, something about the way the word feels in your mouth as you say it. The horrors of 'membrane', for instance. Or the eccentricity of 'gusset'.

Having said that, I'm still trying to get my head around Paul Batchelor's explanation that "I've always hated the word 'APPAL' (or 'appalled' or 'appalling') because I dislike hearing the sound of my name inside other words." I can't work out if there's a case of extreme ego or extreme self-hatred going on there.

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Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the most unnecessary and obnoxious linguistic blend to have ever been coined". Except possibly for 'no-brainer'...

Whether it's 'hubby' or 'sassy' or 'webinar' - what are the words that make you wince?

(many folks are posting their most hated words in the comments)

<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poet s>

[↑ Contents](#)

84. **Mary Kasimor**

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

The word that I was looking for that I just HATE is "impacted." Mary

--- On Tue, 7/7/09, Ruth Lepson <[REDACTED]> wrote:

From: Ruth Lepson <[REDACTED]>
Subject: Re: appalling, redacted, pulchritude
To: [REDACTED]
Date: Tuesday, July 7, 2009, 11:11 PM

'indeed'

On 7/7/09 8:05 AM, "mIEKAL aND" <[REDACTED]> wrote:

Which words make you wince?

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'What word do you hate and why?' is the intriguing question put to a selection of poets by the Ledbury festival. Philip Wells's reply is the winner for me - 'pulchritude' is certainly up there on my blacklist. He even explains his animosity in suitably poetic terms:

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<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets>

[↑ Contents](#)

85. **David Chirot**

Re: mourning & poetics

Wed 8 Jul 2009

I apologize i neglected before recommend a very great contemporary work on grief and mourning, the best in poetry i am aware of personally, --though i like also much alicia notley's-- and the most interesting, experimental and engaging one--is THE LIGHT SANG AS IT LEFT YOUR EYES Our Autobiography as it is the lives of both Eileen and her father during the their life times and interrelationships before and after his dying.

(The word Sang is on the cover in red while the the others are in black==--as "sang" in French means blood"--so--a blood song, the two, father and daughter "being of the same blood," as family and also as Filipinos.)

TO of all books on this subject i know of, this one is the most beautiful arcing , aching and joyful presentations of what Freud called "The Work of Mourning."

The books uses a great many different forms and genres of poerey, including the visual, ekphrasis, hay(na)ku, blog posts and a series of "Cantos which has redacted and blank Cantos among them. There are also "playing a part" the translations by contemporary poets of other poets and poems created in English out of Eileen's collaboration's with other poets still. There are also translation by the author, as well as some poetry that simply appears untranslated,. History and place play a large role also--the Marcos Regime Era that Eileen grew up in, the Independence documents of the Philippines, and events real and fictional in the world outside the Philippines which are used as "narrative devices" as it were in creating a book long series of "songs" and "cantos" which chart the movement of emotions through time, preceding the old age, illness and death of the poet's father, and those which are in flux before and after death, with a theme of reconciliation. (Even with Ferdinand Marcos--whose Martial law created in Eileen's child a kindof mixed Being of half God and half God the Father as Dictator. (one interpretation of this--).

On Wed, Jul 8, 2009 at 7:37 AM, Dan Glass <[REDACTED]> wrote:

*I wrote on some of these issues in a piece on Charles Bernstein's *Girly Man for Jacket* a couple years ago, here:*

<http://jacketmagazine.com/33/thomas-glass-bernstein.shtml>

Specifically, how the poet's response to 9/11, his grief around the event, creates a lyric (and even, as Lauren puts it, a classical, in fact explicitly Romantic) turn in the book. That lyric turn turns out to make the collection 'accessible' according to the majority of reviews.

Seconding the interest in this thread,,,

Dan

*On Tue, Jul 7, 2009 at 6:29 AM, Nicholas Piombino
<[REDACTED]> wrote:*

*This is one of those threads that gets me thinking, and I've been looking forward to every post. I've not read them all, so I apologize if I am repeating anything. Eight years ago when someone I felt particularly close to died, almost literally in my arms, I needed some poetry that would help. What met my need at the time was Lynn Dreyer's book *The White Museum* (Roof,1986). Here's a sample:*

*<http://poetryproject.org/wp-content/uploads/v124-kimberly-lyons-lynne-dreyer.pdf>
<http://poetryproject.org/wp-content/uploads/v124-kimberly-lyons-lynne-dreyer%0A.pdf>*

Something about its heartbeat, its wave-like backbeat, soothed me, the way a mother might rock a child during a stricken moment. That episode of choice in reading pushed me towards thinking about writing as healing, an issue that's been on my mind ever since.

Much of post-avant writing, obviously, employs parody, often of a particularly biting kind. It's no surprise that at a time of ear splitting, mind smashing hypocrisies and assaults on a social/political level that some of our best minds might want to address such grotesque realities in ways that accurately reflect them when modes of earnestness or literal or symbolic or abstract statement, what I once called writing below the din, won't

suffice.

*At a time of personal crisis, what one might want, what I wanted as I said,
are truthful yet gentle words, singing, compassionate, and yes, even quiet
words. Still, such occasional personal needs probably do not justify a
dominant poetics of quietism in an ongoing way. There is something
reassuring and stimulating about experiencing a number of relatively
newer
voices work to invent and persist with new forms that convincingly
reflect
the impossibility of accepting as such the eco-socio-political realities
we
are forced to live in right now. The post avant employs a biting,
confrontational voice that says, to me anyway, don't give up trying to
dispassionately recognize and reveal what that reality is, as painfully
traumatic, as incessantly quotidian as it is coming to be. Forms that
meet
that continuous nightmare face to face, as unimaginable as it is, or was.
Is
the most relevant issue in contemporary poetics hegemony, or power, or is
it
which model, the quietist or the post-avant, suggests the more apropos
interpretation of current reality as it actually presents itself?*

*Either way, life's needs are inordinately complex, and issues of poetic
movement aside, one size will not always fit all.*

On 7/6/09 9:25 AM, "Mary Jo Malo" <[REDACTED]> wrote:

*What happened to the original poster of this query? I'd be interested
in her thoughts on the matter. (Lauren Russell)*

Lauren et al. Thank you for all your references and comments.

*What prompted my query is my observation (subjective perspective) that
in the initial shock and grief of loss we tend to turn to classical,
lyrical, and SoQ poetry rather than post-avant and other named
postmodern poetry. Either it is because we are truly at a loss for
words; and these poems are the most accessible and easily shared, or
we haven't the intellectual and emotional resources to engage more
abstract poetry. After a "suitable" period of time, when we've had
time to process the grief, the creative process ignites, and we're
able to craft and read postmodern or existential poetry which more
accurately portrays the loss itself. In other words, words fail, but
the art of them doesn't.*

Regarding the SoQ/Post-Avant dichotomy itself, what I've managed to glean from casual reading, is the criticism is aimed at ending what Mr. Silliman's considers a hegemony in traditional publishing and academia. My impression (again, subjective and lacking in pedantics) is that among the small press and internet poetics community, the hegemony is strictly post-avant.

Mary

guidelines

[↑ Contents](#)

86. **Camille Martin**
rogue embryo's blog

Wed 8 Jul 2009

Hi, please visit the blog of the last person in the world to get one:

<http://www.rogueembryo.wordpress.com>

Camille Martin

[↑ Contents](#)

87. **amy king**
Stain's Hunter College MFA Spectacular in a new space!

Wed 8 Jul 2009

Hunter College MFA Spectacular in a new space!

Banias, Colic, Funaro, Hoffman, Joblin & Kearns

The Stain of Poetry: A Reading Series

Saturday, July 11, 2009, 6:00pm - 8:00pm

south 4th bar

90 South 4th Street at Berry St

Brooklyn, NY (L Train to Bedford)

In a Very Special Issue of Stain, we're test-driving a friendly new space in Williamsburg and celebrating Hunter's finest.

Ari Banias has poems in recent or upcoming issues of Literary

Imagination, EOAGH, The Cincinnati Review, Field, Aufgabe, The Portable Boog Reader, and elsewhere. He sometimes teaches writing and literature at Hunter College, and often sells books and hosts readings at Unnameable Books, in Prospect Heights.

Danica Colic lives in Brooklyn and teaches writing at Hunter College, where she also received her MFA. Her poems have appeared in Terrain, RealPoetik, Arts & Letters, and Pebble Lake Review.

Maya Funaro's chapbook *Setting in Motion* was released this spring by Fox Point Press. She completed her MFA in poetry at Hunter College in May of 2008. She holds a B.A. in Visual Art from Brown University and has studied printmaking, bookbinding and letterpress printing in Providence, Bologna and New York. Born and raised in South Jersey, she currently makes her home in Sunset Park, Brooklyn.

Colie Hoffman lives and writes in New York, though she also calls North Carolina home. She received her MFA from Hunter College in 2009. Her work has appeared in Blood Orange Review, The Furnace Review and Obsidian.

Alana Joblin grew up in Philadelphia. Prior to making New York City her home eight years ago, she earned her B.A. at Oberlin College, studying English and Religion, followed by seven months of writing poems in Israel's desert, as part of the Arad Arts Project. Alana earned her MFA in poetry at Hunter College, where she also teaches undergraduate creative writing. Her work has appeared in Quarterly West, Crab Orchard Review, Womens Collaborative Circle and RealPoetik. Caledonia Kearns lives in Brooklyn with her daughter and is the editor of two anthologies of Irish American women's writing. A proud graduate of Hunter College's MFA program, a selection of her poems were recently published in The New Haven Review.

And we're proud to introduce you to South 4th Bar:

<http://www.south4thbar.com/>, a laid-back neighborhood haunt supportive

of local art! Excellent brews & cocktails await.

South 4th Bar

90 South 4th St

(between Wythe Ave & Berry St)

Williamsburg, Brooklyn

Take L to Bedford Ave or J, M, Z trains to Marcy Ave

<http://stainofpoetry.com>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

88. **steve russell**

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

The perfect word is the ugliest word: EAT.

--- On Wed, 7/8/09, Murat Nemet-Nejat <[REDACTED]> wrote:

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: appalling, redacted, pulchritude

To: [REDACTED]

Date: Wednesday, July 8, 2009, 12:11 AM

Ever since I read *Catcher on the Rye* almost fifty years ago, I hate the word "grand" -in the sense of something being grand- which was also Caulfield's least favorite word.

Ciao,

Murat

On Tue, Jul 7, 2009 at 8:05 AM, mIEKAL aND <[REDACTED]> wrote:

Which words make you wince?

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"it violates all the magical impulses of balanced onomatopoeic language -

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[↑ Contents](#)

89. **Lauren Russell**
Re: mourning & poetics
Wed 8 Jul 2009

This is wonderfully stated. Thanks.

Lauren

Date: Tue, 7 Jul 2009 09:29:00 -0400
From: Nicholas Piombino <[REDACTED]>
Subject: Re: mourning & poetics

This is one of those threads that gets me thinking, and I've been looking forward to every post. I've not read them all, so I apologize if I am repeating anything. Eight years ago when someone I felt particularly close to died, almost literally in my arms, I needed some poetry that would help. What met my need at the time was Lynn Dreyer's book *The White Museum* (Roof, 1986). Here's a sample: [http://poetryproject.org/wp-content/uploads/v124-kimberly-lyons-lynnedreyer .pdf](http://poetryproject.org/wp-content/uploads/v124-kimberly-lyons-lynnedreyer.pdf). Something about its heartbeat, its wave-like backbeat, soothed me, the way a mother might rock a child during a stricken moment. That episode of choice in reading pushed me towards thinking about writing as healing, an issue that's been on my mind ever since.

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Either way, life's needs are inordinately complex, and issues of poetic movement aside, one size will not always fit all.

[↑ Contents](#)

90. **amy king**

CFW - Call for Essays/Stories: Voices Through the Wall: Prisoners Write About Prisons [on behalf of Annie Finch]

Wed 8 Jul 2009

Call for Essays/StoriesVoices Through the Wall: Prisoners Write About PrisonsÂ Â Â Â Â Â Â Â Â Â Â The editors seek non-fiction essays and prose fiction by men and women currently incarcerated in American prisons. We believe that inmates constitute a rich but untapped intellectual and cultural resource.Â We hope to create a collection that mines the experience and wisdom of inmates, in order to offer a better understanding of the prisonâ€™s place in society.Â We seek authors who write with the authority that only incarceration can bring.Â We want their voices to become part of a public dialogue about the prison system, its culture, the environment of todayâ€™s facilities, etc.Â Â

We are open to many styles, but all submitted essays/prose must draw on first-hand experience. Some topics of interest to us are: conditions; coping; visions of a better way to operate (both personally and institutionally); self-reflection on the work of dealing with time inside; the challenges of physical and psychological survival; personal histories; what works and why it works; what doesnâ€™t work and why it doesnâ€™t work, etc. Â We are also very open to seeing what we hadn't looked for.Â

Â Â Voices Through the Wall will showcase what the incarcerated have to offer to the public.Â We value polished, quality writing that takes thoughtful positions even on the most passionately felt ideas.

Word Limit: 5,000 words (approximately 15 double-spaced pages).Â Please number pages.Â Clearly composed handwritten manuscripts are also acceptable.Â There is no reading fee. Â Authors should not send the sole copies of their work.Â (Keep a copy of your own.)Â Please include sufficient contact information (direct or through a program supervisor) so that we can inform authors of our decisions.Â All contributors will be notified of results.Â If possible, include postage (44-cent stamp) so we can mail our decision.Â We

cannot return manuscripts (which will be recycled).

Program supervisors are encouraged to solicit high-quality work and submit essays together in a single mailing.

The editors may request revisions of promising work.

***Send work to:Â œVoices Through the Wallâ €198 College Hill RoadClinton, NY 13323

Submission

deadline: March 1, 2010

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

91. **Camille Martin**

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

wuss

[↑ Contents](#)

92. **charles alexander**

chax press now

Thu 9 Jul 2009

Chax Press is doing its best to get through a hot summer of publishing 7 books! Also creating new handprinted works, planning classes, youth programs, planning for the long range. And Chax Press needs help!

Wouldn't it be great if every local friend, long-distance friend, personal friend, poetry friend, poetics friend, pog friend, & every facebook friend, & friends on other lists, donated \$10 or \$5?! Yes! that's what we need, that's what it takes. Or \$11 or \$6 to more than make up for the cut paypal takes.

Our goal is 1000 contributions of \$10 or \$11 or \$5 or \$6.

Go to <http://chax.org/donate> and DO IT NOW, please! We are nonprofit and it IS tax deductible. Go! more poems, please.

If you've already given this spring or summer, then this message really isn't for you, unless you want it to be.

We're also creating a new electronic newsletter, and a donation will definitely put you on the list to receive it. Of course, if you don't want to receive it, just let us know.

In a few days we'll announce one new book, and two more in a few weeks, and several more at the end of the summer! This is the beginning. A leap is now!

Ready: 1, 2, 3, contribute!

Charles Alexander
Chax Press
411 N 7th Ave Ste 103
Tucson, AZ 85705-8388
[REDACTED]

[↑ Contents](#)

93. **David A. Kirschenbaum**

This Wed../Douglas Rothschild Book Party & Stop Making Sense Live

Thu 9 Jul 2009

please forward

Boog City?s Classic Albums Live presents

Douglas Rothschild Book Party
& Talking Heads' Stop Making Sense Live

Wed., July 15, 7:00 p.m.

Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

*Doug reads from His Book Theogony
plus sets from his hand-picked readers:

?Jim Behrle
?John Coletti
?Arlo Quint

*and Doug's album pick,
Talking Heads' Stop Making Sense
performed live by (and with solo sets from):

?Dibson T. Hoffweiler
?I feel tractor

?Bob Kerr

?Limp Richard

Hosted and curated by

Boog City editor and publisher David Kirschenbaum

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

Venue is at E. 6th St.

For further information:

212-842-BOOG (2664), 

****Boog City**

<http://www.welcometoboogcity.com>

Boog City is a New York City-based small press now in its 18th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series: d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

****Jim Behrle**

<http://americanpoetry.biz>

Jim Behrle lives in Brooklyn.

****John Coletti**

John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Yo-Yo-Labs), and Same Enemy Rainbow (fewer & further).

****Dibson T. Hoffweiler**

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

The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly-veiled songwriterly misogyny.

****I feel tractor**

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

I feel tractor performs music to "make your children feel funky like a donkey."

****Bob Kerr**

Bob Kerr was a founding member of the Minneapolis band Alien Detector. He has written songs for his plays Meet Uncle Casper, Kingdom Gone, and End Times, and wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancée.

****Limp Richard**

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

Limp Richard's alter ego, Todd Carlstrom, has played in NYC bands for years (The Domestics, Heroes of the Alamo, Dirty Vicars, and currently, Todd Carlstrom and the Clamour). Limp rarely performs live, preferring to wait until Boog City presses him into service. His influences include, but are not limited to, squid, bacon, epilepsy medication, and the guy sitting next to you as you read this. He is managed by the beautiful, but criminally pathological, Remorah.

****Arlo Quint**

<http://www.puppyflowers.com/9/quint.html>

Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

****Douglas Rothschild**

Douglas Rothschild's life has been one long miasma of failure, disappointment, coffee, and overarching desire. Though he has not yet accomplished anything of note, Mr. Rothschild intends to continue on for some time yet. Some of this life, such as it is, has been chronicled in Bill Luoma's Works & Days and Jennifer Moxley's The Middle Room.

--

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]

[↑ Contents](#)

94. **steve dalachinsky**

haiku reading

Thu 9 Jul 2009

The Living Theater Poetry Series
presents

SUMMER PLUMS FESTIVAL OF HAIKU

On Wednesday, July 22, 2009, 8pm

featuring:

Ernie Conrick, Steve Dalachinsky, John Farris, Tsaurah Litzky, Eve Packer,
Tony Pupello, Cor Van Den Heuvel & Yuko Otomo

plus:

Haiku Writing Contest/Haiku Open Reading

curated by Tsaurah Litzky & Yuko Otomo

series director: Dorothy Friedman August

\$ 5

The Living Theater
19-21 Clinton St.
(between Houston & Stanton Sts.)
NYC

[↑ Contents](#)

95. **Kyle Schlesinger**

ED SANDERS : GLYPHS 1962-2009 opens Friday July 10th at 6pm

Thu 9 Jul 2009

One final reminder...

KS

ED SANDERS : GLYPHS 1962-2009

A rare exhibition of nearly half a century of Ed Sanders's glyph-poems produced between 1962 and 2009 will be on display at The Arm in Williamsburg [Brooklyn, NY] from July 10 through July 31. An opening reception will be held on July 10th at 6PM.

Building on a long history of utilizing a highly visible language that continues into the present, Sanders's glyph-poems fuse image with text, and image as text. Political, personal, ephemeral, historical, uncanny, and humorous;^athe glyph-poems on display at The Arm appear in several different mediums, including original drawings, collages, mimeographed pages from Fuck You/ A

Magazine of the Arts (1962-'65), plus a number featuring color images, and an artist's book. Over 200 Glyph-works will be featured in the show.

In addition, Glyphs 1962-2009 will feature new letterpress prints and a limited edition catalogue produced on location at The Arm.

Edward Sanders is a poet, historian and musician. He is at work, since 1998, on a 9-volume America, a History in Verse. The first five volumes, tracing the history of the 20th century, have been completed and published in a fully indexed CD format, over 2,000 pages in length, by Blake Route Press. Another recent writing project is Poems for New Orleans, a book and CD on the history of that great city, and its tribulations during and after hurricane Katrina. He has been granted a Guggenheim fellowship in poetry, a National Endowment for the Arts fellowship in verse, an American Book Award for his collected poems, and other awards for his writing. Other books in print include Tales of Beatnik Glory (4 volumes published in a single edition), 1968, a History in Verse; The Poetry and Life of Allen Ginsberg, The Family, a history of the Charles Manson murder group, and Chekhov, a biography in verse of Anton Chekhov.

Sanders was the founder of the satiric folk/rock group, The Fugs, which has released many albums and CDs during its 45 year history. The Fugs have recently completed a CD, Be Free, The Fugs Final CD (Part 2), featuring 14 new tunes. Be Free will be released in late summer. Two of Sanders' books, The Family and Tales of Beatnik Glory, are under option to be made into movies. His selected poems, 1986-2008, Let's Not Keep Fighting the Trojan War will be published by Coffee House Press in the fall of 2009. He lives in Woodstock, New York with his wife, the essayist and painter Miriam Sanders, and both are active in environmental and other social issues. Sanders will perform a section of America, the 17th Century, tracing the voyage of Henry Hudson up the Hudson River in 1609, at the Byrdcliffe Art Colony in Woodstock on August 8, as part of the 400th anniversary celebration of Hudson's discoveries.

Opening reception for Glyphs 1962-2009 on Friday, July 10th from 6PM.

All inquiries may be addressed to:

Daniel Morris

The Arm

281 North 7th Street

Brooklyn, NY 11211

dan at thearmnyc dot com

[↑ Contents](#)

96. **Gloria Frym**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

such as "workshopped"
a verb that rivals "outsourced"

Mary Kasimor wrote:

> I really hate words that have a corporate efficiency purpose, usually words
that were nouns but have become verbs.

>

> --- On Tue, 7/7/09, Ruth Lepson <[REDACTED]> wrote:

>

>

> From: Ruth Lepson <[REDACTED]>

> Subject: Re: appalling, redacted, pulchritude

> To: [REDACTED]

> Date: Tuesday, July 7, 2009, 11:11 PM

>

>

> 'indeed'

>

>

> On 7/7/09 8:05 AM, "mIEKAL aND" <[REDACTED]> wrote:

>

>

>> Which words make you wince?

>> Poets have been asked for their most hated words. What are yours?

>>

>> 'What word do you hate and why?' is the intriguing question put to a

>> selection of poets by the Ledbury festival. Philip Wells's reply is

>> the winner for me - 'pulchritude' is certainly up there on my

>> blacklist. He even explains his animosity in suitably poetic terms:

>>

>> "it violates all the magical impulses of balanced onomatopoeic

>> language - it of course means "beautiful", but its meaning is nothing

>> of the sort, being stuffed to the brim with a brutally latinate cudgel

>> of barbaric consonants. If consonants represent riverbanks and vowels

>> the river's flow, this is the word equivalent of the bottomless abyss

>> of dry bones, where demons gather to spit acid."

>>

>> For Geraldine Monk, "it's got to be 'redacted' which makes me feel

>> totally sick. It's a brutish sounding word. It doesn't flow, it prods

>> at you in a nasty manner."
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>> Both these poets understand that the key to words that make you feel
>> nauseous is not the meaning - it's easy, after all, to hate the word
>> 'torture' but something else entirely. Something idiosyncratic,
>> something about the way the word feels in your mouth as you say it.
>> The horrors of 'membrane', for instance. Or the eccentricity of
>> 'gusset'.
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>> Batchelor's explanation that "I've always hated the word 'APPAL' (or
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>> be unpleasant but words themselves are full of poetry (and history,
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>> (many folks are posting their most hated words in the comments)
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poets
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> Version: 8.5.387 / Virus Database: 270.13.8/2227 - Release Date: 07/09/09
05:55:00

>
>

--

Gloria Frym
Associate Professor
Writing & Literature Programs
California College of the Arts

[↑ Contents](#)

97. **amy king**

Your city's / town's poetry reading calendar?

Thu 9 Jul 2009

I found this great one for Chicago (updated daily) --
<http://www.chicagopoetrycalendar.org/>

And always reference this one for New York -- <http://www.poetz.com/calendar/>

But I recently discovered in my web searches a sad lack of other city / town poetry reading sites. Perhaps my skills are lacking. Portland, OR only has one site about the police making poetry...?

Please send me your poetry reading sites so that I might update my list -- I'll post it here and on my blog for future reference when all seems complete! That way, whenever intrepid poets travel, they'll be able to check the sites and see what's what in your town!

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

98. **Skip Fox**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

"creative writing" is the language of a bureaucrat, not a writer.

[↑ Contents](#)

99. **David Chirot**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

"THE AMERICAN PEOPLE" WHEN SAID BY ANY PERSON IN POLITICS

"radical,innovative poetry"--is always being asked for; meaning it is conventional, safe, dull

"native; native american" its patronizing and makes one think of "the natives are getting restless" in twenty million movies with Bwana aka Bwana Devil; it's American Indian as Russell Means pointed out everyone else is a something-American, Chinese-American, Irish-Americanm, African American; only Indians have America first--because the First Peoples--American Indian of course "American" is named for an Italian-- and then why is chef boy-ar-dee making "franco american spaghetti"! a real puzzler since childhood

On Thu, Jul 9, 2009 at 11:06 AM, Gloria Frym <[REDACTED]> wrote:

such as "workshopped"
a verb that rivals "outsourced"

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From: Ruth Lepson <[REDACTED]>
Subject: Re: appalling, redacted, pulchritude
To: [REDACTED]
Date: Tuesday, July 7, 2009, 11:11 PM

'indeed'

On 7/7/09 8:05 AM, "mIEKAL aND" <[REDACTED]> wrote:

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"it violates all the magical impulses of balanced onomatopoeic language - it of course means "beautiful", but its meaning is nothing of the sort, being stuffed to the brim with a brutally latinate cudgel of barbaric consonants. If consonants represent riverbanks and vowels the river's flow, this is the word equivalent of the bottomless abyss of dry bones, where demons gather to spit acid."

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Both these poets understand that the key to words that make you feel nauseous is not the meaning - it's easy, after all, to hate the word 'torture' but something else entirely. Something idiosyncratic, something about the way the word feels in your mouth as you say it. The horrors of 'membrane', for instance. Or the eccentricity of 'gusset'.

Having said that, I'm still trying to get my head around Paul Batchelor's explanation that "I've always hated the word 'APPAL' (or 'appalled' or 'appalling') because I dislike hearing the sound of my name inside other words." I can't work out if there's a case of extreme ego or extreme self-hatred going on there.

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Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the most unnecessary and obnoxious linguistic blend to have ever been coined". Except possibly for 'no-brainer'...

Whether it's 'hubby' or 'sassy' or 'webinar' what are the words that make you wince?

(many folks are posting their most hated words in the comments)

*<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets>
guidelines &*

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--
*Gloria Frym
Associate Professor
Writing & Literature Programs
California College of the Arts*

[↑ Contents](#)

100. **Martha Deed**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

Do not like "No" and "can't"

But really can't stand "at the end of the day" a combination of acceptable words far worse than its parts.

Martha

--- On Wed, 7/8/09, Allan Revich <[REDACTED]> wrote:

From: Allan Revich <[REDACTED]>

Subject: Re: appalling, redacted, pulchritude

To: [REDACTED]

Date: Wednesday, July 8, 2009, 1:52 PM

What = "poetics"

Why = it's a word than makes me wince.

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

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

Sent: Tuesday, July 07, 2009 8:06 AM

To: [REDACTED]

Subject: appalling, redacted, pulchritude

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Whether it's 'hubby' or 'sassy' or 'webinar' - what are the words that make you wince?

(many folks are posting their most hated words in the comments)

<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets>

[↑ Contents](#)

101. **gabriel siegel**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

country. snigger.

On Thu, Jul 9, 2009 at 4:36 PM, David Chirot <[REDACTED]> wrote:

"THE AMERICAN PEOPLE" WHEN SAID BY ANY PERSON IN POLITICS

"radical,innovative poetry"--is always being asked for; meaning it is conventional, safe, dull

"native; native american" its patronizing and makes one think of "the natives are getting restless" in twenty million movies with Bwana aka Bwana Devil; it's American Indian as Russell Means pointed out everyone else is a something-American, Chinese-American, Irish-Americanm, African American; only Indians have America first--because the First Peoples--American Indian of course "American" is named for an Italian-- and then why is chef boy-ar-dee making "franco american spaghetti"! a real puzzler since childhood

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a verb that rivals "outsourced"*

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From: Ruth Lepson <[REDACTED]>
Subject: Re: appalling, redacted, pulchritude
To: [REDACTED]
Date: Tuesday, July 7, 2009, 11:11 PM

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<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets> guidelines &

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*--
Gloria Frym
Associate Professor
Writing & Literature Programs
California College of the Arts*

guidelines

[**↑ Contents**](#)

102. **Jennifer Karmin**

July 10 & 12: Printers' Ball Events in Chicago

Thu 9 Jul 2009

****FRIDAY,**

In Celebration of the 5th Annual Printers' Ball!

****FRIDAY, JULY 10****

The Science of Obscurity

7-10pm

at the Jupiter Outpost

1139 W. Fulton Market

Chicago, IL

free

The Chicago Underground Library celebrates "The Science of Obscurity," an evening of new, unpublished, and in-progress writing presented as science fair experiments. The night will also feature a public book launch via catapult and the mass purging of rejection letters' community literary rituals in need of revival! <http://underground-library.org>

****SUNDAY, JULY 12****

Collaboration Reading

2-4pm

at Woman Made Gallery

675 N. Milwaukee Avenue

Chicago, IL

free

For this event, writers' work and/or performance will involve interaction with other writers, performers, art forms, media, and maybe even with the audience. Participants in the event include Simone Muench and Philip Jenks, presenting collaboratively written poetry; Mars Gamba-Adisa Caulton, working with her own music; performance poetry duo Marty McConnell and Andi Strickland; Jennifer Karmin, in a live improvised collaborative performance of her text-sound epic Aaaaaaaaalice with Chicago writers Carrie Olivia Adams, Daniel Godston, Laura Goldstein, Amira Hanafi, and Larry Sawyer; and curator Nina Corwin in collaboration with Janice Misurell-Mitchell, internationally known improvisational flautist. <http://www.womanmade.org/poetry.html>

ABOUT THE PRINTERS' BALL

The fifth annual Printers' Ball is set to take place on Friday, July 31st (5-11pm), at Columbia College Chicago in the college's historic Ludington Building, at 1104 S. Wabash. Founded by Poetry magazine and the Poetry Foundation with Chicago literary organizations, the Printers' Ball is an

annual celebration of print culture, featuring thousands of magazines, books, and broadsides available free of charge; live readings and music; letterpress, offset, and paper-making demonstrations; and much more.

[↑ Contents](#)

103. **Jonathan Ball**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

along those lines: "Creative Non-Fiction"

On Thu, Jul 9, 2009 at 2:22 PM, Skip Fox <[REDACTED]> wrote:

| *"creative writing" is the language of a bureaucrat, not a writer.*

--

www.jonathanball.com

www.jonathanball.blogspot.com

www.haikuhoroscopes.com

[↑ Contents](#)

104. **Jonathan Penton**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

Cerulean. It's the literary equivalent of pretending that you're gay at a strip club.

[↑ Contents](#)

105. **David Seaman**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

Semen, since my family name is Seaman. And students ask me if spelling counts.....

David W. Seaman, Ph.D.

http://personal.georgiasouthern.edu/~dseaman/Welcome.html

On Wednesday, July 08, 2009, at 02:02PM, "Mary Kasimor" <[REDACTED]> wrote:

>The word that I was looking for that I just HATE is "impacted."

>Mary

>

>--- On Tue, 7/7/09, Ruth Lepson <[REDACTED]> wrote:

>
>
>From: Ruth Lepson <[REDACTED]>
>Subject: Re: appalling, redacted, pulchritude
>To: [REDACTED]
>Date: Tuesday, July 7, 2009, 11:11 PM
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[↑ Contents](#)

106. **Jim Andrews**

Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse by Kedrick James

Thu 9 Jul 2009

Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse is Kedrick James's 2009 doctoral dissertation. It's a terrific look at the history of automated spam and how spoets (spam poets) are situated in that environment. He also develops very useful perspectives on informational garbage and recycling toward a poetics of sustainability and informational environmentalism. How do writers and and how does writing

move forward in the age of automated, disposable discourse when writing is devalued by automated excess, and the proliferation of other, competing media? Kedrick James's thesis is hopeful, actually, in what many perceive to be a dark time for literary writing and education, and that hope is partly in what he sees arising from active engagement by writers in these issues.

What I've done at <http://vispo.com/dbcinema/kedrick/slideshow.htm> is to take four samples of writing from his thesis, together with photos of Kedrick and some of his graphical collages, and collage them in dbCinema in appreciation of what he's doing. I've also created a stir fry text at <http://vispo.com/StirFryTexts/kedrick.htm> from those samples of his thesis. You can read the quotations themselves by clicking on the rectangle in the stir fry or mix them together by mousing over the text.

I think his thesis is significant to contemporary writing and encourage you to visit his website, <http://kedrickjames.net> and his band's site <http://disciplineofchaos.com> -- he's in a collaging/sampling band. The thesis is not available online but if you want to read it, contact him.

[↑ Contents](#)

107. **charles alexander**

chax press now

Fri 10 Jul 2009

Sorry I miffed the donate web address when I sent this yesterday. Thanks to all who found it anyway. The correct address is <http://chax.org/donate.htm> (now corrected below, too)

cheers to all,

Charles / Chax Press

Chax Press is doing its best to get through a hot summer of publishing 7 books! Also creating new handprinted works, planning classes, youth programs, planning for the long range. And Chax Press needs help!

Wouldn't it be great if every local friend, long-distance friend, personal friend, poetry friend, poetics friend, pog friend, & every facebook friend, & friends on other lists, donated \$10 or \$5?! Yes! that's what we need, that's what it takes. Or \$11 or \$6 to more than make up for the cut paypal takes.

Our goal is 1000 contributions of \$10 or \$11 or \$5 or \$6.

Go to <http://chax.org/donate.htm> and DO IT NOW, please! We are nonprofit and it IS tax deductible. Go! more poems, please.

If you've already given this spring or summer, then this message really isn't for you, unless you want it to be.

We're also creating a new electronic newsletter, and a donation will definitely put you on the list to receive it. Of course, if you don't want to receive it, just let us know.

In a few days we'll announce one new book, and two more in a few weeks, and several more at the end of the summer! This is the beginning. A leap is now!

Ready: 1, 2, 3, contribute!

Charles Alexander
Chax Press
411 N 7th Ave Ste 103
Tucson, AZ 85705-8388
[REDACTED]

[↑ Contents](#)

108. **steve dalachinsky**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

creative poo poo - to creates wha's important to write what's inimportant

work shos jerk shops - doo do do

On Thu, 9 Jul 2009 15:22:51 -0500 Skip Fox <[REDACTED]> writes:

> "creative writing" is the language of a bureaucrat, not a writer.

>

>

>

[↑ Contents](#)

109. **steve dalachinsky**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

yes franco amwerican me too what a puzzle french spaghetti or fascist spaghetti

On Thu, 9 Jul 2009 13:36:10 -0700 David Chirot <[REDACTED]> writes:

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> Indian
> of course "American" is named for an Italian--
> and then why is chef boy-ar-dee making "franco american spaghetti"!
> a real puzzler since childhood
>
>
> On Thu, Jul 9, 2009 at 11:06 AM, Gloria Frym <[REDACTED]>
> wrote:
>
> > such as "workshopped"
> > a verb that rivals "outsourced"
> >
> >
> > Mary Kasimor wrote:
> >
> >> I really hate words that have a corporate efficiency purpose,
> usually
> >> words that were nouns but have become verbs.
> >>
> >> --- On Tue, 7/7/09, Ruth Lepson <[REDACTED]> wrote:
> >>
> >>
> >> From: Ruth Lepson <[REDACTED]>
> >> Subject: Re: appalling, redacted, pulchritude
> >> To: [REDACTED]
> >> Date: Tuesday, July 7, 2009, 11:11 PM
> >>
> >>
> >> 'indeed'
> >>
> >>
> >> On 7/7/09 8:05 AM, "mIEKAL aND" <[REDACTED]> wrote:
> >>

> >>
> >>
> >>> Which words make you wince?
> >>> Poets have been asked for their most hated words. What are
> yours?
> >>>
> >>> 'What word do you hate and why?' is the intriguing question put
> to a
> >>> selection of poets by the Ledbury festival. Philip Wells's reply
> is
> >>> the winner for me - 'pulchritude' is certainly up there on my
> >>> blacklist. He even explains his animosity in suitably poetic
> terms:
> >>>
> >>> "it violates all the magical impulses of balanced onomatopoeic
> language - it of course means "beautiful", but its meaning is
> nothing
> >>> of the sort, being stuffed to the brim with a brutally latinate
> cudgel
> >>> of barbaric consonants. If consonants represent riverbanks and
> vowels
> >>> the river's flow, this is the word equivalent of the bottomless
> abyss
> >>> of dry bones, where demons gather to spit acid."
> >>>
> >>> For Geraldine Monk, "it's got to be 'redacted' which makes me
> feel
> >>> totally sick. It's a brutish sounding word. It doesn't flow, it
> prods
> >>> at you in a nasty manner."
> >>>
> >>> Both these poets understand that the key to words that make you
> feel
> >>> nauseous is not the meaning - it's easy, after all, to hate the
> word
> >>> 'torture' but something else entirely. Something
> idiosyncratic,
> >>> something about the way the word feels in your mouth as you say
> it.
> >>> The horrors of 'membrane', for instance. Or the eccentricity of
> >>> 'gusset'.
> >>>

> >>> Having said that, I'm still trying to get my head around Paul
> >>> Batchelor's explanation that "I've always hated the word 'APPAL'
> (or
> >>> 'appalled' or 'appalling') because I dislike hearing the sound
> of my
> >>> name inside other words." I can't work out if there's a case of
> >>> extreme ego or extreme self-hatred going on there.
> >>>
> >>> And I can't help feeling that Ros Barber misses the point with
> her
> >>> rather po-faced reply. "Words are to be loved. Their
> associations may
> >>> be unpleasant but words themselves are full of poetry (and
> history,
> >>> and geography)," she says. "Delicious vowel sounds and
> tongue-tickling
> >>> consonants. There isn't a word in the English language that
> doesn't
> >>> excite me if I think about it long enough."
> >>>
> >>> Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' -
> "the
> >>> most unnecessary and obnoxious linguistic blend to have ever
> been
> >>> coined". Except possibly for 'no-brainer'...
> >>>
> >>> Whether it's 'hubby' or 'sassy' or 'webinar' what are the
> words that
> >>> make you wince?
> >>>
> >>> (many folks are posting their most hated words in the comments)
> >>>
> >>>
> >>>
>
<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets>
> Check
> >>> guidelines &
> >>>
> >>>
> >>

> >>
> >>
> >>
> >>
> >>
>

> >>
> >>
> >> No virus found in this incoming message.
> >> Checked by AVG - www.avg.com Version: 8.5.387 / Virus Database:
> >> 270.13.8/2227 - Release Date: 07/09/09 05:55:00
> >>
> >>
> >>
> >
> > --
> > Gloria Frym
> > Associate Professor
> > Writing & Literature Programs
> > California College of the Arts
> >
> >
> >
> guidelines
> >
>
>
>

[↑ Contents](#)

110. **CA Conrad**
WHITE HELIUM
Fri 10 Jul 2009

WHITE HELIUM
for Sharon Mesmer
is here:
<http://somaticpoetryexercises.blogspot.com>

[↑ Contents](#)

111. **CA Conrad**
MARK(S)

Fri 10 Jul 2009

in Ted Pearson's MARK(S) zine online:
<http://www.markszine.net>

[↑ Contents](#)

112. **Lauren Russell**
Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

Lauren

[↑ Contents](#)

113. **peter ganick**
3 new books from a new press

Fri 10 Jul 2009

chalk editions is the name of a new press concentrating on experimental writing. published by jukka-pekka kervinen and peter ganick, the press has its first three publications ready for view. all texts are free of charge and can be downloaded easily.

<http://chalkeditions.co.cc>

we are accepting submissions of new writing now. please send to: <  >
and/or <  > ... digital files in the pdf, doc, or rtf format only. all manuscripts will receive a response.

[↑ Contents](#)

114. **Nick Carbo**
Polyverse Poetry Festival
Fri 10 Jul 2009

EVENT: POLYVERSE POETRY FESTIVAL

http://www.lboro.ac.uk/service/publicity/news-releases/2009/87_PoetLaureate.html

WHEN: Friday July 24th, through to Sunday July 26th, 2009.

VENUE: English & Drama Department of Loughborough University,
Leicestershire, LE11 3TT, England, UK <http://www.lboro.ac.uk/departments/ea/>

TICKETS NOW ON SALE: £20 covers whole festival, including all events and a workshop. Alternatively, you can buy a £10 ticket for Carol Ann Duffy and the 'Dreams of May' event (both are included in the price).

Concessionary rates: £15 and £7 respectively.

All ticket enquiries to Helen Relf, telephone 01509 222 967 (overseas: [REDACTED]) between 9am-5pm BST, or e-mail [REDACTED]. (Any enquiries already made to other staff will be dealt with.)

HOW TO GET THERE:

<http://www.lboro.ac.uk/about/map/pages/finding-lborouni.html>

It would help if you could please RSVP on here to help us gauge projected ticket sales: <http://www.facebook.com/group.php?gid=9528966169#/event.php?eid=48054376182>

76182

For details of courses at Loughborough, see <http://www.lboro.ac.uk/> or telephone [REDACTED].

SPECIAL EVENTS at the festival:

SATURDAY EVENING:

CAROL ANN DUFFY, first ever female Poet Laureate.

Reading, question-and-answer session with the audience, and signing (evening, Saturday 25th July).

Please note that Carol Ann Duffy's appearance will be preceded by the critically acclaimed play-in-poetry 'Dreams of May' takes place on the evening of Saturday 25th July.

You have a choice: buy a £10 ticket to cover both of the above, or £20 for a full festival ticket, which covers the entire weekend, the above two performances, and a free workshop. (Concessionary rates: £7 and £15 respectively.)

Visit Carol Ann Duffy's web site to learn more about her writing and other work: <http://www.carolannduffy.co.uk/>

Polyverse Poetry Festival and the English and Drama Department of Loughborough University are very grateful to the Literature Network for supporting Carol Ann Duffy's appearance. <http://www.literaturenetwork.org/>

Carol Ann Duffy's performance is preceded by Panel of top young Leicestershire Poets (authors to be announced)

DREAMS OF MAY - first public performance of this critically acclaimed play outside London.

It is a one woman play in poetry about loss and transition. The play takes place on a train where the woman's memory is triggered by objects causing her to look over her life and confront her demons. This internal conversation is revealed to the audience through poetry and music, ultimately expressing a life of growth, and the discovery of a hope which allows the character to find her way forward.

Written by SUE GUINEY <http://www.sueguiney.com/>

Interview:

<http://www.bookdepository.co.uk/WEB>

[SITE/WWW/WEBPAGES/viewarticle.php?t](http://www.bookdepository.co.uk/WEBPAGES/viewarticle.php?type=interview&id=129)

[type=interview&id=129](http://www.bookdepository.co.uk/WEBPAGES/viewarticle.php?type=interview&id=129)

Starring ROSALIND CRESSY <http://www.thelionspart.co.uk/about>

[us/rosalindcressy.html](http://www.thelionspart.co.uk/about)

The performance will be followed by a 15-minute question-and-answer session, which will allow the audience to interact directly with author Sue Guiney, and the actress Rosalind Cressy.

PLANET YOUNG by award-winning poet Gerry Potter (aka Chloe Poems). Author of 'Miracle, Gerry's new show companion book, 'Planet Young' is released in the summer.Â

He is providing a free workshop at the festival.

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

STORIES DRUMMED TO POLAR SKIES by Siobhan Logan.

Exclusive and specially rewritten version of the dazzling fusion of poetry and science spectacular. The original version of 'Stories Drummed to Polar Skies' was performed at the National Science Museum and the Richard Attenborough Centre. Siobhan's first book is now available to order: Firebridge to Skyshore: A Northern Lights Journey (published by Original Press, <http://www.freewebs.com/thesamsmith>

[/originalplusbooks.htm](http://originalplusbooks.htm)).

[http://homepage.ntlworld.com/siobha](http://homepage.ntlworld.com/siobhan.logan1/)

[n.logan1/](http://homepage.ntlworld.com/siobhan.logan1/)

Siobhan is also offering a post-performance question-and-answer session to the audience.

POETS CONFIRMED TO READ/PERFORM

GAIL ASHTON, author of "Ghost Songs" (Cinnamon)

<http://www.amazon.co.uk/Ghost-Songs>

-Gail-Ashton/dp/1905614195

CAROLE BALDOCK (editor of "Orbis"), author of "Bitching" (poetry, publisher: Sound), widely anthologised, and also the author of numerous non-fiction books, including "How to Make Money from Writing" and "How to Succeed as a Single Parent". <http://www.dublinwriters.org/eacorn>

[/features/deadg](http://www.dublinwriters.org/eacorn/features/deadg)

[oodfeature.html](http://www.dublinwriters.org/eacorn/features/deadgoodfeature.html)

DAVID BIRCUMSHAW, "The Ghost Machine," "A Chide's Alphabet" and "The Animal Subsidies" (Arrowhead) [http://homepage.ntlworld.com/david.](http://homepage.ntlworld.com/david.bircumshaw/)

[bircumshaw/](http://homepage.ntlworld.com/david.bircumshaw/)

JULIE BODEN, Birmingham Poet Laureate (2002/3), Poet-in-residence at Symphony Hall and Town Hall in Birmingham, amongst other highly poetic things! Author of "Beyond the Bullring", "Cut on the Bias", "Through the Eye of a Crow", "Wasted Lives", and "Bluebeard's Wife" (Pontefract Press).
<http://www.julieboden.co.uk/>

J.BROOKES: "The Dresden Cantata", "Dusting the Bin" and "Deafening the Nose". <http://pure-poetry.co.uk/otherpoets/guestpoet2/jbrookes.htm>

WAYNE BURROWS, editor of Staple, and author of "Marginalia" (Peterloo)Â
<http://wayneburrows.wordpress.com/>

NICK CARBO, "Chinese, Japanese, What are These?", "Andalusian Dawn" and "Secret Asian Man"Â [http://www.cherry-grove.com/carbo.h](http://www.cherry-grove.com/carbo.html)
tml

SALLY CLARK, anthologised by Templar (2007-8), and placed in the Bridport 2005) and BBC Wildlife Poet (2005). [http://www.myspace.com/sallyclarkpo](http://www.myspace.com/sallyclarkpoet)
et

JANE COMMANE: anthologised in "Gists and Piths", "Bluebeard's Wives", et cetera; co-editor of "Under the Radar"; co-founder of Nine Arches Press (with Matt Nunn). [http://www.saltpublishing.com/horiz](http://www.saltpublishing.com/horizon/issues/01/text/commane_jane.htm)
on/issues/01/text/commane_jane.htm

ROSEMARY DUN, "Lorelei Gets it on" and "Born Lippy", plus the new CD "Me and My Big Mouth" (Big Mouth Productions) <http://www.rosemarydun.co.uk/>

ANDY FLETCHER
[http://raggedraven.co.uk/collection](http://raggedraven.co.uk/collections.htm)
s.htm

ANGELA FRANCE, "Occupation" (Ragged Raven, released July 1st); runner-up 2009 Torbay Festival Competition, and recently shortlisted for a major literary prize .

[http:](http://www.facebook.com/l/http://www.raggedraven.co.uk/collections.htm#Occupation)
[//www.facebook.com/l/http://w](http://www.facebook.com/l/http://www.raggedraven.co.uk/collections.htm#Occupation)
ww.raggedraven.co.uk/collections.ht
m#Occupation

MARK GOODWIN, "Else" (Shearsman), anthologised in "Coffee House", etc.
[http://www.amazon.co.uk/Else-Mark-G](http://www.amazon.co.uk/Else-Mark-Goodwin/dp/1905700970)
oodwin/dp/1905700970

RADCLIFF GREGORY: "Oscar Wilde: Decadent by Design" (forthcoming, in 'Schismogenesis academic publication). Anthologised in Chroma, Coffee House, Poemata, et cetera. <http://www.crystalclearcreators.org>

[.uk/content/9/Rad-Gregory.html](http://www.crystalclearcreators.org.uk/content/9/Rad-Gregory.html)

BRENDAN HAWTHORNE, editor of 'Read the Music' and Poet Laureate onÂ <http://www.thestirrer.com>.Â Publications: Station Fifteen (2008, Limited 1st edition, ISBN: 978-0-9554467-1-9); Slide (Poetry Monthly Press, 2007); Urban Dawn (bluechrome, 2004); The All Night Cafe and Other Dives (with Geoff Stevens, The Poetry Wednesbury Imprint, 2006).

<http://www.poetrywednesbury.co.uk/h>

[tml/brendan_hawthorne.html](http://www.poetrywednesbury.co.uk/html/brendan_hawthorne.html)

SONIA HENDY-ISAAC, "Flesh" (forthcoming, bluechrome)<http://homepages.nildram.co.uk/~sim>

[mers/142eleven.html](http://homepages.nildram.co.uk/~simmers/142eleven.html)

MARTIN HOLROYD, editor of 'Poetry Monthly'Â <http://www.poetrymonth.com/>

CHRISTOPHER JAMES - WINNER: NATIONAL POETRY COMPETITION 2009 <http://www.raggedraven.co.uk/collec>

[tions.htm#The%20Invention%20of%20Bu](http://www.raggedraven.co.uk/collections.htm#The%20Invention%20of%20Butterfly)

[tterfly](http://www.raggedraven.co.uk/collections.htm#The%20Invention%20of%20Butterfly)

PAT JOURDAN, award-winning poet, "The Cast-Iron Shore", "Turpentine", and "The Bedsit" (poetry), plus the new short story anthology "Rainy Pavements".Â <http://patjordan.co.uk/>

CHRIS KINSEY: BBC Wildlife Poet of the Year in 2008. She received an Arts Council of Wales Writerâ€™s Bursary in 2000. Her collection, Kung Fu Lullabies, Ragged Raven Press, came out in 2004. A second collection, Cure for a Crooked Smile, is also forthcoming from Ragged Raven, and=2 0a third, Swarf, from Smokestack Books. Interviewed by BBC Radio Wales (June 7, 2009). [http://leafbooks.co.uk/New/Leaf%20A](http://leafbooks.co.uk/New/Leaf%20Authors/Kinsey,Chris.html)

[uthors/Kinsey,Chris.html](http://leafbooks.co.uk/New/Leaf%20Authors/Kinsey,Chris.html)

EMMA LEE, "Yellow Torchlight and the Blues" (Original Plus)<http://homepage.ntlworld.com/teamle>

[e/index.html](http://homepage.ntlworld.com/teamle/index.html)

PAUL LEE, "The Light Forecast" (Original Plus)<http://homepage.ntlworld.com/teamle>

[e/index.html](http://homepage.ntlworld.com/teamle/index.html)

BOB MEE: The Maker of Glass Eyes (Cinnamon, 2009) and Paradise Road (2003). <http://raggedraven.co.uk/>

MATT MERRITT: "Troy Town" (Arrowhead Press, 2008)
<http://polyolbion.blogspot.com/>

IAN MORGAN, "The Flesh Suite" (forthcoming, bluechrome). Hyperlink to follow.

MATT NUNN: "Happy Cos I'm Blue" (Heaventree Press)
<http://www.mattthepoet.co.uk/>

TONY PETCHÂ
<http://raggedraven.co.uk/collection>
[s.htm](#)

SUSAN RICHARDSON: "Creatures of the Intertidal Zone", and also one of the resident poets on BBC Radio 4's 'Saturday Live'. <http://www.susanrichardsonwriter.co.uk/>

STEVE ROONEYÂ
<http://www.myspace.com/sgrooney>

GILLIAN SPRAGGS, author of "Outlaws & Highwaymen", editor of "Love Shook my Senses: Lesbian Love Poems". <http://www.gillianspraggs.com/>

BEN STAINTON, "The Jealousies" (BeWrite)
<http://www.amazon.co.uk/Jealousies-Benjamin-Stainton/dp/1905202962>

GEOFF STEVENS, 2009 Ted Slade Award winner, "The Phrenology of Anaglypta" (bluechrome) et cetera; also editor of "The Purple Patch".
<http://www.geoffstevens.co.uk/>

JON STONEÂ
<http://www.bandijcat.com/>

CAROL THISTLETHWAITEÂ http://www.bewrite.net/merchant2/4.00/merchant.mv?Screen=PROD&Store_Code=B&Product_Code=978-1-905202-76-8

PAM THOMPSON, author of 'The Japan Quiz' (forthcoming, Redbeck Press), Spin (Waldean P ress) and Parting the Ghosts of Salt (Redbeck Press); also widely anthologised. <http://pamthompsonpoetry.wordpress.com/>

LYDIA TOWSEYÂ <http://secretagentartist.wordpress.com/about/>

DEBORAH TYLER-BENNETT, "Clark Gable in Mansfield", 'Pavilions', and editor of "Coffee House" . <http://www.poetrypf.co.uk/deborahtylerbennettpage.html>

TONY WILLIAMS: 'The Corner of Arundel Lane and Charles Street' (forthcoming, Salt Publishing). <http://aye-lass.blogspot.com/>

MIKE WILSON: Desperanto (forthcoming)

[http://www.amazon.co.uk/Desperanto-](http://www.amazon.co.uk/Desperanto-Mike-Wilson/dp/0955402875/ref=sr_1_1?ie=UTF8&s=books&qid=1209494460&sr=8-1)

[Mike-Wilson/dp/0955402875/ref=sr_1_](http://www.amazon.co.uk/Desperanto-Mike-Wilson/dp/0955402875/ref=sr_1_1?ie=UTF8&s=books&qid=1209494460&sr=8-1)

[1?ie=UTF8&s=books&qid=1209494460&sr](http://www.amazon.co.uk/Desperanto-Mike-Wilson/dp/0955402875/ref=sr_1_1?ie=UTF8&s=books&qid=1209494460&sr=8-1)

[=8-1](http://www.amazon.co.uk/Desperanto-Mike-Wilson/dp/0955402875/ref=sr_1_1?ie=UTF8&s=books&qid=1209494460&sr=8-1)

* IMPORTANT NOTE: Programme subject to change. If a writer needs to withdraw from the festival, I will work to find a suitable replacement, and reflect the changes here as soon as they occur. Please bear in mind that if there are late withdrawals, this will mean a late change to the schedule. We are committed to ensuring that this quantity and quality of entertainment will be delivered during the course of the festival.

ALL WORKSHOPS ARE COMPLETELY FREE!

That's right, completely free, no catches. However, you will need to buy a ticket for the festival to be eligible. You will need book your workshop space in advance if you want to be guaranteed a place.Â

At present, you can only attend one free workshop, although this may change, depending on demand. To book a workshop, contact Helen Relf (details below) by e-mail or telephone, and let her know your three most preferred20choices. You will then be allocated to your most preferred workshop(s) with spaces left.

All workshop enquiries to Helen Relf, telephone 01509 222 967 (overseas: [REDACTED]) between 9am-5pm BST, or e-mail [REDACTED].

CONFIRMED TO GIVE WORKSHOPS:

CAROLE BALDOCK:

CINNAMON PRESS: Small Press Publishing (no maximum place limit)

SALLY CLARK:

"A Hole to See The Sky Through And Find a Poem In."

Led by Sally Clark this writing workshop will explore holes: from black holes, bolt holes, man holes to holes in your socks. Holes can be both a trap and an escape, framing what we experience of the world. With examples of views through holes from poets, philosophers, journalists, and sculptors plus a chance to make and use a few holes of your own, just bring pen and paper and let the holes provide the inspiration.

ANGELA FRANCE:

'Speaking through the Mask' - writing as persona. (20 places)

NICK CARBO: Writing With Chi: How to Harness the Energy of the Universe to Produce Poems.

JANE COMMANE & MATT NUNN: 'The Library & Museum of Imagination'

ROSEMARY DUN:

Poetry From Nowhere - how to write poetry when you're uninspired. You've got a deadline, or you have a nub of an idea which won't develop, or you just want to write a poem, and your muse appears to have deserted you. Come along and discover how to bring forth your poetry. Prepare to be bold and have fun.

Workshop led by Rosemary Dun, lecturer, poet, writer and performer, MA Creative Writing. (15 places)

SONIA HENDY-ISAAC: Perfor

mance Poetry & Performing Poetry

This workshop aims to explore the distinct differences between page and stage poetry; offering advice to those who may wish to move from one medium to the other. There will also be an opportunity for page poets to improve their reading skills and stage presence.

MATT MERRITT:

Poetry and Place: look at making poetry from your immediate locality, taking in geography, local history, etc. (15 - 20 places available)

GERRY POTTER: Looking at the origins of the participants and evoking those very early memories as a platform for work.

CHILDREN'S WORKSHOP - KERRY ORANGE: 'How to Write about Cheese or Sausages'

ADDITIONAL WORKSHOPS/ROUNDTABLES:

How to perform and where

Where to publish and how

What to write about and why

Who to ask and what about

The event aims to offer a diverse array of poets and other contributors, ranging from the literary, through to the comic. Hopefully, there will be something for everyone.

Apart from the poets reading, some author authors will be available to meet in person and sign copies of their books on sale. One already confirmed is Louise Pymer [http://chipmunkpublishing.co.uk/sh](http://chipmunkpublishing.co.uk/shop/index.php?main_page=product_info&products_id=86)

[op/index.php?main_page=product_info](http://chipmunkpublishing.co.uk/shop/index.php?main_page=product_info&products_id=86)
&products_id=86.

The event will also be attended by some poetry publishers/magazines, and some press, including:

BeWrite Books: <http://www.bewrite.net/merchant2/merchant.mv>

bluechrome <http://www.bluechrome.co.uk/store/shop/>

Cinnamon Press <http://www.cinnamonpress.com/index.htm>

Coffee House

Original Plus Books / The Journal
<http://www.freewebs.com/thesamsmith>

/

Poetry Monthly <http://www.poetrymonthly.com/>

Polluto <http://www.polluto.com/>

Ragged Raven Press <http://raggedraven.co.uk/>

Staple <http://staplemagazine.wordpress.com>

/

Some of these publishers will be presenting exclusive showcases featuring cutting-edge modern poetry from some of their finest authors.

More details will be released as they are confirmed. Please send any enquiries or offers of help (organising, printing leaflets, promoting, et cetera) should be send to the creator of this site.

ACCOMMODATION

Warning: if you are thinking of booking accommodation in or around Loughborough this summer, you should do so as soon as you possibly can, particularly for Burleigh Court. Loughborough University has signed a contract with Japan's 2012 Olympic team, who will be visiting the campus from this summer. Don't risk not securing your accommodation!

Off-campus (hotels, b & b):<http://www.smoothhound.co.uk/loughbor.html>

Budget on-campus accommodation:<http://www.welcometoimago.com/accommodation/budget-accommodation/>

Basic single room with wash hand basin To book contact Tel: 01509 223914

Single en-suite - kitchen facilities To book contact Tel: 01509 223803

Four-star accommodation is also available on-campus at Burleigh Court Hotel. Accommodation is subject to availability. Accommodation can be booked directly with Loughborough University's Reservation Teams on (01509) 22 8104/8122. Accommodation=2 0and any extras will be payable on departure.

Accommodation charges will be as follows:

Bed & Breakfast Rates

£68.00 inc vat lodge accommodation for sole occupancy

£79.00 inc vat executive accommodation for sole occupancy

£99.00 inc vat executive accommodation for double occupancy

Dinner, Bed & Breakfast Rates

£89.00 inc vat lodge accommodation for sole occupancy

£100.00 inc vat executive accommodation for sole occupancy

£149.00 inc vat executive accommodation for double occupancy

Please note that the charges for Burleigh Court are per room, per night. If you prefer a greater choice of accommodation type, please click the link for off-campus accommodation. There is a good bus service between Loughborough town and the university campus, many local taxi services, and plenty of parking space at the university.

Contact Details

Email:

Website:

<http://artisanslibrary.ning.com/eve>

nts/e...

Location:

Leicester, United Kingdom

Recent news

[↑ Contents](#)

115. **Daniel Godston**
The Bauhaus: 90 Years / 90 Days
Fri 10 Jul 2009

Hi all,

Updates regarding "The Bauhaus: 90 Years / 90 Days" can be accessed at <http://bauhaus9090.org/>. Please feel free to contact me if you are interested in participating in this project.

Thanks,

Dan

[↑ Contents](#)

116. **Michael**
The new ROCKPILE Blog at Big Bridge Online
Fri 10 Jul 2009

Dear Big Bridge Readers,

Please check out the new ROCKPILE Website & Blog at Big Bridge, www.bigbridge.org/rockpile/

ROCKPILE is a collaboration between David Meltzer - poet, musician, essayist, and more - and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE will serve to educate and preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance celebration in San Francisco.

The ROCKPILE Website & Blog will tell you all you need to know about the ROCKPILE project including performance dates, venues, artist bios and performance clips of some of the musicians we will be meeting and performing with in each of the cities.

Once we hit the road, we will be posting travel photos, journal entries, performance videos, interviews and more, daily, on the ROCKPILE Blog, so log on and join us as we travel around the country. Write us, comment on the blog, and let us know you are with us, let us know you care!

And of course, we hope to see you on the road!

Best,

Michael Rothenberg, David Meltzer, Terri Carrion & Ziggy.

ROCKPILE

www.bigbridge.org/rockpile/

Made possible by a grant from the Creative Work Fund, a program of the Walter and Elise Haas Fund, also supported by generous grants from The William and Flora Hewlett Foundation and The James Irvine Foundation, and support from the Committee on Poetry.

[↑ Contents](#)

117. **tyrone williams**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

Agree wholeheartedly, Lauren.

Tyrone

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

>From: Lauren Russell <[REDACTED]>

>Sent: Jul 10, 2009 1:42 AM

>To: [REDACTED]

>Subject: Re: appalling, redacted, pulchritude

>

>I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist.Â I mean, what is the often-discussed Black Community, anyway?Â There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black.Â There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

>

>Lauren

>

>
>
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>

Tyrone Williams

[↑ Contents](#)

118. **Murat Nemet-Nejat**
Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

Steve,
Right you are.
Ciao,
Murat

On Wed, Jul 8, 2009 at 4:15 AM, steve dalachinsky <[REDACTED]> wrote:

catcher IN the rye

*On Wed, 8 Jul 2009 00:11:59 -0400 Murat Nemet-Nejat <[REDACTED]> writes:
Ever since I read Catcher on the Rye almost fifty years ago, I hate the word
"grand" -in the sense of something being grand- which was also Caulfield's
least favorite word.*

Ciao,

Murat

On Tue, Jul 7, 2009 at 8:05 AM, mIEKAL aND <[REDACTED]> wrote:

*Which words make you wince?
Poets have been asked for their most hated words. What are yours?*

*'What word do you hate and why?' is the intriguing question put to a
selection of poets by the Ledbury festival. Philip Wells's reply is the
winner for me - 'pulchritude' is certainly up there on my
blacklist. He even
explains his animosity in suitably poetic terms:*

*"it violates all the magical impulses of balanced onomatopoeic language -
it of course means "beautiful", but its meaning is nothing of the sort,
being stuffed to the brim with a brutally latinate cudgel of barbaric
consonants. If consonants represent riverbanks and vowels the river's flow,
this is the word equivalent of the bottomless abyss of dry bones, where
demons gather to spit acid."*

*For Geraldine Monk, "it's got to be 'redacted' which makes me feel totally
sick. It's a brutish sounding word. It doesn't flow, it prods at you in a
nasty manner."*

*Both these poets understand that the key to words that make you feel
nauseous is not the meaning - it's easy, after all, to hate the word
'torture' - but something else entirely. Something idiosyncratic, something
about the way the word feels in your mouth as you say it. The horrors of
'membrane', for instance. Or the eccentricity of 'gusset'.*

*Having said that, I'm still trying to get my head around Paul Batchelor's
explanation that "I've always hated the word 'APPAL' (or 'appalled' or
'appalling') because I dislike hearing the sound of my name inside other
words." I can't work out if there's a case of extreme ego or extreme
self-hatred going on there.*

*And I can't help feeling that Ros Barber misses the point with her rather
po-faced reply. "Words are to be loved. Their associations may be unpleasant
but words themselves are full of poetry (and history, and geography)," she
says. "Delicious vowel sounds and tongue-tickling consonants. There isn't a
word in the English language that doesn't excite me if I think*

*about it long
enough."*

*Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' -
"the most
unnecessary and obnoxious linguistic blend to have ever been
coined". Except
possibly for 'no-brainer'...*

*Whether it's 'hubby' or 'sassy' or 'webinar' - what are the words
that make
you wince?*

(many folks are posting their most hated words in the comments)

*[http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-p
oets
guidelines](http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets-guidelines)*

[↑ Contents](#)

119. **amy king**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

Communities seem to actually be occasions, occasional or frequent occasions, and not, as you note, unified homogeneous (or static) groups. Akin to Wittgenstein's theory family resemblance and games. They appear as a solid front when they come together in the name of community to respond to something, typically an affront on people who, intentionally or not, carry the political label assigned or find themselves in circumstances that they voluntarily entered based on a loose premise -- and then dissolve again, unaware of each member's "community" status, until the next affront or call to occasion arises ...

Amy

Amy's Alias

<http://amyking.org/>

--- On Fri, 7/10/09, Lauren Russell <[REDACTED]> wrote:

I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

Lauren

[↑ Contents](#)

120. **Catherine Daly**

Re: MARK(S)

Fri 10 Jul 2009

so should the filter words be words you love or words you hate? or should they be some sort of allergen related words, like "tissue" and "histamine"?

On Thu, Jul 9, 2009 at 9:48 PM, CA Conrad<[REDACTED]> wrote:

> in Ted Pearson's MARK(S) zine online:

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

>

>

--

All best,

Catherine Daly

[REDACTED]

[↑ Contents](#)

121. **amy king**

I want to write fiction but ...

Fri 10 Jul 2009

but poetry always stops me.Â

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â <http://tiny.cc/fiction502>

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

122. **Mary Kasimor**

Re: I want to write fiction but ...

Fri 10 Jul 2009

Well...I have attempted to write fiction, but it takes so long. I don't think that is the reason, though. I know many poets write fiction and non-fiction. I find that my brain works with short bursts of thoughts, not prolonged bursts of thoughts. It is a shame. Maybe those of us who would like to write fiction should start an online workshop of sorts. (I was reading the below post, and yes, poetry is word acrobatics, certainly more than fiction. Mary

--- On Fri, 7/10/09, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 12:27 PM

but poetry always stops me.Â

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â <http://tiny.cc/fiction502>

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

123. **Aryanil Mukherjee**

Re: I want to write fiction but ...

Fri 10 Jul 2009

delighted to join the team. same itch. scratched it too...

and the scratch has given me time and again what I callÂ hybrid or multidiciplinaryÂ text where fiction, film writing, reportage and poetry have performed a fast merry-go-round so as to remain undistinguishable...

I think poets have a great advantage here compared to fiction writers - they are more ambidextrous than their counterparts.

Aryanil

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

From: "amy king" <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 10, 2009 1:27:58 PM GMT -05:00 US/Canada Eastern

Subject: I want to write fiction but ...

but poetry always stops me.Â

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

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<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

124. **David Chirot**

fw new soundscape / performed text - buds have spoken b(l)ack - from sean burn

Fri 10 Jul 2009

one of the best multi media artists there is and with political/human rights & awareness work and conscience

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

From: sean burn <[REDACTED]>

Date: Fri, Jul 10, 2009 at 9:48 AM

dear all

just to let you know i have a new soundscape / performed text *buds have spoken b(l)ack *premièred at this years carlisle arts festival. details below

Arcade Arts Exhibition, Unit 2-4 Lowther Arcade, Carlisle, Cumbria CA3. 11am - 5pm. Friday 17th - Sat 25th July. for full program contact Caroline Dalton 07856820680 / *[REDACTED]*

*buds have spoken b(l)ack. 5'38". 2009. *a soundscape / performed text in tribute to the work of lorna graves, visual artist whose work came from the land, and was produced outdoors if possible, allowing the elements to leave their traces on her work. in response i have made a soundmap overlaid with a text spoken / whispered / chanted etc to create a landscape that transcends the recognisable, to find the magical.

*sean burn *is a writer, performer & outsider artist with a growing international reputation. the maker of fifteen poetry films which* *have now

received many screenings worldwide, as well as at tate modern and national film theatre studios, london.* *his performance for non-theatre spaces - *bastilles englan* concerned with 'escaping all our asylums' is currently touring. his latest spoken word cd was *speaksong *with gareth mitchell, musician*. *skrev press (*www.skrevpress.com* <<http://www.skrevpress.com/>>) are publishing a third full collection of his writing - *wings are giving out *- shortly. more at ***www.gobscure.info* <<http://www.gobscure.info/>>

if you are unable to attend in person you are welcome to download this work for free as an mp3 file (5'38" / 6mb) from *www.sendspace.com/file/ti3uuu*

best wishes sean burn

[↑ Contents](#)

125. **Stephen Vincent**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

Yes, as a definable, factual, actual group, 'community' is/was probably always a fiction. Yet, 'community' particularly as a word representing group fiction(s) back circa 196_ - 197_ was in many ways a very effective one in terms of uniting people and giving power to create, support, pass and enforce legislation (new laws) that overturned discriminatory practices, furthering job training and promotion, opening up kinds of scholarship, no matter what any individual of any color or sexual or ethnic persuasion thought about their actual relationship (or not) to to such within their own ascribed 'community'. I suspect nothing would have ever changed without multiple 'communities ' , fictitious, or momentary, or we would be still stuck with our white fore-present-future white fathers who might have been quite happy to be still in charge of the 'community at large.' (Think Cheney for starters, et al!).

By the way, the Souther Poverty Law Center needs your contributions. Phone call last night tells me the Center is tracking 87 hate groups in California alone, and that, across the country, hate crimes are on a big rise - attributing part of that to portions of the population who cannot tolerate having an African-American President.

Stephen Vincent

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

--- On Fri, 7/10/09, tyrone williams <[REDACTED]> wrote:

From: tyrone williams <[REDACTED]>

Subject: Re: appalling, redacted, pulchritude

To: [REDACTED]
Date: Friday, July 10, 2009, 9:56 AM
Agree wholeheartedly, Lauren.

Tyrone

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

>From: Lauren Russell <[REDACTED]>
>Sent: Jul 10, 2009 1:42 AM
>To: [REDACTED]
>Subject: Re: appalling, redacted, pulchritude
>
>I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.
>
>Lauren
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Tyrone Williams

[↑ Contents](#)

126. **Carol Novack**

Performance by Iranian-born author Amir Parsa et al., including me: Weds., July 15, Purdah 2.0: Body Matters, Engendered 09 Festival, closing night

Fri 10 Jul 2009

Closing Night Engendered 09, Purdah 2.0: Body Matters

July 15, Halvai Gallery, 75 Grand St, NY, 7pm Onwards

*

*

"Now, Then, and Forever:

*revolutions, politics, literature, contestation *

* *

* Creative-Critical-Contemporary*

*Come to see, hear and discuss the works of some of the leading avant-garde writers of our time

Canto XIV - Dusk's Ether with Ashes

the bassadiga

Interactive Readings and Discussions

Amir Parsa

With

Joe Brent & Amir ElSaffar

Kaveh Bassiri

Sarah Husain

Carol Novack

Rodrigo Toscano

July 15, 200, Halvai Gallery , (██████ in Soho)

7 Prelude | 7:30 Bassa | 8 Fragments | 9 Party

Canto XIV - Dusk's Ether with Ashes

Parafrags (parallel fragments) to Canto XIV at Halvai Gallery unfolding on:

1. Engendered.org: Canto XIV Narratflow
2. Twitter (amparsa): Canto XIV Narratweet
3. Bassadiga: Canto XIV Oralities/Readation,
4. +

A bassadiga is a short interventionist interlude with minimal props meant to present inroads into artistic and/or literary innovations and alternatives. The bassadiga consists of readings, oral expressions and, occasionally, brief mini-lectures and minimalistically performative interactions and discussions.

About Amir Parsa: An internationally acclaimed writer and poet, Amir Parsa is the author of over ten literary books, most recently* Drive-by Cannibalism in the Baroque Tradition*, and *Erre*. An uncategorizable body of work, Mr. Parsa's literary oeuvre - written in English, French and Persian - constitutes a radical polyphonic enterprise that puts into question national, cultural and aesthetic attachments and discourses while fashioning new genres, forms and

even species of literary artifacts (*Fragment *and *Ifs & Co.*). He was included in the anthology of new French and Francophone poets (Ed. Huguet 2004). Born in Tehran, Mr. Parsa holds degrees from Princeton and Columbia and currently lives in New York, where he is a Lecturer and Educator at the Museum of Modern Art. His work is featured in Purdah 2.0: Body Matters as a site specific installation and constitutes one fragment of canto XIV. [image: mailto:] [image: Engendered] [image: Pardah 2.0] [image: Engendered] <<http://www.engendered.org/>> [image: Purdah 2.0 Body Matters]

Purdah 2.0: Body Matters

The Second Annual Arts Exhibition at Engendered

June 25th-July 16th, 2009 | Halvai Gallery, 75 Grand Street, NY *Opening Reception: June 30, 2009 7 p.m.*

After the inaugural edition of Purdah - the unprecedented transcultural exhibition on art, gender and sexuality last year, Engendered presents Purdah 2.0: Body Matters.

Curated In Two Parts by:

Amina Begum Ahmed & Priyanka Mathew

Exhibition Director :

Myna Mukherjee

Body Matters is a contemporary & provocative exploration both of why the body matters and what matters of the body are, have been and could become. Across cultures, how do we find a visual and aesthetic language to engage with the body as simultaneously a site of refuge, resistance, tradition, freedom, sorrow, solace, desire, pain, rebellion, and rage? Body Matters investigates the body as a site for contestations of power & violence, perception & reality, memory & loss, and finally, station & displacement - especially within urban ecologies and the ever morphous shifting boundaries of personal and political geographies.

Ahmed brings together diverse artists whose stories and experiences form a narrative that excavates, personalizes and reclaims the 'body' that has been subsumed by the dominant normative . On the other hand, Mathew's curation of artists explores the human form as an agent/catalyst to dissect political, social and metaphysical dialogues on sexuality, gender and the relationships in the grey areas that don't qualify neatly in either category.

Body Matters brings together figurative, conceptual, experiential and also site specific works by some of the most leading, iconic and emergent transcultural artists from India, Pakistan, Iran, U.S & China.

For more info: [REDACTED]

<[http://mc/compose?to=\[REDACTED\]](http://mc/compose?to=[REDACTED])> visit www.engendered.org

Sunil Gupta along with - Performance Poetry Talks Screenings Education
Anwar Saeed Marcus Leatherdale Ayesha Durrani Abir Karmarkar Raghava
KK Fareeda Batool Khalil Chishtee Dong Ming Guang Shailja Gupta Amita
Bhatt Srinivas Kuruganti Amir Parsa Pritika Chowdhry Noelle Williams Salman
Toor Ariane Lopez-Huici Marco Guerra & Yasmina Alaoui In collaboration with
[image: Tucker Robbins] <<http://www.tuckerrobbins.com/>> [image:
Halvai]<<http://www.halvai.com/>>

--

Latest Publications

<http://www.drunkenboat.com/db10/10vis/novack/beginning.html>
<http://necessaryfiction.com/2009/07/carol-novack-four-variations.html>
<http://fr.calameo.com/read/000007739c1b68f2a353f>
http://www.wheelhousemagazine.com/prose/Execution_All_Fall_Down.mp3
<http://www.wheelhousemagazine.com/poetry/Desire.mp3>
<http://www.the-chimaera.com/Feb2009/Theme/Poems/Novack.html>
http://www.crossingchaos.com/WHAT_TO_DO_WITH_THE_BABIES_by_CAROL_NOVACK.html

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

Coming in 2010: The illustrated collection "Giraffes in Hiding: The Mythical
Memoirs of Carol Novack," from Crossing Chaos Enigmatic Ink.

CD: INVENTIONS II: Fictions, Fusions & Poems is available for purchase at
<http://cdbaby.com/cd/cnwdcmbm>

FILM: http://www.vudici.net/movies/Civil_War/Civil_War_1.html

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"

[↑ Contents](#)

127. **David Chirot**

Re: I want to write fiction but ...

Fri 10 Jul 2009

"The blank and ruin we see in Nature {prose here on poetics} is in our own
eye.

R W Emerson

i've never really understood why this endless setting against each other of two different things is supposed to be so important; are Americans too hooked on the US vs THEM mentality---? do poets feel so insecure they have to keep attacking prose?

a good deal of what a piece of writing is is what is there not only on the part of the writer, but the reader also
people write of wanting "open work"
yet isn't there a narrowness rather than openness on the part of the reader who demands openness but only of a certain kind?
how open is the reader to openness--?
does it just end at a narrow point--or, before even reading, judge a piece as "unopen" --because prose say is "never open?"--

i.e. if one approaches a "poem" as always superior to "dull, functional narrative unloved unwanted prose"--then of course poetry will come out, no matter if it is good or bad-- i think it is a lack of imagination; perhaps a form of lack of courage to--keep the doors and windows open to find among what blows in rains in snows --has to offer-to make use of and find interest in- doesn't everyone in a sense when they get tired of the poem or prose in front of them start writing it in some other way--? (the French writer Pierre Bayard brings this up in his book on How to talk about books one has never read--) as Aryanil wrote--one is really as a writer multi disciplinary--i've been a reporter, a reviewer, an essayist, a translator, a visual/sound/lexical poet, a collage artist, a graffiti maker, maker of rubbings, of clay impression spray paintings video maker film maker actor screen play writer . . . etc from each kind of writing both as writer and reader one always finds materials of interest and use--there is always something to "pick up on" in one media or genre for a completely different one; so as not to be creating the "expected unexpected" dictated by the set of rules one adheres to, or "school, type, group, community" of writers adheres to no, one takes and learns from every method continually because they are all interrelated--all are writing and reading written and read silent or aloud--or with other materials than pen and ink, pencil and eraser-- prose does a lot of things far better than poetry and often times may be poetry of a kind only the very best of poems can touch and poetry does things prose doesn't do--though it can rise to the heights of the best prose--

one takes note that many poets write both good poems and good prose--good radio or film scripts--good drama--good short stories (Dylan Thomas for example--)

Felix Feneon demonstrated that one may make both novellas and poetry out of the form of the 3 line *faits divers*, "Nouvelles en trois lignes" (Nouvelles are both short stories and 'the news'--)

perhaps what Amy notes is poetry as a specialization, in which case it becomes separate, and even elitist in its view of other forms of writing, and constructs a hierarchy within itself, in which only certain forms are permitted, only certain words, only certain distortions disuptures transgressions and so on, the more specialized it becomes-

if more writings are viewed as interconnected by being simply different forms of the same underlying act, writing, then they are writing al of them and each has a lot to give to each--

unlike Aranil, i don't think anyone kind of writer has an advantage over the other, such as poets over prose writers, in making the ulti-disciplinary art adfer all, a poet is writing this!

isn't the poet going to do their best to "sell the idea of poetry's superiority?"

the idea of one kind of humans, one kind of writers, being better than another (poets better than prose writers)--the world's too ful of "superiority" and "us vs them" as it is--

and whatabout greatreporters journalist--??

"why i have believed as many as 5 impossible things before breakfast!" says the Red Queen in Alice through the Lookingglass--

writers of the world unite!!!!

nothing to lose but the chains that divide one kind of writer from another

On Fri, Jul 10, 2009 at 10:56 AM, Aryanil Mukherjee <[REDACTED]> wrote:

delighted to join the team. same itch. scratched it too...

and the scratch has given me time and again what I call hybrid or multidiciplinary text where fiction, film writing, reportage and poetry have performed a fast merry-go-round so as to remain undistinguishable...

I think poets have a great advantage here compared to fiction writers - they are more ambidextrous than their counterparts.

Aryanil

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

From: "amy king" <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 10, 2009 1:27:58 PM GMT -05:00 US/Canada Eastern

Subject: I want to write fiction but ...

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

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<http://tiny.cc/fiction502>*

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

128. **Jade Hudson**

ToxicPoetry.com Call for Submissions

Fri 10 Jul 2009

Dear Poets, I have had the pleasure of taking part in the creation of a new independent online publication for experimental mp3 poetry (www.toxicpoetry.com). We are in the process of constructing our first issue and are calling for submissions. Everyone who does mp3 format poetry is welcome to submit. Check out our guidelines at www.toxicpoetry.com Thank you,

--Jade Hudson

[↑ Contents](#)

129. **George Bowering**

Re: I want to write fiction but ...

Fri 10 Jul 2009

I have never found it to be a problem.

I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.

Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state

of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: <http://tiny.cc/fiction502>

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[welcome.html](#)

Geo. Bowering,
RCAF 227498

[↑ Contents](#)

130. **Charlotte Mandel**

Re: I want to write fiction but ...

Fri 10 Jul 2009

Well, I have published some short fiction, but stopped after struggling with one piece that wanted to become a novel. It would have required research and mind-attention for too long a time. And in fiction, I have to deal with people - often stubbornly insistent on having their own way. Poetry gives me greater joy of language. And I can go anywhere, discover music in rhythm and thought.
Charlotte

On Jul 10, 2009, at 1:27 PM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

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<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

131. **mIEKAL aND**

"Locavores," "staycations" get official in dictionary

Fri 10 Jul 2009

(speaking of words to despise—staycation makes me want to forget the neologisms ever existed)

"Locavores," "staycations" get official in dictionary

<http://www.reuters.com/article/lifestyleMolt/idUSTRE5690LE20090710>

"Locavores" can officially take a "staycation" this year, being among 100 new words to feature in the 2009 edition of a leading U.S. dictionary, Merriam-Webster's Collegiate Dictionary.

John Morse, president and publisher of Merriam-Webster Inc., said staycation -- meaning a vacation spent at home or nearby -- was a good example of a word meeting a need and establishing itself in the language very quickly, having first appeared in 2005 but taken off in use in 2007.

He said people enjoyed blending existing words.

"Another example of this kind of creative wordplay from this year's list is frenemy: one who pretends to be a friend but is actually an enemy," said Morse in a statement.

"But, in addition to these 'portmanteau words', we have added new words from more predictable categories, like science, health, technology, and popular culture, which have also seen widespread use across a variety of publications."

Many of the new words which appear in the 11th updated print edition and online version of the dictionary reflected the importance of the environment, such a "carbon footprint," which is a measure of carbon emissions, and "green-collar," referring to jobs that help the environment.

Words relating to health and medicine were also featured such as "locavore," or a person eating foods grown locally, and "cardioprotective," meaning serving to protect the heart.

The list included "waterboarding," an interrogation technique decried by human rights groups in which water is poured into the detainee's mouth and nose to give the sensation of drowning.

Pop culture gave rise to a list of new words, with this year's edition featuring "docusoap," "fan fiction," and "reggaeton" -- a popular music of Puerto Rico that combines rap with Caribbean rhythms.

Words from online activities were also making their way into the mainstream, some of which have come back into popular use, such as "sock puppet," which can mean a hand puppet made of a sock or a false online identity used to deceive.

"Vlog," a blog containing video material, makes its first appearance in the dictionary as does "webisode," a TV show that can be seen through a website.

New eating trends were also highlighted by first-time entries such as "acai" and "goji," both berries that can be used in drinks or as juice, and "shawarma," meaning a sandwich of sliced lamb or chicken with vegetables, and often tahini, wrapped in pita bread.

Merriam-Webster Inc. has been revising and publishing dictionaries since 1843. Here's the link to the list of 100 new words:

<http://www.merriam-webster.com/info/newwords09.htm>

[↑ Contents](#)

132. **Christophe Casamassima**

Re: I want to write fiction but ...

Fri 10 Jul 2009

i am currently in the transition, working on longish prose. my advise to myself was, make prose theatrical. if poetry, in some sense, the lyric, is musical, then prose should at least be as musical - but with such great bulk and hulk the best

it can do is be theatrical. what do i mean? here's the first bit, from the temporarily titled "The Rose"

“About that kiss,” she said, bending toward the Basin: “too pluperfect! not preternatural enough.” Everyone at that time had exhausted their own causality, insipience being the modern cÃ¶urap, the engendered benevolence doled out at the fraternal order of single mothers reunion, and sunbleached in a stylized fruit basket. She took another sip of Warm Tea: “Rice planters: Ogden, Bertram, Daly and Francesco ripped her in two for a sandbagfull.” The Sign, the Rose, Three Horses, the Cattle “even the investigation meant nothing to her. Their names, hers, was a trifle” no one knew who or what came next. An old woman, and grieving flesh made a corpulent plow, divulging the scars of languid hygiene: “I said “lascivivious,”” she said at her reflection in the Warm Tea. “It is an incongruous fallacy to believe anything more, that a horse could make tepid an incongruous force” that of the mind over a trifle. Who can bare it? Who should want to?” The Warm Tea gurgled at the disparity “she lunged again: “After eight long, hard earned and a forcep “that”s the total bigamy.”

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

From: "amy king" <[REDACTED]>

To: [REDACTED]

Subject: I want to write fiction but ...

Date: Fri, 10 Jul 2009 10:27:58 -0700

but poetry always stops me.Â

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state

*of mind in which I enter a poem. Anything can happen in a poem, jumps
of logic, of image, of meaning, and I'm ..."Â cont'd here:Â*
<http://tiny.cc/fiction502>

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

--

Powered By Outblaze

[↑ Contents](#)

133. **Allan Revich**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

Ouch!

In my high school days I probably would have asked you if your family lived in a submarine (courtesy of a joke that was popular with us pubescent boys)...

Q: What's long and hard and full of se(a)men?

A: A submarine.

I suspect that the word "submarine" may now join your personal list of wince-words! Sorry :)

Allan

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of David Seaman

Sent: Thursday, July 09, 2009 9:44 PM

To: [REDACTED]

Subject: Re: appalling, redacted, pulchritude

Semen, since my family name is Seaman. And students ask me if spelling counts.....

David W. Seaman, Ph.D.

<http://personal.georgiasouthern.edu/~dseaman/Welcome.html>

On Wednesday, July 08, 2009, at 02:02PM, "Mary Kasimor" <[REDACTED]> wrote:

>The word that I was looking for that I just HATE is "impacted."

>Mary

>

>--- On Tue, 7/7/09, Ruth Lepson <[REDACTED]> wrote:

>

>

>From: Ruth Lepson <[REDACTED]>

>Subject: Re: appalling, redacted, pulchritude

>To: [REDACTED]

>Date: Tuesday, July 7, 2009, 11:11 PM

>

>

>'indeed'

>

>

>On 7/7/09 8:05 AM, "mIEKAL aND" <[REDACTED]> wrote:

>

>> Which words make you wince?

>> Poets have been asked for their most hated words. What are yours?

>>

>> 'What word do you hate and why?' is the intriguing question put to a

>> selection of poets by the Ledbury festival. Philip Wells's reply is

>> the winner for me - 'pulchritude' is certainly up there on my

>> blacklist. He even explains his animosity in suitably poetic terms:

>>

>> "it violates all the magical impulses of balanced onomatopoeic

>> language - it of course means "beautiful", but its meaning is nothing

>> of the sort, being stuffed to the brim with a brutally latinate cudgel

>> of barbaric consonants. If consonants represent riverbanks and vowels

>> the river's flow, this is the word equivalent of the bottomless abyss

>> of dry bones, where demons gather to spit acid."

>>

>> For Geraldine Monk, "it's got to be 'redacted' which makes me feel
>> totally sick. It's a brutish sounding word. It doesn't flow, it prods
>> at you in a nasty manner."
>>
>> Both these poets understand that the key to words that make you feel
>> nauseous is not the meaning - it's easy, after all, to hate the word
>> 'torture' - but something else entirely. Something idiosyncratic,
>> something about the way the word feels in your mouth as you say it.
>> The horrors of 'membrane', for instance. Or the eccentricity of
>> 'gusset'.
>>
>> Having said that, I'm still trying to get my head around Paul
>> Batchelor's explanation that "I've always hated the word 'APPAL' (or
>> 'appalled' or 'appalling') because I dislike hearing the sound of my
>> name inside other words." I can't work out if there's a case of
>> extreme ego or extreme self-hatred going on there.
>>
>> And I can't help feeling that Ros Barber misses the point with her
>> rather po-faced reply. "Words are to be loved. Their associations may
>> be unpleasant but words themselves are full of poetry (and history,
>> and geography)," she says. "Delicious vowel sounds and tongue-tickling
>> consonants. There isn't a word in the English language that doesn't
>> excite me if I think about it long enough."
>>
>> Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the
>> most unnecessary and obnoxious linguistic blend to have ever been
>> coined". Except possibly for 'no-brainer'...
>>
>> Whether it's 'hubby' or 'sassy' or 'webinar' - what are the words that
>> make you wince?
>>
>> (many folks are posting their most hated words in the comments)
>>
>>
<http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poet>
s
guidelines &
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[↑ Contents](#)

134. **Skip Fox**

Re: I want to write fiction but ...

Fri 10 Jul 2009

I sat down almost three years ago and began writing something I thought totally worthless, beyond publication possibilities (on purpose), etc. and have to date written an ungodly amount of revisions of a 150-page novella. Can't stop going back in. (Even this morning, after submitting it to a publisher yesterday.)

Before that, only little, single-impulse stories. "Flasher fictions" as one editor described them.

Now I feel the sense that the difference in poetry/fiction from the writing standpoint is vibrant and real, but also protean and (sorry Bob) not the use beyond taxonomy that people would normally consider.

I remember Creeley writing that he wanted to be considered a "writer" rather than a "poet." I certainly see what he means (having written poetry for nearly four decades), but I also see the draw in my engagement with fiction is just a winsome, compelling, alluring, etc. as that within the writing of poetry.

In both, a luminous fleshy presence.

I won't trade any of my various experiences (and in writing all types of poetry as well) for any of the others. (Thankfully, one doesn't have to.)

[↑ Contents](#)

135. **Peter**

hidden poem with brain scans and chairs

Fri 10 Jul 2009

hidden poem with brain scans and
chairs<<http://ciccariello.viewbook.com/brain#/1/>>

Peter Ciccariello

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

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

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

<http://uncommon-vision.blogspot.com/>

You can find my art and writing updates on Twitter
<https://twitter.com/ciccariello>

[↑ Contents](#)

136. **Mary Kasimor**

Re: I want to write fiction but ...

Fri 10 Jul 2009

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.

I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.

Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Â Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â <http://tiny.cc/fiction502>

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

Geo. Bowering,
RCAFÂ 227498

[↑ Contents](#)

137. **George Bowering**
Re: I want to write fiction but ...
Fri 10 Jul 2009

On Jul 10, 2009, at 3:51 PM, Mary Kasimor wrote:

> I figure that those who can write both fiction and poetry are
> either more talented or more tenacious. What are your thoughts on
> that?
>
>

Have observed without being able to analyse---

That is, George Stanley is a superb and form-inventing poet, but he could never write two pages of prose fiction.

On the other hand the good poet Gilbert Sorrentino became one of the US's very best novelists.

In reading him it is a lot more work to read the novels than to read the poems.

I expect that such was also true of the writing.

George Henry Bowering
Once saw Alexis Smith plain.

[↑ Contents](#)

138. **Nicholas Piombino**

Re: I want to write fiction but ...

Fri 10 Jul 2009

When I was looking at Ashbery's Selected recently (I've been a fan for over 40 years) I had the thought: there is real coloring of fiction about this writing, only the "episodes" and "interior monologues" are very brief and evanescent. Yet a particular and recognizable attitude, "voice", whatever, and a sense of a specific life, with its relationships, big and petty issues, disappointments, revelations, worries, surprises, dejections being reflected on, is continuous.

On 7/10/09 4:03 PM, "Charlotte Mandel" <[REDACTED]> wrote:

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

[↑ Contents](#)

139. **steve russell**

Re: I want to write fiction but ...

Fri 10 Jul 2009

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of course we have the Buk, as well as Raymond Carver. I blame the so-called creative writing programs for the unfortunate distinction between fiction and prose. Jeanette Winterson doesn't make such distinctions when she discusses her work.

--- On Fri, 7/10/09, Mary Kasimor <[REDACTED]> wrote:

From: Mary Kasimor <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.

I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.

Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

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Amy

Amy's Alias

<http://amyking.org/>

Geo. Bowering,
RCAFÂ 227498

[↑ Contents](#)

140. **carol dorf**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

fungible labor force

sounds like a fungus but actually means workers without any rights to their jobs

[↑ Contents](#)

141. **Susan Webster Schultz**

recent Tinfish Editor blog posts

Fri 10 Jul 2009

Please have a look:

* "The angel at the center of this rind": Wallace Stevens and
Hawai's Pineapple Culture

* The Connections Between Things: Gary Y. Okihiro, Ledward Kaapana
and the Centrality of Hawaiian Culture

* "I AM SURPRISED WHEN THE SAME SEASON RETURNS": Albert Saijo in
Volcano

<http://tinfisheditor.blogspot.com>

aloha, Susan

[↑ Contents](#)

142. **Jonathan Morse**

Re: I want to write fiction but ...

Fri 10 Jul 2009

steve russell wrote:

> there are a few singular talents who've managed to create 1st rate work in
fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.

Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add
Yeats and Dryden. If you count letters as imaginative literature, and
why shouldn't you?, you can add Keats and Dickinson. Think big.

Jonathan Morse

[↑ Contents](#)

143. **Lauren Russell**

Re: appalling, redacted, pulchritude

Sat 11 Jul 2009

You make a good point, Stephen, and I can accept that this (mis)use of "community" may have served a purpose, though I don't think I like the term any better, or the tendency of politicians and the media to invoke "Community" in order to make sweeping generalizations.

And thanks, Tyrone. I'm glad to know that I'm not alone in feeling this way.

Lauren

Date: Fri, 10 Jul 2009 11:19:26 -0700

From: Stephen Vincent <[REDACTED]>

Subject: Re: appalling, redacted, pulchritude

Yes, as a definable, factual, actual group, 'community' is/was probably always a fiction. Yet, 'community' particularly as a word representing group fiction(s) back circa 196_ - 197_ was in many ways a very effective one in terms of uniting people and giving power to create, support, pass and enforce legislation (new laws) that overturned discriminatory practices, furthering job training and promotion, opening up kinds of scholarship, no matter what any individual of any color or sexual or ethnic persuasion thought about their actual relationship (or not) to such within their own ascribed 'community'. I suspect nothing would have ever changed without multiple 'communities', fictitious, or momentary, or we would be still stuck with our white fore-present-future white fathers who might have been quite happy to be still in charge of the 'community at large.' (Think Cheney for starters, et al!).

By the way, the Southern Poverty Law Center needs your contributions. Phone = call last night tells me the Center is tracking 87 hate groups in California alone, and that, across the country, hate crimes are on a big rise - attributing part of that to portions of the population who cannot tolerate having an African-American President.

Stephen Vincent

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

--- On Fri, 7/10/09, tyrone williams <[REDACTED]> wrote:

From: tyrone williams <[REDACTED]>

Subject: Re: appalling, redacted, pulchritude

To: [REDACTED]

Date: Friday, July 10, 2009, 9:56 AM

Agree wholeheartedly, Lauren.

Tyrone

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

>From: Lauren Russell <[REDACTED]>

>Sent: Jul 10, 2009 1:42 AM

>To: [REDACTED]

>Subject: Re: appalling, redacted, pulchritude

>

>I hate the word "community," as in "The Black Community," "The LGBT Community"

ity," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. A0 I mean, what is the often-discussed Black Community, anyway? A0 There are many black communities, and there are black =

people who do not belong to any community, and there are black people who b=

elong to communities that consist primarily of people who are not black. A0=

There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

>

>Lauren

>

[↑ Contents](#)

144. **Wallis Leslie**

Re: appalling, redacted, pulchritude

Sat 11 Jul 2009

"to die for"

What terrible inattention to the words coming out of our mouths leads us to say we would die for whatever delectable morsel coming into our mouths. How the misuse of that phrase diminishes what people have died for or what people are willing to die for.

Wallis Leslie

--- On Thu, 7/9/09, Lauren Russell <[REDACTED]> wrote:

From: Lauren Russell <[REDACTED]>

Subject: Re: appalling, redacted, pulchritude

To: [REDACTED]

Date: Thursday, July 9, 2009, 10:42 PM

I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

Lauren

[↑ Contents](#)

145. **steve dalachinsky**

Re: appalling, redacted, pulchritude

Sat 11 Jul 2009

lighten up

it's a ny thing to die for

or that dress is just to die for

anyay what else is there worth dying for if not fashion

or a good cupcake

On Fri, 10 Jul 2009 21:51:15 -0700 Wallis Leslie <[REDACTED]>

writes:

> "to die for"

>

> What terrible inattention to the words coming out of our mouths

> leads us to say we would die for whatever delectable morsel coming

> into our mouths. How the misuse of that phrase diminishes what

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>

> Wallis Leslie

>

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>

>

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> Subject: Re: appalling, redacted, pulchritude

> To: [REDACTED]

> Date: Thursday, July 9, 2009, 10:42 PM

>

>

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> Community," "The Jewish Community," etc., because it advances an
> oversimplified view of the world in asserting the existence of these
> enormous "communities" that do not actually exist. I mean, what is
> the often-discussed Black Community, anyway? There are many black
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> community, and there are black people who belong to communities that
> consist primarily of people who are not black. There is no single,
> homogenous "Black Community" as that misuse of the word seems to
> suggest.

>

> Lauren

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[↑ Contents](#)

146. **Asian Cha**

Cha: An Asian Literary Journal seeks "Lost Teas"

Sat 11 Jul 2009

We at CHA realise that sadly online journals often fold leaving countless works without a home. If you have lost a work in this way, CHA may be interested in republishing your work in our new regular section, "Lost Teas". Please see our submission guidelines for more details: <http://www.asiancha.com/guidelines>.

[↑ Contents](#)

147. **Daniel**
Reading in New Jersey
Sat 11 Jul 2009

I will read, along with some
contributors to Arsenal,
a new magazine I edit, at

EXHALE YOGA STUDIO
223 rt. 18 south
East Brunswick, NJ

on Friday, July 24th, from 8:00-11:00 p.m.
An open reading will follow.

~ Daniel Zimmerman

[↑ Contents](#)

148. **amy king**
Re: I want to write fiction but ...
Sat 11 Jul 2009

Skip,

From what little I've seen lately, it seems some of the most recent collections of short stories are beginning to resemble "flash fiction." I wonder if this is indicative of some sort of general waning of our communal attention spans, or what book publishers see as such.

Best,
Amy

Amy's Alias

<http://amyking.org/>

--- On Fri, 7/10/09, Skip Fox <[REDACTED]> wrote:

From: Skip Fox <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 4:40 PM

I sat down almost three years ago and began writing something I thought totally worthless, beyond publication possibilities (on purpose), etc. and have to date written an ungodly amount of revisions of a 150-page novella. Can't stop going back in. (Even this morning, after submitting it to a publisher yesterday.)

Before that, only little, single-impulse stories. "Flasher fictions" as one editor described them.

Now I feel the sense that the difference in poetry/fiction from the writing standpoint is vibrant and real, but also protean and (sorry Bob) not the use beyond taxonomy that people would normally consider.

I remember Creeley writing that he wanted to be considered a "writer" rather than a "poet." I certainly see what he means (having written poetry for nearly four decades), but I also see the draw in my engagement with fiction is just a winsome, compelling, alluring, etc. as that within the writing of poetry.

In both, a luminous fleshy presence.

I won't trade any of my various experiences (and in writing all types of poetry as well) for any of the others. (Thankfully, one doesn't have to.)

[↑ Contents](#)

149. **Nicholas Piombino**

Re: I want to write fiction but ...

Sat 11 Jul 2009

Exploringfictions Douglas Messerli's fiction blog

[http://exploringfictions.blogspot.com/2009/07/douglas-messerli-seven-stories - from.html](http://exploringfictions.blogspot.com/2009/07/douglas-messerli-seven-stories-from.html)

On 7/10/09 9:36 PM, "Jonathan Morse" <[REDACTED]> wrote:

steve russell wrote:

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.

Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.

Jonathan Morse

[↑ Contents](#)

150. **Mary Kasimor**

Re: I want to write fiction but ...

Sat 11 Jul 2009

I am waiting for Roberto Bolano's collection of poetry. I think that it will be out in November. His fiction is amazing and my understanding is that he wanted to write poetry, but fiction brought in the money.

--- On Fri, 7/10/09, Jonathan Morse <[REDACTED]> wrote:

From: Jonathan Morse <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 8:36 PM

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Jonathan Morse

[↑ Contents](#)

151. **steve russell**

Re: I want to write fiction but ...

Sat 11 Jul 2009

& I neglected to mention Gilbert Sorrentino or Paul Auster. Reginald Gibbons, too, another excellent poet/fiction writer and critic, and translator. There's a rather large list of very inventive, versatile writer/poets Mark Strand

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To: [REDACTED]

Date: Friday, July 10, 2009, 8:40 PM

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From: Mary Kasimor <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.

I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.

Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

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<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

Geo. Bowering,
RCAFÂ 227498

[↑ Contents](#)

152. **George Bowering**
Re: I want to write fiction but ...
Sat 11 Jul 2009

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and, oh, The Wire.
gb

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Dickinson. Think big.*

Jonathan Morse

welcome.html

George B.
Author of his own misfortunes.

[↑ Contents](#)

153. **George Bowering**

Re: I want to write fiction but ...

Sat 11 Jul 2009

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welcome.html

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welcome.html

welcome.html

welcome.html

welcome.html

George Bowering, esq.
Not a morning kind of guy.

[↑ Contents](#)

154. **Catherine Daly**
Chaparral--Summer, 2009
Sat 11 Jul 2009

new la poetry 'zine

The summer issue of Chaparral is here! The new edition features an interview with Maggie Nelson and work by Dinah Lenney, Marsha de la O, Lynne Thompson, Leilani Hall, Gail Wronsky and others.

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

--

All best,
Catherine Daly

██████████

--

All best,
Catherine Daly

██████████

[↑ Contents](#)

155. **Mark DuCharme**

REMINDER: Robinson, Fleisher & Amato This Thursday, Stratford Park Reading Series

Sat 11 Jul 2009

Please join us at the STRATFORD PARK READING SERIES as three extraordinary writers present readings of their work: ELIZABETH ROBINSON, KASS FLEISHER & JOE AMATO.

It all happens THIS THURSDAY, JULY 16th at 7:30 p.m.

Address: 3030 O'NEAL PARKWAY, Boulder, Colorado
(across the street from Naropa University's Paramita campus & the Boulder Cork restaurant)

[http://www.mapquest.com/maps?](http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301)

[city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301](http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301)

A Donation is requested— but All are welcome!

A reception will follow the reading

§

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Elizabeth Robinson's most recent books are *Inaudible Trumpeters* and *The Orphan & its Relations*. She has been a recipient of grants from the Fund for Poetry and the Foundation for Contemporary Arts, and has also been a winner of the Fence Modern Poets Series and the National Poetry Series. She spends money that she does not have as a co-editor with Colleen Lookingbill of EtherDome Chapbooks, and co-editor with Beth Anderson and Laura Sims of Instance Press.

Kass Fleisher authored *Talking Out of School: Memoir of an Educated Woman* (Dalkey Archive Press, 2008); *The Adventurous* (experimental prose; Factory School, 2007); *Accidental Species: A Reproduction* (experimental prose; Chax Press, 2005); and *The Bear River Massacre and the Making of History* (nonfiction; SUNY Press, 2004). Her work has appeared in *The Iowa Review*, *Denver Quarterly*, *Mandorla*, *Notre Dame Review*, *Postmodern Culture*, and *Z Magazine*, and she writes screenplays with her partner, Joe Amato.

Joe Amato's most recent volume of poetry, *Pain Plus Thyme*, was released by Factory School last summer. His memoir, *Once an Engineer: A Song of the Salt City*, is due out from SUNY Press in September, and his first novel, *Big Man with a Shovel*, is due out from Chax Press later this year. He's completed a second novel, *Samuel Taylor's Last Night*, and is currently at work on a third novel, which takes its title from a 1938 sci-fi novella, *Who Goes There?*

§

UPCOMING IN THE STRATFORD PARK READING SERIES:

Thursday, October 8th at 7:30 p.m.— Jack Collom & Amy Catanzano.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [REDACTED] with the subject line "SPRS: REMOVE."

Insert movie times and more without leaving Hotmail®.

<http://windowslive.com/Tutorial/Hotmail/QuickAdd?>

[ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009](http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009)

[↑ Contents](#)

156. **steve dalachinsky**

Re: I want to write fiction but ...

Sun 12 Jul 2009

raymond carver

On Sat, 11 Jul 2009 13:04:36 -0700 George Bowering <[REDACTED]>
writes:

> Didn't that guy that lived on the Olympic Peninsula and was imitated
>
> by all the Creative Writhing students
> skip from poetry to short fiction? Can't remember his name. Wrote a
>
> book called something like What Do
> We Talk About When we Talk about Love or some such topic.

>
> gb

>

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> > From: steve russell <[REDACTED]>

> > Subject: Re: I want to write fiction but ...

> > To: [REDACTED]

> > Date: Friday, July 10, 2009, 8:40 PM

> >

> > there are a few singular talents who've managed to create 1st rate

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> > work in fiction, poetry, and drama as well as the essay. Consider

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> > To: [REDACTED]
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> > I have never found it to be a problem.
> > I have managed a lot of novels and books of stories.
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> > I think that that is not all that uncommon in Canada.
> > Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.
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> >> John Ashbery -- "...every time I sit down and try to write some
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> [http://](http://tiny.cc/fiction502)
> >> tiny.cc/fiction502
> >>
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> >>
> >>
> >> Amy
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> >> _____
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> >> Amy's Alias
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> >> <http://amyking.org/>
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> >> welcome.html
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> > Geo. Bowering,
> > RCAF 227498
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[↑ Contents](#)

157. **Sarah Sarai**

Re: I want to write fiction but ...

Sun 12 Jul 2009

I wanted to create a perfect cheese soufflé but I wrote a poem. I wanted wings of wax but a broken kite was left in my stocking. I wanted boundaries pushed but was told that would stretch the fabric. I wanted to write a bestseller but penned a dazzling laundry list. I imagined I wanted imagination but got a paisley scarf. I wanted to write myself silly but started where I ended near the top over the right corner beside the doorway, no, not that one, there, yes, to the pantry and would you mind getting a can of Campbell's Chicken 'n Noodle soup (it's a classic). I wanted to write an obituary but the idiot wouldn't die. I wanted a week with Javier Bardem but he is a novel. I wanted another week with Penelope Cruz but she is a toaster oven. I wanted God to show me some love. Sun, rain and a glowing moon.

Uneventfully yours,
Sarah Sarai
Popinjay in the Court of Louis Vuitton
(& valise to the stars)

[↑ Contents](#)

158. **Dan Wilcox**

Third Thursday Poetry Night, July 16 - Dominick Rizzo

Sun 12 Jul 2009

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, July 16
7:00 sign up; 7:30 start

Featured Poet: Dominick Rizzo

Dominick Rizzo is the author of the poetry collection "The Spiral Staircase of my Life" (Authorhouse), a portion of the proceeds of the sales of which go to suicide prevention organizations.

-- with an open mic for community poets before & after the feature: \$3.00 donation, suggested; more if you got it, less if you can't.

Your summertime host: Dan Wilcox.

[↑ Contents](#)

159. **Paul Nelson**

Re: I want to write fiction but ...

Sun 12 Jul 2009

Paul E. Nelson

Global Voices Radio

SPLAB!

A

Raymond Carver.

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED]

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Saturday, July 11, 2009 1:04:36 PM

Subject: Re: I want to write fiction but ...

Didn't that guy that lived on the Olympic Peninsula and was imitated by all the Creative Writhing students skip from poetry to short fiction? Can't remember his name. Wrote a book called something like What Do We Talk About When we Talk about Love or some such topic.

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[↑ Contents](#)

160. **Mary Kasimor**

Re: I want to write fiction but ...

Sun 12 Jul 2009

Creative writhing!

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George Bowering, esq.
Not a morning kind of guy.

[↑ Contents](#)

161. **Murat Nemet-Nejat**

Re: I want to write fiction but ...

Sun 12 Jul 2009

David,

"constructs a hierarchy within itself, in which only certain forms are permitted, only certain words, only certain distortions disuptures transgressions and so on, the more specialized it becomes-"

such "permitted" disruptions or transgressions are no disruptions/ transgressions at all, but the reverse, the very definition of conventional thought. It becomes a hierarchy convinced in its own superiority, the others merely "quietists."

Ciao,

Murat

On Fri, Jul 10, 2009 at 3:05 PM, David Chirot <[REDACTED]> wrote:

"The blank and ruin we see in Nature {prose here on poetics} is in our own eye.

R W Emerson

i've never really understood why this endless setting against each other of two different things is supposed to be so important; are Americans too hooked on the US vs THEM mentality---?

do poets feel so insecure they have to keep attacking prose?

a good deal of what a piece of writing is is what is there not only on the part of the writer, but the reader also

people write of wanting "open work"

yet isn't there a narrowness rather than openness on the part of the reader who demands openness but only of a certain kind?

how open is the reader to openness--?

does it justt end at a narrow point--or, before even reading, judge a piece as "unopen" --because prose say is "never open?"--

i.e. if one approaches a "poem" as always superior to "dull, functional narrative unloved unwanted prose"--then of course poetry will come out, no matter if it is good or bad--

i think it is a lack of imagiantion; perhaps a form of lack of corage

to--keep the doors and windows open to find among what blows in rains in snows --has to offer-to make use of and find interest in-

doesn't everyone i a sense when they get tiredof the poem or prose infront of them start writing it in some other way--?

(the French writer Pierre bayard brings this up in his book on How to tlak about books one has never read--)

as Aryanil wrote--one is really as a writer multi disclinipary--i've been a

reorter, a reviewer, an essayist, a traanslator, a visua/sound/lecial poet,

a collage artoist, a griffiti maker, maker of ruBEings, of clay impression spray paintings vbideo maker fiklm maker actor screen play writer . . . etc

from each kind of writing both as writer and reader one always find materials of interest and use--there is always something to "pick up on" in one media or grnre for a completely different one; so as not to be creating the "expected unexpected" dictated bythe set of rules one adheres to, or "school, type, group, community" of writers adheres to no, one takes and learns from every method continually because they are al interrelated--al are writing and reading written and read silent or aloud-or

with other materials than pen and ink, pencil and eraser-- prose does la lot of things far better than poetry and often times may be poetry of a kind only the very best of poems can touch and poetry does things prose doesn't do-though it can rise to the heights of the best prose--

one takes note that many poets write both good poems and good prose--good radio or film scripts--good drama--good short stories (dylan thomas for example-)

Felix Feneon demostarted that one may make both novellas and peotry out of the from of the 3 line faits divers, "Nouvelles en trois lignes" (Nouvelles are both short stories and 'the news"--)

perhaps what Amy notes is poetry as a specialization, in which case it becomes separate, and even elitist in its view of other forms of writing, and constructs a hierarchy within itself, in which only certain forms are permitted, only certain words, only certain distortions dis uptures transgressions and so on, the more specialized it becomes-

if more writings are viewed as interconnected by being simply different forms of the same underlying act, writing, then they are writing al of them and each has a lot to give to each--

unlike Aranil, i don't think anyone kind of writer has an advantage over the other, such as poets over prose writers, in making the ulti-disciplinary art

adfer all, a poet is writing this!

isn't the poet going to do their best to "sell the idea of poetry's superiority?"

the idea of one kind of humans, one kind of writers, being better than another (poets better than prose writers)--the world's too full of "superiority" and "us vs them" as it is-- and whatabout greatreporters journalist--?? "why i have believed as many as 5 impossible things before breakfast!" says the Red Queen in Alice through the Lookingglass-- writers of the world unite!!!! nothing to lose but the chains that divide one kind of writer from another

On Fri, Jul 10, 2009 at 10:56 AM, Aryanil Mukherjee <[REDACTED]> wrote:

delighted to join the team. same itch. scratched it too...

and the scratch has given me time and again what I call hybrid or multidiciplinary text where fiction, film writing, reportage and poetry have performed a fast merry-go-round so as to remain undistinguishable...

I think poets have a great advantage here compared to fiction writers - they are more ambidextrous than their counterparts.

Aryanil

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

From: "amy king" <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 10, 2009 1:27:58 PM GMT -05:00 US/Canada Eastern

Subject: I want to write fiction but ...

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same

itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here:
<http://tiny.cc/fiction502>

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[guidelines](#)

[guidelines](#)

[↑ Contents](#)

162. **Matt Henriksen**

Autumn it gestures. by Thomas Hummel from Cannibal Books

Sun 12 Jul 2009

Now Available:

Autumn it gestures.

by Thomas Hummel

32 pages, hand-sewn

\$8

flesheatingpoems.blogspot.com

[↑ Contents](#)

163. **Nick Carbo**

Last poetry book by Nick Carbo

Sun 12 Jul 2009

CHINESE, JAPANESE, WHAT ARE THESE? (Pecan Grove Press, 2009)

Just released: <http://tinyurl.com/mm5sz2>

Nick Carbo

<http://www.npr.org/features/feature.php?wflid=1667164>

[↑ Contents](#)

164. **Charlotte Mandel**

Re: I want to write fiction but ...

Sun 12 Jul 2009

Yes, Raymond Carver - as steve russell included in his listing.

On Jul 11, 2009, at 4:04 PM, George Bowering wrote:

Didn't that guy that lived on the Olympic Peninsula and was imitated
by all the Creative Writhing students

skip from poetry to short fiction? Can't remember his name. Wrote a
book called something like What Do

We Talk About When we Talk about Love or some such topic.

gb

On Jul 11, 2009, at 10:20 AM, steve russell wrote:

*& I neglected to mention Gilbert Sorrentino or Paul Auster.
Reginald Gibbons, too, another excellent poet/fiction writer and
critic, and translator. There's a rather large list of very
inventive, versatile writer/poets Mark Strand*

--- On Fri, 7/10/09, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 8:40 PM

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of course we have the Buk, as well as Raymond Carver. I blame the so-called creative writing programs for the unfortunate distinction between fiction and prose. Jeanette Winterson doesn't make such distinctions when she discusses her work.

--- On Fri, 7/10/09, Mary Kasimor <[REDACTED]> wrote:

From: Mary Kasimor <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 2:34 PM

*I have never found it to be a problem.
I have managed a lot of novels and books of stories.*

*I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.*

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: <http://tiny.cc/fiction502>

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[welcome.html](#)

Geo. Bowering,
RCAF 227498

[welcome.html](#)

welcome.html

welcome.html

welcome.html

George Bowering, esq.
Not a morning kind of guy.

[↑ Contents](#)

165. **Charlotte Mandel**
Re: I want to write fiction but ...
Sun 12 Jul 2009

Thanks, Sarah -
great lines, and story of my life too.
Charlotte

On Jul 12, 2009, at 3:22 AM, Sarah Sarai wrote:

I wanted to create a perfect cheese soufflé but I wrote a poem. I wanted wings of wax but a broken kite was left in my stocking. I wanted boundaries pushed but was told that would stretch the fabric. I wanted to write a bestseller but penned a dazzling laundry list. I imagined I wanted imagination but got a paisley scarf. I wanted to write myself silly but started where I ended near the top over the right corner beside the doorway, no, not that one, there, yes, to the pantry and would you mind getting a can of Campbell's Chicken 'n Noodle soup (it's a classic). I wanted to write an obituary but the idiot wouldn't die. I wanted a week with Javier Bardem but he is a novel. I wanted another week with Penelope Cruz but she is a toaster oven. I wanted God to show me some love. Sun, rain and a glowing moon.

Uneventfully yours,
Sarah Sarai

Popinjay in the Court of Louis Vuitton
(& valise to the stars)

[↑ Contents](#)

166. **Murat Nemet-Nejat**

Re: hidden poem with brain scans and chairs

Sun 12 Jul 2009

A response to Peter's "brain scan and chairs" poem:

immense pool ro!
 or
of sadness o r
 o p
in an inner o r!
 o r
waveless o r deep
 o p
 because soundnest
 because airless

O!

Ciao,

Murat

On Fri, Jul 10, 2009 at 6:15 PM, Peter <[REDACTED]> wrote:

*hidden poem with brain scans and
chairs*<<http://ciccariello.viewbook.com/brain#/1/>>

*Peter Ciccariello
<http://invisiblenotes.blogspot.com/>
<http://uncommonvision.blogspot.com/>
<http://poemsfromprovidence.blogspot.com/>
<http://uncommon-vision.blogspot.com/>
You can find my art and writing updates on Twitter
<https://twitter.com/ciccariello>*

[↑ Contents](#)

167. **tyrone williams**

Re: I want to write fiction but ...

Sun 12 Jul 2009

George,

Yes--you mean Raymond Carver...

Tyrone

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

>From: George Bowering <[REDACTED]>

>Sent: Jul 11, 2009 4:04 PM

>To: [REDACTED]

>Subject: Re: I want to write fiction but ...

>

>Didn't that guy that lived on the Olympic Peninsula and was imitated

>by all the Creative Writing students

>skip from poetry to short fiction? Can't remember his name. Wrote a

>book called something like What Do

>We Talk About When we Talk about Love or some such topic.

>

>gb

>

>On Jul 11, 2009, at 10:20 AM, steve russell wrote:

>

>> & I neglected to mention Gilbert Sorrentino or Paul Auster.

>> Reginald Gibbons, too, another excellent poet/fiction writer and

>> critic, and translator. There's a rather large list of very

>> inventive, versatile writer/poets Mark Strand

>>

>> --- On Fri, 7/10/09, steve russell <[REDACTED]> wrote:

>>

>> From: steve russell <[REDACTED]>

>> Subject: Re: I want to write fiction but ...

>> To: [REDACTED]

>> Date: Friday, July 10, 2009, 8:40 PM

>>

>> there are a few singular talents who've managed to create 1st rate

>> work in fiction, poetry, and drama as well as the essay. Consider

>> Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of

>> course we have the Buk, as well as Raymond Carver. I blame the so-

>> called creative writing programs for the unfortunate distinction

>> between fiction and prose. Jeanette Winterson doesn't make such

>> distinctions when she discusses her work.

>>

>> --- On Fri, 7/10/09, Mary Kasimor <[REDACTED]> wrote:

>>

>> From: Mary Kasimor <[REDACTED]>

>> Subject: Re: I want to write fiction but ...

>> To: [REDACTED]

>> Date: Friday, July 10, 2009, 6:51 PM

>>

>> I figure that those who can write both fiction and poetry are
>> either more talented or more tenacious. What are your thoughts on
>> that?

>>

>> --- On Fri, 7/10/09, George Bowering <[REDACTED]> wrote:

>>

>>

>> From: George Bowering <[REDACTED]>

>> Subject: Re: I want to write fiction but ...

>> To: [REDACTED]

>> Date: Friday, July 10, 2009, 2:34 PM

>>

>>

>> I have never found it to be a problem.

>> I have managed a lot of novels and books of stories.

>>

>> I think that that is not all that uncommon in Canada.

>> Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

>>

>> gb

>>

>>

>> On Jul 10, 2009, at 10:27 AM, amy king wrote:

>>

>>> but poetry always stops me.

>>>

>>>

>>> Just wondering, so thought I'd ask a bunch of poets who might have
>>> the same itch, why can't you scratch it? Why this hurdle in
>>> making the transition?

>>>

>>>

>>> John Ashbery -- "...every time I sit down and try to write some

>>> fiction I end up writing a
>>> poem instead, so it gets continually postponed. In fact I often think
>>> itâ€™s become for me a device for tricking myself into writing poetry."
>>>
>>>
>>> Kristy Bowen -- "While one of the coolest things about poetry for
>>> me is the ability to
>>> twist language in all sorts of ways, fiction depends far too much on
>>> meaning, on conveyance, to allow too much twisting or prodding before
>>> you lose your reader. Even in my own reading exploits, the point from
>>> which I enter a piece of fiction is entirely different from the state
>>> of mind in which I enter a poem. Anything can happen in a poem, jumps
>>> of logic, of image, of meaning, and I'm ..." cont'd here: [http://](http://tiny.cc/fiction502)
>>> tiny.cc/fiction502
>>>
>>> <http://tiny.cc/fiction502>
>>>
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>>> Amy
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>>> _____
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>>> Amy's Alias
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>>> <http://amyking.org/>
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>> Geo. Bowering,
>> RCAF 227498
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>George Bowering, esq.
>Not a morning kind of guy.
>
>

Tyrone Williams

[↑ Contents](#)

168. **Mark Weiss**

Re: I want to write fiction but ...

Sun 12 Jul 2009

Yeats wrote short fiction. The Stories of Red Hanrahan. And there are stories embedded in the intros to the two editions of A Vision.

At 04:01 PM 7/11/2009, you wrote:

>Here we go;
>the usual widening and widening of the topic
>until we can include everything, such as L'il Abner and,oh, The Wire.
>
>gb
>
>
>On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:
>
>>steve russell wrote:

>>>there are a few singular talents who've managed to create 1st rate
>>>work in fiction, poetry, and drama as well as the essay. Consider
>>>Denis Johnson, or Jim Harrison, or the late Thomas Dish.
>>Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can
>>add Yeats and Dryden. If you count letters as imaginative
>>literature, and why shouldn't you?, you can add Keats and
>>Dickinson. Think big.
>>
>>Jonathan Morse
>>
>
>George B.
>Author of his own misfortunes.
>
>

[↑ Contents](#)

169. **steve russell**

Re: I want to write fiction but ...

Sun 12 Jul 2009

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.

Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.

Author of his own misfortunes.

[↑ Contents](#)

170. **Camille Martin** ***new on Rogue Embryo***

Sun 12 Jul 2009

New on Rogue Embryo

<http://rogueembryo.wordpress.com>

- A False Start: T. S. Eliot, Snoopy, and the Artist's Statement
 - Rae Armantrout's Waves of Punchlines
 - Anselm Hollo's Heavy Jars: "Hard to say whether the jars've gotten any lighter."
 - e.ratio Sonnets: Nathan Thompson and Camille Martin
 - Camille Martin's upcoming events
 - If the needle is a poem, then what is the fang?
 - Laura Jensen: Degrees of Separation from Bad Boats
 - Serendipity and the Felon: Jiri Kolar, Emmet Gowin, and the Cortical Iceberg
- and more . . .

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

171. **Sarah Sarai** ***Re: appalling, redacted, pulchritude***

Sun 12 Jul 2009

UTILIZE

Sarah Sarai

knows Steve Dalchinsky as a ny thing and a thing to die for (and agrees w/him

but only
this once)

<<<<<<<<<<<<<<<<<<<<<

lighten up
it's a ny thing to die for
or that dress is just to die for

anyay what else is there worth dying for if not fashion
or a good cupcake

On Fri, 10 Jul 2009 21:51:15 -0700 Wallis Leslie <[REDACTED]>
writes:

> "to die for"

>

> What terrible inattention to the words coming out of our mouths
> leads us to say we would die for whatever delectable morsel coming
> into our mouths. How the misuse of that phrase diminishes what
> people have died for or what people are willing to die for.

>

> Wallis Leslie

>

[↑ Contents](#)

172. **Camille Martin**

Re: hidden poem with brain scans and chairs

Sun 12 Jul 2009

Love this!

Camille

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Peter [REDACTED]

Sent: Friday, July 10, 2009 6:15 PM

To: [REDACTED]

Subject: hidden poem with brain scans and chairs

hidden poem with brain scans and
chairs<<http://ciccariello.viewbook.com/brain#/1/>>

Peter Ciccariello

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

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

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

<http://uncommon-vision.blogspot.com/>

>
>

[↑ Contents](#)

174. **Sara Wintz**
paging duriel harris
Mon 13 Jul 2009

hi!

looking for duriel harris...

any info please contact me backchannel at

██████████

thanks!

sara

[↑ Contents](#)

175. **{ brad brace }**
1984
Mon 13 Jul 2009

July 7, 2009: The MetaConstruct

These are scans, in no particular order, of an installation proposal packet ignored by galleries all over the world (but mostly in Canada.) Twenty-five years later, there is still no support for this work. In fact, it's been clearly denied and suppressed. Given a choice between another installation and seeing art-institutions burn to the ground along with all their attendant curatorial neophytes -- it wouldn't take more than two seconds to decide. To hell with government arts-funding!

<http://bbrace.net/Metaconstruct.html>

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

<http://www.bbrace.net/M-scans/M-scans.html>

<http://www.lulu.com/content/e-book/installation-proposal-packet-1984/7391264>

<http://www.scribd.com/doc/17303459/installation-proposalpacket-1984>

[↑ Contents](#)

176. **Michael Kelleher**

Literary Buffalo Newsletter 07.13.09-07.19.09

Mon 13 Jul 2009

LITERARY BUFFALO

07.13.09-07.19.09

MEMBER EVENT: JUST BUFFALO GOES TO THE BALLPARK!

FRIDAY AUGUST 14TH, 7:35 P.M.

COCA COLA FIELD

SECTION 106 (FIRST BASE SIDE, BEHIND HOME PLATE)

275 WASHINGTON STREET BUFFALO, NY

ADMISSION FREE FOR CURRENT JUST BUFFALO MEMBERS!

Guests and children \$10

Children under 3 FREE

35 Seats Available

RSVP REQUIRED!

Please call [REDACTED] to reserve yours!

I see great things in baseball. It's our game - the American game.

-Walt Whitman, poet

This isn't a poetry reading. This is baseball.

-Ed Adamczyk, writer & village historian of Kenmore

BABEL

'Most Innovative Arts Programming (Any Artform)'

-Buffalo Spree Magazine Best of Buffalo 2009

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!

October 9, A.S. Byatt

November 20, Ha Jin

March 5, Azar Nafisi

April 16, Salman Rushdie

Previous Subscriber: \$85

New Subscriber: \$110

These subscriptions include general admission seating at all 4 events.

Patron: \$275

Patron Pair: \$450

Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at <http://www.justbuffalo.org/babel> or by phone at [REDACTED].

EVENTS THIS WEEK

All events free and open to the public unless otherwise noted. For more detailed information and a complete listing of future events, please visit the Literary Buffalo web calendar:

<http://www.justbuffalo.org/index.php?task=view&id=22>

07.16.09

Talking Leaves Books, Just Buffalo, Hallwalls Contemporary Arts Center
Reading/Signing for: April and Oliver
Thursday, July 16, 7:00 PM
Talking Leaves Books, 3158 Main St.

07.18.09

Stop, Look, and Listen Poetry
Irene Sipos and Open Mic
Saturday, July 18 2:00 PM
Impact Artists' Gallery, Suite 545, Tri-Main Center | 2495 Main Street

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The member writer critique group meets 1st and 3rd Tuesdays at the Market Arcade. The critique group WILL continue to meet all summer long.

Click here for more info:

<http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf>

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



[↑ Contents](#)

177. **Michael O'Driscoll**

Special Journal Issue on Event and Sound in Poetry

Mon 13 Jul 2009

A special issue of ESC: English Studies in Canada that members of the list might find of interest:

"On Discreteness: Event and Sound in Poetry." Edited by Louis Cabri and Peter Quartermain. Digital Sound Editor Michael Hennessey.

As Guest Editor Louis Cabri writes, "What most of these sixteen contributors to ESC: English Studies in Canada share--which makes this issue somewhat timely--is the intent to listen to the sound of poets' (and for one contributor, to listen to the sound of actors') poetry recordings, including other poetry performances. In this respect, there are contributors who consider recordings of Gertrude Stein and William Carlos Williams, Brion Gyson and Kenneth Rexroth, and contemporaries Caroline Bergvall, Charles Bernstein, Anne Carson, and Geraldine Monk, among others, from Canada, the U.S., and the UK."

Print copies of the issue include a compact disc with 47 tracks considered in the articles. Contributions from: Rachel Blau DuPlessis, Scott Pound, Bob Perelman, Brook Houghlum, Michael Hennessey, Meredith Quartermain, Suzanne Zelazo, Katherine Verhagen, Emily Carr, Brian Reed, Tom Orange, Bruce Holsapple, Reuven Tsur, Sarah Parry, Geoffrey Hlibchuk, Jon Cotner and Andy Fitch.

For more information, or to purchase an issue for \$25.00 (postage included), contact .

--

Michael O'Driscoll
Assoc. Professor
English and Film Studies
3-5 Humanities Centre
University of Alberta
Edmonton, AB, T6G 2E5

Editor, ESC: English Studies in Canada
www.arts.ualberta.ca/~esc/

[↑ Contents](#)

178. **charles alexander**
ta(l)king eyes, by Jacque Brogan
Mon 13 Jul 2009

"ta(l)king eyes is the most ambitious and successful long poem since Adrienne Rich's *An Atlas of the Difficult World*. In its honesty, imaginative brilliance, hybridic nature, and deep passions, it hits the reader the way William Carlos Williams's *Spring and All* must have hit its first readers. Powerful, truthful, and unforgettable -- this long poem is a fully achieved epic experiment for our times." -- Daniel T. O'Hara

ta(l)king eyes
by Jacque Vaught Brogan
134 pages
ISBN 9780925904812
\$21

The newest Chax Press book, by Jacque Vaught Brogan, is now available for purchase. It's oversized and priced slightly higher than our other paperback poetry books. However, those who reply to this message with an order, will receive a \$1 discount plus free shipping, for a total of \$4.50 discount in comparison to buying it in the normal way on our web site. Total cost then is \$20. When you reply via email, let me know if you'd rather send in payment by mail and receive the book in return, or if you'd rather call in a credit or debit charge. If you prefer the ease of ordering on our web site, the direct page for this book is

<http://www.chax.org/poets/brogan.htm>

If you choose to send in payment, send it to Chax Press at 411 N 7th Ave, Ste 103, Tucson, AZ 85705-8388.

More information is available on our web site: <http://chax.org>

Information on more new books, by Joel Bettridge and Jane Sprague, to come your way within 2 weeks. Altogether we plan on announcing 7 new books this summer.

Thank you!
Charles / Chax Press

[↑ Contents](#)

179. **Regina Pinto**
Re: POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)
Mon 13 Jul 2009

A potheosis? / A poteose?

<http://www.youtube.com/watch?v=ZHQgTiWyrq0>

Video Poetry, Suspense, Motion Continuous, Floating Foam / Espumas Flutuanes , , Dancing on the leaves from where the frogs jump!

Regina Pinto

<http://pintor.tumblr.com>

[↑ Contents](#)

180. **charles alexander**

new book from chax: Salt, My Love

Mon 13 Jul 2009

At Chax Press, we have been working for more than a year on the handmade book, *Salt, My Love: A Ballad*, by Patrick Pritchett. The book was actually printed in 2008, and a few copies were finished and sent to the author. But the handpainting in these books by Cynthia Miller is extremely time consuming, and the books have taken many more months to have enough for us to announce the book publicly. Now is that moment, though indeed, not all of the books are yet finished. But please, overwhelm us with orders for this truly remarkable letterpress- printed, hand-bound book, and we will ship what we have and finish more as soon as possible.

"At last the light dims, and salt finds our mouths again."

Patrick Pritchett's 10 part, sensuous, spiritual, and philosophical love poem unfolds amid Cynthia Miller's white painted pages. Literally, several pages unfold to turn a 20-page, 2-signature hand- sewn structure into a 24-page book printed letterpress on Nideggen paper. The book's covers, from St. Armand paper mill in Montreal, are a hand-made crinkly grey-brown paper whose texture recalls ancient scrolls, or the edge of the sea, a source of salt, as Pritchett writes, "the salt is taking us / both out to sea."

The book is printed in 2 colors on Nideggen paper with Perpetua foundry type. It is sewn in a 2-signature method with concertina, and the covers are papers of tan linen fibers, handmade by the St. Armand papermill in Montreal.

The visual artist Cynthia Miller, for long a major part of the artistic program at Chax Press, has hand-painted multiple pages in the book, using both pochoir method and free paint method. These paintings are entirely done in white acrylic and white ink.

A few copies of *Salt, My Love* were boxed and sent to press subscribers, and now unboxed copies are available to the public at a price of \$90 each. Discounts are available to libraries and educators and for multiple purchases; please inquire. In addition, standing orders to Chax Press, who commit to purchasing

all that we publish, receive a 30% discount. We will not charge for shipping this book on pre-paid orders.

This book is not available on our web site as of yet.

You may order it by sending a check to us at 411 N 7th Ave, Ste 103, Tucson, AZ 85705-8388. Or, you may respond to this email, and we can arrange a time for you to call in with a credit or debit card payment.

Thank you!

Charles/Chax Press

ps: We also have recently sent out an announcement for a new book by Jacque Vaught Brogan. Information on more new books, by Joel Bettridge and Jane Sprague, to come your way within 2 weeks. Altogether we plan on announcing 7 new books this summer.

[↑ Contents](#)

181. **Skip Fox**

Re: I want to write fiction but ...

Mon 13 Jul 2009

That's it!

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

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

Behalf Of Mary Kasimor

Sent: Sunday, July 12, 2009 11:24 AM

To: ██████████

Subject: Re: I want to write fiction but ...

Creative writhing!

[↑ Contents](#)

182. **Mary Kasimor**

Re: I want to write fiction but ...

Mon 13 Jul 2009

I am a The Wire addict. It takes place in Baltimore.

mary

--- On Sun, 7/12/09, steve russell <████████> wrote:

From: steve russell <████████>

Subject: Re: I want to write fiction but ...

To: ██████████

Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Saturday, July 11, 2009, 4:01 PM

Here we go;

the usual widening and widening of the topic

until we can include everything, such as L'il Abner and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.

Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.

Author of his own misfortunes.

[↑ Contents](#)

183. **Jeffrey Gardiner**

Re: ta(l)king eyes, by Jacque Brogan

Mon 13 Jul 2009

Charles,

I'd like to call in an order and pay by credit charge...and receive the discount. Tell me a best time to call and the number.

thanks,

Jeff

- > "ta(l)king eyes is the most ambitious and successful long poem since
- > Adrienne Rich's *An Atlas of the Difficult World*. In its honesty,
- > imaginative brilliance, hybridic nature, and deep passions, it hits
- > the reader the way William Carlos Williams's *Spring and All* must have
- > hit its first readers. Powerful, truthful, and unforgettable -- this
- > long poem is a fully achieved epic experiment for our times." --
- > Daniel T. O'Hara
- >
- > ta(l)king eyes
- > by Jacque Vaught Brogan
- > 134 pages
- > ISBN 9780925904812
- > \$21
- >
- > The newest Chax Press book, by Jacque Vaught Brogan, is now available
- > for purchase. It's oversized and priced slightly higher than our other
- > paperback poetry books. However, those who reply to this message with
- > an order, will receive a \$1 discount plus free shipping, for a total
- > of \$4.50 discount in comparison to buying it in the normal way on our
- > web site. Total cost then is \$20. When you reply via email, let me
- > know if you'd rather send in payment by mail and receive the book in
- > return, or if you'd rather call in a credit or debit charge. If you
- > prefer the ease of ordering on our web site, the direct page for this
- > book is
- >
- > <http://www.chax.org/poets/brogan.htm>
- >
- >
- > If you choose to send in payment, send it to Chax Press at 411 N 7th
- > Ave, Ste 103, Tucson, AZ 85705-8388.
- >
- > More information is available on our web site: <http://chax.org>
- >
- > Information on more new books, by Joel Bettridge and Jane Sprague, to
- > come your way within 2 weeks. Altogether we plan on announcing 7 new
- > books this summer.
- >
- >
- > Thank you!

> Charles / Chax Press

>

--

[↑ Contents](#)

184. **Mary Kasimor**

Re: I want to write fiction but ...

Mon 13 Jul 2009

I bet many poets do write fiction, but we write it for ourselves. I like to simply write whatever and wherever my brain takes me. It may be awful writing--I don't know because I am too close to it, but it is fun and a bit scary and exciting. I really never know exactly where I am going.

Mary Kasimor

--- On Sun, 7/12/09, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Saturday, July 11, 2009, 4:01 PM

Here we go;

the usual widening and widening of the topic

until we can include everything, such as L'il Abner and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.

Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.

Author of his own misfortunes.

[↑ Contents](#)

185. **steve russell**

Re: I want to write fiction but ...

Mon 13 Jul 2009

Could anyone recommend a decent "creative writhing" workshop?

--- On Mon, 7/13/09, Skip Fox <[REDACTED]> wrote:

From: Skip Fox <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Monday, July 13, 2009, 1:38 PM

That's it!

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

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

Sent: Sunday, July 12, 2009 11:24 AM

To: [REDACTED]

Subject: Re: I want to write fiction but ...

Creative writhing!

[↑ Contents](#)

186. **Hilary Clark**

Re: Special Journal Issue on Event and Sound in Poetry

Mon 13 Jul 2009

Hello,

I'd like to purchase one copy of this special issue of ESC, please. How do I pay?

Thanks,
Hilary Clark

English Dept.
University of Saskatchewan
9 Campus Drive
Saskatoon, SK S7N 5A5
[REDACTED]

Michael O'Driscoll wrote:

- > A special issue of ESC: English Studies in Canada that members of the list
- > might find of interest:
- >
- > "On Discreteness: Event and Sound in Poetry." Edited by Louis Cabri and
- > Peter Quartermain. Digital Sound Editor Michael Hennessey.
- >
- > As Guest Editor Louis Cabri writes, "What most of these sixteen contributors
- > to ESC: English Studies in Canada share--which makes this issue somewhat
- > timely--is the intent to listen to the sound of poets' (and for one
- > contributor, to listen to the sound of actors') poetry recordings, including
- > other poetry performances. In this respect, there are contributors who
- > consider recordings of Gertrude Stein and William Carlos Williams, Brion
- > Gyson and Kenneth Rexroth, and contemporaries Caroline Bergvall, Charles
- > Bernstein, Anne Carson, and Geraldine Monk, among others, from Canada,
- > the
- > U.S., and the UK."
- >
- > Print copies of the issue include a compact disc with 47 tracks considered
- > in the articles. Contributions from: Rachel Blau DuPlessis, Scott Pound, Bob
- > Perelman, Brook Houghlum, Michael Hennessey, Meredith Quartermain,
- > Suzanne
- > Zelazo, Katherine Verhagen, Emily Carr, Brian Reed, Tom Orange, Bruce
- > Holsapple, Reuven Tsur, Sarah Parry, Geoffrey Hlibchuk, Jon Cotner and
- > Andy
- > Fitch.
- >
- > For more information, or to purchase an issue for \$25.00 (postage included),
- > contact [REDACTED].
- >
- >
- >
- >
- >

187. **brian whitener**

Re: POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)

Mon 13 Jul 2009

dear friends

we at displaced press are very please to announce the publication of our latest book:

Johan Jönson's Collobert Orbital, translated by Johannes Göransson Now Available<<http://displacedpress.blogspot.com/2009/06/johan-jonsons-collobert-orbital.html>> We are pleased to announce the publication of Johan Jönson's Collobert Orbital (translated by Johannes Göransson)

Praise for Collobert Orbital from Mark Nowak:

If Vicente Huidobro met Georges Bataille on a Waste Management(R)truck, the result might be something akin to Johan Jönsson's Collobert Orbital, the new manifesto of "the waste-disposal-working-class." At times soaring across "aerospatiality," at others existentially grounded in "an overheated world factory" of "all work, all healthcare, all logistics," Jönsson's linguistic propulsions and dynamic formal innovations challenge "a victorious bourgeois poetry order" to, once again, rearticulate verse experimentation to the politics and poetics of working a day job.

Praise for Collobert Orbital from Bruce Andrews

DNA bonanza contaminant reverie, target overhead. Flock to revelator gridded up to have no stake in history. See that their grave is kept clean. Fatalize wrong, upend amphetamachinic tort. Zero immunity. Cology — hyperplex mini flair, underalphabetic biodebt. Ssay. I couldn't remember the advanced memory formula. Dunno ergo soma. Autoquadrilateral & exogeneric, the transparencies regroup. Law intuition anything uncocked reason craters. Eco rad mono dead with note attached, incalculably inorganic property of the object continuity you just heard — the world, overtime. Mooniac, tricked-up torso love before discharges false dichotomies start stuttering. Ahysterical — swiftest closeup transplant nude spatiality. "To speak an ecstatic technology." The flattest are the busiest arterial munchies. Sextras: bend them over. Faster buckle conjure against choice as surrogate overheating extinction as obliteratable chew. Speed mash mouth lexicon amphetamaneuver. The goo goo amok, self torture broad-minded guts — interzonad gaffered all over you. Put tools in your face. Overdifferent anti-creamery daub up name. Existential logistics: a porous will, a rectal will suckling finality. Mutate epithet or no ending belowgistics. Buzzerless blisscharge, cuties with fists pry open your syllables.

Cunnilanguage, cunnilanguish — hope, a surgical implant. Wishful stun: harmony is a warning where anything can breathe. Poppy, missile! Safe, natural, bombing run — victory post-mortem lab blubber. Difference gets you dead. Prey unwriting rumba complicity radio spook you white on white disgust. Whiteous coke on scalpel socialized ice cream. The larval class: vote yes. Cattle reward you, interzonked Fanonical swearing in cattle corporation. Dark retro, subtlety reverses it up the ass. Wage labor, context meltdowns. War — short term memory loss. You think about a lot of things when you're insoluble. Reptility: turn gold into cash. PEWS (Political Economy [of the] World System) refusal mash-up. Organize the slaves to vaporize hegemon. Any accident would be one ending.

- Bruce Andrews

available at spd:

<http://www.spdbooks.org/Product/9780982212011/collobert-orbital.aspx>

best,

brian, daniel, and steven

2009/7/12 POETICS automatic digest system <[REDACTED]>

There are 7 messages totalling 471 lines in this issue.

Topics of the day:

- 1. appalling, redacted, pulchritude*
- 2. I want to write fiction but ... (3)*
- 3. Chaparral--Summer, 2009*
- 4. REMINDER: Robinson, Fleisher & Amato This Thursday, Stratford Park Reading Series*
- 5. Third Thursday Poetry Night, July 16 - Dominick Rizzo*

Date: Sat, 11 Jul 2009 13:46:14 +0530
From: steve dalachinsky <[REDACTED]>
Subject: Re: appalling, redacted, pulchritude

lighten up
it's a ny thing to die for
or that dress is just to die for

anyway what else is there worth dying for if not fashion
or a good cupcake

On Fri, 10 Jul 2009 21:51:15 -0700 Wallis Leslie <[REDACTED]>
writes:
"to die for"

*What terrible inattention to the words coming out of our mouths
leads us to say we would die for whatever delectable morsel coming
into our mouths. How the misuse of that phrase diminishes what
people have died for or what people are willing to die for.*

Wallis Leslie

--- On Thu, 7/9/09, Lauren Russell <[REDACTED]> wrote:

From: Lauren Russell <[REDACTED]>
Subject: Re: appalling, redacted, pulchritude
To: [REDACTED]
Date: Thursday, July 9, 2009, 10:42 PM

*I hate the word "community," as in "The Black Community," "The LGBT
Community," "The Jewish Community," etc., because it advances an
oversimplified view of the world in asserting the existence of these
enormous "communities" that do not actually exist. I mean, what is
the often-discussed Black Community, anyway? There are many black
communities, and there are black people who do not belong to any
community, and there are black people who belong to communities that
consist primarily of people who are not black. There is no single,
homogenous "Black Community" as that misuse of the word seems to
suggest.*

Lauren

Date: Sat, 11 Jul 2009 13:01:09 -0700
From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and, oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've managed to create 1st rate
work in fiction, poetry, and drama as well as the essay. Consider
Denis Johnson, or Jim Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can
add Yeats and Dryden. If you count letters as imaginative
literature, and why shouldn't you?, you can add Keats and
Dickinson. Think big.

Jonathan Morse

welcome.html

George B.
Author of his own misfortunes.

Date: Sat, 11 Jul 2009 13:04:36 -0700
From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...

Didn't that guy that lived on the Olympic Peninsula and was imitated =20
by all the Creative Writhing students
skip from poetry to short fiction? Can't remember his name. Wrote a =20
book called something like What Do
We Talk About When we Talk about Love or some such topic.

gb

On Jul 11, 2009, at 10:20 AM, steve russell wrote:

& I neglected to mention Gilbert Sorrentino or Paul Auster. =20

Reginald Gibbons, too, another excellent poet/fiction writer and =20 critic, and translator. There's a rather large list of very =20 inventive, versatile writer/poets Mark Strand

--- On Fri, 7/10/09, steve russell <[REDACTED]> wrote:

*From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 8:40 PM*

there are a few singular talents who've managed to create 1st rate =20 work in fiction, poetry, and drama as well as the essay. Consider =20 Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of =20 course we have the Buk, as well as Raymond Carver. I blame the so-=20 called creative writing programs for the unfortunate distinction =20 between fiction and prose. Jeanette Winterson doesn't make such =20 distinctions when she discusses her work.

--- On Fri, 7/10/09, Mary Kasimor <[REDACTED]> wrote:

*From: Mary Kasimor <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 6:51 PM*

I figure that those who can write both fiction and poetry are =20 either more talented or more tenacious. What are your thoughts on =20 that?

--- On Fri, 7/10/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 2:34 PM*

*I have never found it to be a problem.
I have managed a lot of novels and books of stories.*

*I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.*

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have =20=

*the same itch, why can't you scratch it? Why this hurdle in =20=
making the transition?*

*John Ashbery -- "...every time I sit down and try to write some =20
fiction I end up writing a
poem instead, so it gets continually postponed. In fact I often think
it=92s become for me a device for tricking myself into writing =
poetry."*

*Kristy Bowen -- "While one of the coolest things about poetry for =20
me is the ability to
twist language in all sorts of ways, fiction depends far too much on
meaning, on conveyance, to allow too much twisting or prodding before
you lose your reader. Even in my own reading exploits, the point from
which I enter a piece of fiction is entirely different from the state
of mind in which I enter a poem. Anything can happen in a poem, jumps
of logic, of image, of meaning, and I'm ..." cont'd here: <http://=20=>*

tiny.cc/fiction502

<http://tiny.cc/fiction502>

Amy

Amy's Alias

<http://amyking.org/>

[illegible]

Geo. Bowering,
RCAF 227498

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3
D=3D=3D=3D=3D=3D=
welcome.html

[illegible][illegible][illegible]

*George Bowering, esq.
Not a morning kind of guy.*

Date: Sat, 11 Jul 2009 13:40:18 -0700
From: Catherine Daly <[REDACTED]>
Subject: Chaparral-Summer, 2009

new la poetry 'zine

The summer issue of Chaparral is here! The new edition features an interview with Maggie Nelson and work by Dinah Lenney, Marsha de la O, Lynne Thompson, Leilani Hall, Gail Wronsky and others.

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

--

*All best,
Catherine Daly*

██████████

--

*All best,
Catherine Daly*

██████████

*Date: Sat, 11 Jul 2009 18:05:27 -0600
From: Mark DuCharme <██████████>
Subject: REMINDER: Robinson, Fleisher & Amato This Thursday, Stratford Park Reading Series*

*Please join us at the STRATFORD PARK READING SERIES as three extraordinary
=
writers present readings of their work: ELIZABETH ROBINSON=2C KASS
FLEISHER=
& JOE AMATO.*

It all happens THIS THURSDAY=2C JULY 16th at 7:30 p.m.

*Address: 3030 O=92NEAL PARKWAY=2C Boulder=2C Colorado
(across the street from Naropa University=92s Paramita campus & the
Boulder=
Cork restaurant)*

*[http://www.mapquest.com/maps?](http://www.mapquest.com/maps?city=3DBoulder&state=3DCO&address=3D3030+O=92neal+Parkway&zipcode=3D80301)
[city=3DBoulder&state=3DCO&address=3D3030+O=92neal+Parkway&zipcode=3D80301](http://www.mapquest.com/maps?city=3DBoulder&state=3DCO&address=3D3030+O=92neal+Parkway&zipcode=3D80301)
[http://www.mapquest.com/maps?](http://www.mapquest.com/maps?city=3DBoulder&state=3DCO&address=3D3030+O=92neal+Parkway&zipcode=3D80301)
[city=3DBoulder&state=3DCO&address=3D3030+O=92neal+Parkway&zipcode=3D80301](http://www.mapquest.com/maps?city=3DBoulder&state=3DCO&address=3D3030+O=92neal+Parkway&zipcode=3D80301)*

%0Aeal+Parkway&zipcode=3D80301>

A Donation is requested=97 but All are welcome!

A reception will follow the reading

=A7

DIRECTIONS: O=92Neal Parkway is off 30th Street in north Boulder between Va=

Imont & Iris. Turn East at the signs for STRATFORD PARK WEST. The communi=

ty house is the one-story building with a fence leading down to the street=
=2C half a block from 30th. Please park ONLY on O=92Neal Parkway=2C
O=92Ne=

al Circle=2C or in VISITOR spaces in the Stratford Park West lots. Please
=

do not park in any other nearby lots. Thank you.

=A7

Elizabeth Robinson's most recent books are Inaudible Trumpeters and The Orp=

han & its Relations. She has been a recipient of grants from the Fund for
=

Poetry and the Foundation for Contemporary Arts=2C and has also been a winn=

er of the Fence Modern Poets Series and the National Poetry Series. She
sp=

ends money that she does not have as a co-editor with Colleen Lookingbil
of=

EtherDome Chapbooks=2C and co-editor with Beth Anderson and Laura Sims of
=

Instance Press.

=20

Kass Fleisher authored Talking Out of School: Memoir of an Educated Woman
(=

Dalkey Archive Press=2C 2008)=3B The Adventurous (experimental prose=3B
Fac=

tory School=2C 2007)=3B Accidental Species: A Reproduction (experimental
pr=

ose=3B Chax Press=2C 2005)=3B and The Bear River Massacre and the Making
of=

History (nonfiction=3B SUNY Press=2C 2004). Her work has appeared in The

I=
owa Review=2C Denver Quarterly=2C Mandorla=2C Notre Dame Review=2C
Postmode=
rn Culture=2C and Z Magazine=2C and she writes screenplays with her
partner=
=2C Joe Amato.
=20

Joe Amato's most recent volume of poetry=2C Pain Plus Thyme=2C was
released=
by Factory School last summer. His memoir=2C Once an Engineer: A Song of
t=
he Salt City=2C is due out from SUNY Press in September=2C and his first
no=
vel=2C Big Man with a Shovel=2C is due out from Chax Press later this
year.=
He's completed a second novel=2C Samuel Taylor's Last Night=2C and is
curr=
ently at work on a third novel=2C which takes its title from a 1938 sci-fi
=
novella=2C Who Goes There?
=20

=A7

UPCOMING IN THE STRATFORD PARK READING SERIES:
Thursday=2C October 8th at 7:30 p.m.=97 Jack Collom & Amy Catanzano.

=A7

If you no longer wish to receive email announcements of upcoming events in
=
the Stratford Park Reading Series=2C please email [REDACTED]=
with the subject line "SPRS: REMOVE."

Insert movie times and more without leaving Hotmail=AE.=20

[http://windowsslive.com/Tutorial/Hotmail/QuickAdd?
ocid=3DTEXT_TAGLM_WL_HM_Tut=
orial_QuickAdd_062009=](http://windowsslive.com/Tutorial/Hotmail/QuickAdd?ocid=3DTEXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009)

Date: Sun, 12 Jul 2009 03:22:09 -0400
From: Sarah Sarai <[REDACTED]>

Subject: Re: I want to write fiction but ...

*I wanted to create a perfect cheese souffl=E9 but I wrote a poem.
I wanted wings of wax but a broken kite was left in my stocking.
I wanted boundaries pushed but was told that would stretch the fabric.
I wanted to write a bestseller but penned a dazzling laundry list.
I imagined I wanted imagination but got a paisley scarf.
I wanted to write myself silly but started where I ended near the top ove=
r the right corner=20
beside the doorway, no, not that one, there, yes, to the pantry and would=
you mind getting=20
a can of Campbell=92s Chicken =91n Noodle soup (it=92s a classic).
I wanted to write an obituary but the idiot wouldn=92t die.
I wanted a week with Javier Bardem but he is a novel.
I wanted another week with Penelope Cruz but she is a toaster oven.
I wanted God to show me some love. Sun, rain and a glowing moon.*

*Uneventfully yours,
Sarah Sarai
Popinjay in the Court of Louis Vuitton
(& valise to the stars)*

*Date: Sun, 12 Jul 2009 10:55:15 -0400
From: Dan Wilcox <[REDACTED]>
Subject: Third Thursday Poetry Night, July 16 - Dominick Rizzo*

*the Poetry Motel Foundation
presents*

Third Thursday Poetry Night

*at
the Social Justice Center
33 Central Ave., Albany, NY*

*Thursday, July 16
7:00 sign up; 7:30 start*

Featured Poet: Dominick Rizzo

*Dominick Rizzo is the author of the poetry collection =93The Spiral =20
Staircase of my Life=94 (Authorhouse), a portion of the proceeds of the
=20=*

sales of which go to suicide prevention organizations.

*-- with an open mic for community poets before & after the feature: =20
\$3.00 donation, suggested; more if you got it, less if you can=92t.=20*

*Your summertime host: Dan Wilcox.
=20=*

End of POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)

[↑ Contents](#)

188. **amy king**

Re: Your city's / town's poetry reading calendar? - Last calls?

Mon 13 Jul 2009

I'm finishing up the list - if anyone has more to add, please send today!

Thanks,

Amy

--- On Thu, 7/9/09, amy king wrote:

I found this great one for Chicago (updated daily) --

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

But I recently discovered in my web searches a sad lack of other city / town poetry reading sites. Perhaps my skills are lacking. Portland, OR only has one site about the police making poetry...?

Please send me your poetry reading sites so that I might update my list -- I'll post it here and on my blog for future reference when all seems complete! That way, whenever intrepid poets travel, they'll be able to check the sites and see what's what in your town!

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

189. **George Bowering**
Re: I want to write fiction but ...
Mon 13 Jul 2009

Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

I am a The Wire addict. It takes place in Baltimore.
mary

--- On Sun, 7/12/09, steve russell <[REDACTED]> wrote:

*From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM*

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire," I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

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*From: George Bowering <[REDACTED]>
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To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM*

*Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and, oh, The Wire.*

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.

Jonathan Morse

welcome.html

George B.

Author of his own misfortunes.

welcome.html

welcome.html

welcome.html

George "Whip" Bowering
No slugging average to speak of.

[↑ Contents](#)

190. **George Bowering**
Re: I want to write fiction but ...

Mon 13 Jul 2009

"Workshop." There's your problem right there.

gb

On Jul 13, 2009, at 11:43 AM, steve russell wrote:

Could anyone recommend a decent "creative writhing" workshop?

--- On Mon, 7/13/09, Skip Fox <[REDACTED]> wrote:

From: Skip Fox <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Monday, July 13, 2009, 1:38 PM

That's it!

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

From: Poetics List (UPenn, UB)
[mailto:[REDACTED]] On
Behalf Of Mary Kasimor
Sent: Sunday, July 12, 2009 11:24 AM
To: [REDACTED]
Subject: Re: I want to write fiction but ...

Creative writhing!

welcome.html

welcome.html

George H. Bowering, OUH
Born without a religion.

[↑ Contents](#)

191. **Skip Fox**

Re: I want to write fiction but ...

Mon 13 Jul 2009

Dick Cheney used to run the most highly profiled program. But these days a prospective student might head to regional hotspots outside of her or his country.

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
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Sent: Sunday, July 12, 2009 11:24 AM

To: [REDACTED]

Subject: Re: I want to write fiction but ...

Creative writhing!

[↑ Contents](#)

192. **Maria Damon**

Re: I want to write fiction but ...

Mon 13 Jul 2009

there are a number of forms of "movement meditation" such as Authentic Movement, Continuum, etc., all of which cd fulfill this delightful moniker.

steve russell wrote:

> Could anyone recommend a decent "creative writhing" workshop?

>

> --- On Mon, 7/13/09, Skip Fox <[REDACTED]> wrote:

>

> From: Skip Fox <[REDACTED]>

> Subject: Re: I want to write fiction but ...

> To: [REDACTED]

> Date: Monday, July 13, 2009, 1:38 PM

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> Sent: Sunday, July 12, 2009 11:24 AM

> To: [REDACTED]

> Subject: Re: I want to write fiction but ...

>

> Creative writhing!

>
>
>
>
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>
>

[↑ Contents](#)

193. **Ruth Lepson**

Re: I want to write fiction but ...

Mon 13 Jul 2009

hardy too

On 7/12/09 12:44 PM, "Charlotte Mandel" <[REDACTED]> wrote:

Yes, Raymond Carver - as steve russell included in his listing.

On Jul 11, 2009, at 4:04 PM, George Bowering wrote:

*Didn't that guy that lived on the Olympic Peninsula and was imitated
by all the Creative Writhing students
skip from poetry to short fiction? Can't remember his name. Wrote a
book called something like What Do
We Talk About When we Talk about Love or some such topic.*

gb

On Jul 11, 2009, at 10:20 AM, steve russell wrote:

*& I neglected to mention Gilbert Sorrentino or Paul Auster.
Reginald Gibbons, too, another excellent poet/fiction writer and
critic, and translator. There's a rather large list of very
inventive, versatile writer/poets Mark Strand*

--- On Fri, 7/10/09, steve russell <[REDACTED]> wrote:

*From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 8:40 PM*

*there are a few singular talents who've managed to create 1st rate
work in fiction, poetry, and drama as well as the essay. Consider
Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of*

course we have the Buk, as well as Raymond Carver. I blame the so-called creative writing programs for the unfortunate distinction between fiction and prose. Jeanette Winterson doesn't make such distinctions when she discusses her work.

--- On Fri, 7/10/09, Mary Kasimor <[REDACTED]> wrote:

*From: Mary Kasimor <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 6:51 PM*

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

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*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 10, 2009, 2:34 PM*

*I have never found it to be a problem.
I have managed a lot of novels and books of stories.*

*I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.*

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: <http://tiny.cc/fiction502>

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Amy

Amy's Alias

<http://amyking.org/>

[welcome.html](#)

Geo. Bowering,
RCAF 227498

[welcome.html](#)

[welcome.html](#)

welcome.html

welcome.html

*George Bowering, esq.
Not a morning kind of guy.*

[↑ Contents](#)

194. **Daniel Godston**
updates at bauhaus9090.org

Mon 13 Jul 2009

You are invited to visit the "The Bauhaus: 90 Years / 90 Days" website (www.bauhaus9090.org). Updates include --

"Rediscovery and Rebirth" -- Gropius in Chicago Coalition event

"Some Knowledge of Schlemmer Is Required" -- a machinima by Patrick Lichty

"Working Class History and the Institute of Design" -- essay by Janina Ciezadlo

"Bauhaus Reverse Abecedarian" -- poem by Dan Godston

"The Twittering Machine" -- a poem by Alice Shapiro

"5 Against 4" -- a painting by Lee Barry

"BauHouse" -- a poem by Cathleen Schandelmeier

"Extremely Hungry Beuer" -- design by Istvan Banyai

You can register at the site and contribute to forums, and more features will be added soon.

[↑ Contents](#)

195. **Nick Carbo**
Poetry review of Chinese, Japanese, What are These? up at Hyphen Magazine.

Mon 13 Jul 2009

reviewed by Barbara Jane Reyes (Poeta en San Francisco).

<http://tinyurl.com/lng4nq>

Thanks!

[↑ Contents](#)

196. **Adam Tobin**

Re: I want to write fiction but ...

Tue 14 Jul 2009

Mr. Bowering,

Sir, isn't it true that you are working on a poetics of crabbiness yourself? or is that just (and this, and proper grammar) a fiction?

at

Oh boy, Baltimore.

The crab cakes at the Lexington Market the best anywhere.

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

I am a The Wire addict. It takes place in Baltimore.

mary

--- On Sun, 7/12/09, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Sunday, July 12, 2009, 1:04 PM

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until we can include everything, such as L'il Abner and,oh, The Wire.*

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On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've managed to create 1st
rate work in fiction, poetry, and drama as well as the essay.
Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can
add Yeats and Dryden. If you count letters as imaginative
literature, and why shouldn't you?, you can add Keats and
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welcome.html

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Author of his own misfortunes.*

welcome.html

welcome.html

welcome.html

*George "Whip" Bowering
No slugging average to speak of.*

[↑ Contents](#)

197. **Ryan Daley**

Re: I want to write fiction but ...

Tue 14 Jul 2009

Pelicanos also writes a lot about DC, which he calls "Drama City," and which they discuss much in *The Wire*.

ps. Pelicanos only produces some of the episodes, not even a majority.

On Mon, Jul 13, 2009 at 2:32 PM, Mary Kasimor <[REDACTED]> wrote:

I am a The Wire addict. It takes place in Baltimore.
mary

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Jonathan Morse

George B.

Author of his own misfortunes.

[↑ Contents](#)

198. **George Bowering**
Re: I want to write fiction but ...

Tue 14 Jul 2009

On Jul 13, 2009, at 3:00 PM, Ruth Lepson wrote:

| *hardy too*

Well, it was the other way round. . . .

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Yes, Raymond Carver - as steve russell included in his listing.

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Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.*

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making the transition?*

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RCAF 227498*

welcome.html

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*George Bowering, esq.
Not a morning kind of guy.*

welcome.html

guidelines &

welcome.html

Geo. Bowering
Heavy feet. Light heart.

[↑ Contents](#)

199. **Gabrielle Welford**
Re: I want to write fiction but ...
Tue 14 Jul 2009

aye, me too--stories, novel, essays... i'm english... but that can't be what's going on, can it?

On Fri, 10 Jul 2009, George Bowering wrote:

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welcome.html

Geo. Bowering,
RCAF 227498

[↑ Contents](#)

200. **Gabrielle Welford**

Re: I want to write fiction but ...

Tue 14 Jul 2009

hmmm... tenacious, might be...

On Fri, 10 Jul 2009, Mary Kasimor wrote:

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Amy

Amy's Alias

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Geo. Bowering,
RCAF# 227498

[↑ Contents](#)

201. **David Kirschenbaum**
Boog City 58 Print and Online PDF Editions Available
Tue 14 Jul 2009

Please forward

Hi all,

The print edition of Boog City 58 will be available today. You can read the pdf version now at:

<http://welcometoboogcity.com/boogpdfs/bc58.pdf>

Thanks,
David

Boog City 58

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier**

—"Mark Lamoureux's formal and conceptual ingenuity are a pleasure. Constantly creating his own organic forms, he employs the field of the page for composition in a manner not unlike Robert Duncan." —from Star Maps: Lamoureux and Lin Explore Varying Cosmos; Astronomy Orgonon by Mark Lamoureux (BlazeVOX Books), reviewed by Tim Peterson

—"Lin's mourning is a strange and productive tribute indeed, since it implicitly plays upon the actor's name to address questions of space and inscription."

from Star Maps: Lamoureux and Lin Explore Varying Cosmos; Heath by Tan Lin
(Zaesterle Press), reviewed by Alan Ramón Clinton

****And From Our Poetry section, edited by Joanna Fuhrman****
(excerpt below)

—Bushwick, Brooklyn's Douglas Piccinnini with
"My Notebook is in Your Car"

Few things you can do over
that you can do over
to reach completion.

Say, like a drop from this cup added
from some other cup which is no longer our friend.

*****And Inside*****

****Art editor Cora Lambert brings us work from
Buchwick, Brooklyn's Dapper Chap Quarterly comic anthology.****

****And the Rest of Our Poetry section****
(excerpts below)

—Elmhurst, Queens' Geoffrey Cruickshank-Hagenbuckle
with "Tragic Wand"

They're tearing down the brownstones
And townhouses in New York—

"We don't draw pictures
Of the storm,
We draw power from it."

—Salt Lake City's Shira Dentz with
"if it were rep-re-sent-a-tion-al"

grate sunflowers slice worm into salad ohright bread would
be better

 seal eyes with their envelopes black seeds
furry centers

and

"buds"

just buds pressing on thick black light made of holes there
are crocuses starting to bloom;

 maybe in your head

—Greenpoint, Brooklyn's Kate Hall
with "Variation"

Fat

My therapist asks what I think of my
looks. "I could lose a little weight," I tell her.
The next thing I know, I am in the basement
of a church talking about my eating.
"I had a hamburger for lunch," I tell them.
"Maybe you should change your hairstyle,"
the woman to my left says. "I like my hair," I tell her.
"I was just thinking you could maybe layer the back," she goes on.
I get up to leave. "Do you have a sponsor?"
a woman in the back row asks.

—Tucson, Arizona's Laynie Browne
with "Ps(alm) for a Boy Reading"

Lying on his belly
legs kicking up absently behind him
Boy of seven, reading The Hobbit
and

"Ps(alm) for Transformational Silence"

How will you comfort me?
Read to me from a book of ps(alms)

**And From Our Music section, Urban Folk
edited by Jonathan Berger**

—"Semerdjian produces such exciting and bracing pop music, filled with a
range of influences." from Semerdjian Doesn't Let Art Get in the Way of a Good
Time; The Big Beauty by Alan Semerdjian, reviewed by Jonathan Berger

—"Thank You' is a remembrance of a long-lost friend. 'I never ever thought
that I'd be one to be quoting that Long Island son,' she sings. 'When all is said
and done only the good die young.'" from New and Old: 21st Century Output
from Julia Douglass; Poor People on TV and In Scarsdale by Julia Douglass,
reviewed by Berger

—"Decay looms everywhere in the songs on Speck, but the last two songs, like
the first, present a sense of optimism." from Young Girl, Old Soul: Denying
Decay Through the Power of Song; Speck by Alexa Woodward, reviewed by
Berger

—Costello's Web: Traveling Bands; Semerdjian, Kathy Zimmer, and
Brownbird Rudy Relic
videos reviewed by Berger

—Forever Came Today: Disingenuous Lines of Thought Provoked Since
Michael Jackson's Death
By Paula Carino

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Alan Semerdjian * <http://www.alansemerdjian.com/>

Rev. Billy Talen for Mayor * <http://www.voterevbilly.org/>

To advertise in Boog City, see our ad rate card:

http://welcometoboogcity.com/ad_rates.pdf

Advertising or donation inquiries can also be directed to

██████████ or by calling 212-842-BOOG (2664),

or you can send money to ██████████ via <https://www.paypal.com/>

Poetry Submission Guidelines: Email subs to ██████████, 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, ██████████ or

printed matter editor Paolo Javier, ██████████

Want to have your work appear in our art section?

Query our art editor, Cora Lambert, ██████████

2,250 copies of Boog City are distributed among, and available for free at, the following locations:

MANHATTAN

East Village

Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)
Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.)
Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
Trash and Vaudeville (upstairs) * 4 St. Mark's Pl. (bet. 2nd & 3rd
aves.)
Mission Café * 82 Second Ave. (bet. 4th & 5th sts.)
Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.)
Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.)
Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark's Books * 31 Third Ave. (bet. St. Mark's Pl. & 9th St.)
St. Mark's Church * 131 E. 10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway &
Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor
places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika
Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee *
248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer
St. (bet. Bleecker & Houston sts.) McNally Jackson * 52 Prince St. (bet.
Mulberry & Lafayette sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th
aves.)

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Greenpoint Greenpoint Coffee House * 195 Franklin St. (bet. Freeman & Green
sts.) East Coast Aliens * 216 Franklin St. (bet. Huron & Green sts.) Thai Café *
925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Matchless * 557
Manhattan Ave. (bet. Nassau and Driggs aves.) Champion Coffe * 1108
Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg

Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Ear Wax Records * 218 Bedford Ave. (bet. N.4th & N.5th sts.)

Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 110 Bedford Ave. (at N.11th St.)

--

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)

[↑ Contents](#)

202. **steve russell**

Re: I want to write fiction but ...

Tue 14 Jul 2009

but Pelacanos, the wire producer, writes novels. they're set in d.c. --- On Mon, 7/13/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.*

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

*I am a The Wire addict. It takes place in Baltimore.
mary*

*--- On Sun, 7/12/09, steve russell <[REDACTED]>
wrote:*

*From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM*

Sure, and why not throw in the Goddamn bible. I mean,

hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM*

*Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.*

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.*

Jonathan Morse

*George B.
Author of his own misfortunes.*

George "Whip" Bowering
No slugging average to speak of.

[↑ Contents](#)

203. **Jonathan Penton**

Come to our read in Terlingua, Texas! (seriously. Terlingua, Texas. It's the Taos of Tomorrow.)

Tue 14 Jul 2009

Donna Snyder, Deb Hoag and Jonathan Penton will be attending the Way Out West Book Festival in Alpine, Texas on July 31st and August 1st. The WOW Texas Festival is an off-beat celebration of Southwestern literature; a hip and fun interpretation of what it means to be a desert-bound writer. Check out <http://www.wowtxbookfestival.com/> for more information.

On Saturday, immediately after the festival, we'll be driving through the sunset to La Kiva Restaurant and Bar in Terlingua, Texas (<http://www.lakiva.net/>), which happens to be my favorite bar in my favorite area on earth. Terlingua is the town between the Big Bend National Park and the Big Bend Texas State Park, itself an ancient mining site with a cemetery that makes you feel icky in the best possible way. And reverent. Terlingua is one of the many tiny towns in the southwest that has been occupied by anarchists, Wiccans, freaks, and weirdoes, and La Kiva is a wonderfully friendly place to congregate with them. I cannot sufficiently sing the praises of Big Bend National Park and Terlingua's Chisos Mining Company Motel as a vacation spot (though I admit that August is not the time of year one normally explores the area). Terlingua's the subject of the 2007 documentary /"Ghost Town: 24 Hours in Terlingua/."

If you live in the Big Bend area and have never been, our reading there is, clearly, the perfect opportunity to investigate. If not, be sure to lift a drink to us that weekend, for we will be reading in Terlingua, and you will not.

That's:

Donna Snyder, Deb Hoag, and Jonathan Penton
Saturday, August 1st, 9pm Central Daylight Time
La Kiva Restaurant and Bar
Highway 170 in Terlingua, Texas

Hugs and kisses,

--

Jonathan Penton

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

Donna Snyder is the founder and curator of The Tumblewords Project, a community-based writing workshop that has served the Southwest on almost every Saturday for the past fourteen years. She has presented hundreds of creative writing workshops as an artist in the schools in the El Paso/ Las Cruces region, various local literary festivals, and community-funded events. She has published her work in such journals as /"Puerto Del Sol, Sin Fronteras, BorderSenses/," and select on-line journals. She has been a featured artist in such performance events and venues as the Taos Poetry Circus, the Border Book Festival, El Paso Museum of Art's Museo-Literati reading series, the Branigan Library Authors Series, Umbilicus Mundi, the South Broadway Cultural Center in Albuquerque, the Out on a Limb series at the Santa Fe Actor's Theater, and the Texas Kick-Ass Poets tour. She was a member of El Paso's seminal poetry jam band, Central Nervous System. Her work as an artist, cultural and political organizer, and grassroots lawyer has been featured in articles in the /El Paso Times, Bridge Review, Albuquerque Journal, Stanton Street, Alamogordo Daily News/," and the /"Las Cruces Sun/." In 2002 she won the Emma Tenayuca prize for her human rights work.

Currently, Donna is preparing poetry manuscripts for El Rancho Press, Mouthfeel Press, and, of course, Unlikely Books, which will publish her manuscript in the summer of 2010. She's also working on the first edition of /Mezcla/, the print anthology of The Tumblewords Project.

--

Deb Hoag will be reading from/ "Crashin' the Real: one woman's search for truth, justice . . . and Steven Tyler" /(Dog Horn Publishing, 2009). When gonzo columnist Eve Petra is fired by her magazine's new owner, she spends a couple of days (okay, a week or so) wallowing in self-pity and Jack Daniels. To her great dismay, no one wants to hire a middle-aged female version of Hunter Thompson. The market has changed. People have changed. The only thing that hasn't changed is Eve.

Lying on her bed wondering what the hell has happened to her life, it comes to her. Who has weathered every whim of the fickle public for nearly five decades? Who has shown the ability to rise from the ashes of every disaster? Who is looking down at her from a poster taped to her bedroom ceiling?

Rock god Steven Tyler.

Deb Hoag holds a Ph.D. in Clinical Psychology from the University of Detroit Mercy. She has been working in the mental health field for sixteen years, and is currently living and working in Flagstaff, Arizona. In 2010 Unlikely Books will publish /"Dr. Gonzo: A series of loosely related essays on equality, visibility and modern mental health/."

--

Jonathan Penton's books of poetry are /"Last Chap/" (Vergin' Press, 2004),/ "Painting Rust"/ and "/Blood and Salsa" /(bound together in one volume by Unlikely Books, 2006) and /"Prosthetic Gods"/ (New Sins Press, 2008). He'll be carrying these books and reading from them, and will have post-it notes so that he does not lose his place.

[↑ Contents](#)

204. **George Bowering**

Re: I want to write fiction but ...

Tue 14 Jul 2009

I recommend the Florida Street Cafe in DC for scrapple.

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

but Pelacanos, the wire producer, writes novels. they're set in d.c.
--- On Mon, 7/13/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

I am a The Wire addict. It takes place in Baltimore.
mary

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From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire," I'm a big fan of crime fiction, and George Pelicanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelicanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]>
wrote:

From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM

*Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.*

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.*

*Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.*

Jonathan Morse

*George B.
Author of his own misfortunes.*

*George "Whip" Bowering
No slugging average to speak of.*

welcome.html

George H. Bowering, OC
Dull as dishwater.

[↑ Contents](#)

205. **Michael Roberson**

Poetry and Failure

Tue 14 Jul 2009

Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible,

doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

[↑ Contents](#)

206. **{ brad brace }**

six new pleated plaid pamphlets published!

Tue 14 Jul 2009

131 Running Deer Running Great Risk Running Rampant

132 Running Servant Running Up After Running Water

133 Running Wild Runs Counter Runs Roaring

134 Ruptured Hymen Rural Idyll Ruses Detected

135 Rush Repeat Rushed Fused Rushing Waters

136 Russet Brown Russian Revolution Rust Dust

six new pleated plaid pamphlets published!

only \$15 over 878 pages!

{ brad brace }

Pleated Plaid Pamphlets

Volumes 131-136 Number 2

[accompaniment to insatiable abstraction engine]

<http://www.bbrace.net/abstraction-engine.html>



brad brace, bbrace, architecture, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction, musical

ppp131-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-131-no-2/7400200>

ppp132-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-132-no-2/7400242>

ppp133-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-133-no-2/7400304>

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ppp136-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-136-no-2/7400366>

ppp137-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-137-no-2/7400420>

[↑ Contents](#)

207. **E. J. McAdams**

Reminder: Marcella Durand at Exit Art Wednesday (NYC)

Tue 14 Jul 2009

SEA Poetry SeriesFeaturing poet Marcella Durand

Wednesday, July 15

7:30pm - 9pm

FREE

Come early and see the exhibit END OF OIL

Stay late for the cash bar reception

For more details:

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

Please forward to friends!!

[↑ Contents](#)

208. **steve dalachinsky**

Re: I want to write fiction but ...

Wed 15 Jul 2009

that's what most folks do WORK SHOP

On Mon, 13 Jul 2009 14:08:01 -0700 George Bowering <[REDACTED]>
writes:

> "Workshop." There's your problem right there.

>

> gb

>

>

> On Jul 13, 2009, at 11:43 AM, steve russell wrote:

>

> > Could anyone recommend a decent "creative writhing" workshop?
> >
> > --- On Mon, 7/13/09, Skip Fox <[REDACTED]> wrote:
> >
> > From: Skip Fox <[REDACTED]>
> > Subject: Re: I want to write fiction but ...
> > To: [REDACTED]
> > Date: Monday, July 13, 2009, 1:38 PM
> >
> > That's it!
> >
> > -----Original Message-----
> > From: Poetics List (UPenn, UB)
> > [mailto:[REDACTED]] On
> > Behalf Of Mary Kasimor
> > Sent: Sunday, July 12, 2009 11:24 AM
> > To: [REDACTED]
> > Subject: Re: I want to write fiction but ...
> >
> > Creative writhing!
> >
>
> > welcome.html
> >
> >
> >
> >
> >
>
> > welcome.html
> >
>
> George H. Bowering, OUH
> Born without a religion.
>
>
>
>

[↑ Contents](#)

209. **mIEKAL aND**

Activist wrongly accused of Brad Will's murder

Wed 15 Jul 2009

Oaxaca Justice Condemns Innocent APPO Man for the Murder of Brad Will No Evidence and No Witnesses to the Actual Crime: Juan Manuel Martinez Moreno Sentenced to Prison

By Nancy Davies

Commentary from Oaxaca

<http://www.narconews.com/Issue58/article3679.html>

July 10, 2009

Juan Manuel Martinez Moreno has been sentenced to prison by the judge of the Fifth Federal Court, Rosa Iliana Noriega Perez, for the murder of US Indymedia videographer Brad Will on October 26, 2006. This in spite of:

- * Brad Will video-graphed his murderers running toward him carrying pistols
- * The two assailants shown in the video, Abel Zarate, registrar of Santa Lucia del Camino, and Oswaldo Manuel Aguilar Coello who was a municipal police officer, were arrested but subsequently released by government orders. Both are strongly tied to the PRI
- * There was no evidence for accusing Juan Martinez Moreno, who was standing near, not facing, Brad Will when Will was shot
- * The "witnesses" in fact saw nothing; Feria Perez, the chief witness, admitted he repeated hearsay

from Democracy Now:

Activists Protest Jailing of Oaxaca Activist in Will Killing

And here in New York, a group of activists rallied outside the Mexican consulate Monday to protest the latest in the case of the slain American journalist Brad Will. Will was shot and killed on October 27, 2006, while covering the popular uprising in the Mexican province of Oaxaca. His own camera captured his shooting. Will's family and friends have criticized the Mexican government for charging a Oaxaca activist with Will's murder instead of state police forces. Last week, a Mexican judge reportedly ruled that the activist, Juan Moreno, can be held indefinitely and that hearsay evidence can be used against him. Mark Read, a friend of Brad Will, criticized Moreno's prosecution.

Mark Read: "Juan Manuel Martinez Moreno, the man falsely accused of Brad's murder, is also a part of this movement, also a man of principle. That Brad's murder is being used to railroad a fellow political activist is the most profound insult to his memory. And it is not the first time that his death has been used in such a way."

[↑ Contents](#)

210. **Elizabeth Switaj**

Re: Poetry and Failure

Wed 15 Jul 2009

> Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.

| *Is the "failure of poetry" a failure of language, or poetics?*

Yes.

[↑ Contents](#)

211. **Evan Munday**

Re: Poetry and Failure

Wed 15 Jul 2009

I can't speak to that, but I can recommend another book by Bök's publishers (and, in the interests of full disclosure, my employer) that may help: The Laundromat Essay by Kyle Buckley.

http://www.chbooks.com/catalogue/laundromat_essay

The book is ostensibly a long poem about a man's attempt to retrieve his clothing from a nearby laundromat, but is more about the failure and disappointment of poetry than anything else.

From a Calgary Herald interview with Buckley:

The former University of Calgary student first cobbled together the thoughts behind The Laundromat Essay as part of a thesis for his master's degree in English literature. He couldn't defend it, however, because he became increasingly fascinated with how it was a failure.

'I had a lot of questions when writing it,' he says. 'In some ways, it was the failure of cohesiveness in poetry and those questions of concerns that I wrapped into how I rewrote the book. It's almost a book written within the collapsing ruins of another book.'

Evan

Publicist

Coach House Books

On Jul 14, 2009, at 6:36 PM, Michael Roberson wrote:

Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

[↑ Contents](#)

212. **Jim Andrews**

Re: I want to write fiction but ...

Wed 15 Jul 2009

ya and in that order.

ja

<http://vispo.com>

From: "steve dalachinsky"

> that's what most folks do WORK SHOP

'''

[↑ Contents](#)

213. **amy king**

Special Issue of Ekleksographia -- Guest edited by Amy King

Wed 15 Jul 2009

Special Issue of Ekleksographia --

Guest edited by Amy King

Â

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

Â

Â

Featuring work by:

Â

Diana Adams

Cynthia Arrieu-King with Hillary Gravendyk

Anny Ballardini

Jeanne Marie Beaumont

Dan Boehl

Alexander Dickow

Linh Dinh

Tomas Ekström

Erica Miriam Fabri

Farrah Field

Adam Fieled

Annie Finch

Ossian Foley

Jennifer H. Fortin

Maya Funaro

Heather Green

Niels Hav, trans. by P. K. Brask & Patrick Friesen

Scott Hightower

Dan Hoy

Dorta Jagi, trans. by Ana Božićević

Amy King

Tony Mancus

Nicholas Manning

Miguel Murphy

Gina Myers

Keith Newton

Obododimma Oha

Daniela Olszewska

Maya Pindyck

Matthew Rotando

Toma Alamun, trans. with Michael Thomas Taren

Barry Schwabsky

Evie Shockley

Lytton Smith

Sampson Starkweather

Rohith Sundararaman

Chris Vitiello

David Wolach

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

Future issues forthcoming curated by Pam Brown and Alan Halsey. Also special theme issues, Oulipo, GLBT, Boston, Chicago and Prague issues are in

the works.Â

Â

Please forward and enjoy responsibly.Â

Â

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

Â

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

214. **Christopher Rizzo**

Re: Poetry and Failure

Wed 15 Jul 2009

Hi Michael. Thanks for the stimulating questions. I jotted a response on my blog, if you'd care to read:

www.inplaceofchairs.blogspot.com

Bests,

Chris

On Tue, Jul 14, 2009 at 6:36 PM, Michael Roberson <[REDACTED]> wrote:

Struck by the acuteness of and subsequent attention to Christian BÃ¶k's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

[↑ Contents](#)

215. **Paul Siegell**

A widespread, high-spirited head rush

Wed 15 Jul 2009

Hi,

What was the last concert you went to?

JUST RELEASED: jambandbootleg by Paul Siegell

AMAZON (already re-stocking):

http://www.amazon.com/jambandbootleg-Paul-Siegell/dp/098162832X/ref=sr_1_2?ie=UTF8&s=books&qid=1246128940&sr=8-2

A-HEAD PUBLISHING: http://a-headpublishing.com/A-Head_book_store.html

"For centuries, people have tried to take words and turn them into music. What Paul Siegell does in his collection of poetry, jambandbootleg, is take music and turn it back into words. And he does it exceptionally well, capturing both the excitement of concert-going and the poetic essence of the improvisational music scene." â€”MARC BROWNSTEIN, bass player of the Disco Biscuits

"Behold! Blend pinches of the Beats and Phish with a big bowl of Fantastic Originality â€” unlike any poet I've ever known â€” wave a burning match over it, inhale deeply. The astonishing dream that fills your head â€” that's Paul Siegell." â€”CHARLES McNAIR, Paste Magazine

"Siegell is a wild madman, a verbal musician as imposing as a rock star, who just happens to also go behind the curtain of his raucous stage and share some wonderfully personal sides that wrap an arm around the audience he continues to entertain." â€”GRADY HARP, Amazon "Top 10" Reviewer

Please forward to anyone who'd appreciateâ€”Let's get into the song!

in tremendous appreciation,

paul>

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

[↑ Contents](#)

216. **Gabrielle Welford**

Re: I want to write fiction but ...

Thu 16 Jul 2009

yes, me too--never know, exactly. i do love it that way...

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

From: Mary Kasimor <[REDACTED]>

Date: Monday, July 13, 2009 2:04 pm

Subject: Re: I want to write fiction but ...

To: [REDACTED]

I bet many poets do write fiction, but we write it for ourselves. I like to simply write whatever and wherever my brain takes me. It may be awful writing--I don't know because I am too close to it, but it is fun and a bit scary and exciting. I really never know exactly where I am going.

Mary Kasimor

--- On Sun, 7/12/09, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire," I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM

*Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.*

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've managed to create 1st
rate work in fiction, poetry, and drama as well as the essay.
Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you
can add Yeats and Dryden. If you count letters as imaginative
literature, and why shouldn't you?, you can add Keats and
Dickinson. Think big.*

Jonathan Morse

*George B.
Author of his own misfortunes.*

[↑ Contents](#)

217. **Sarah Sarai**

Re: I want to write fiction but ...

Thu 16 Jul 2009

Baltimore: also *Homicide" (Yay, *Homicide*)

If you have nothing better to do and self-esteem issues you could spend a short time at <http://www.myspace.com/sarahsarai>

where I have archived a few of my short stories which made it online (others made it into print). (Finishing a longer work and hoping to get another longer work out there.) And I'm a poet.

Distinctions are useless. EXCEPT: Poets are more fun than fiction writers, more companionable.

Your friend and mine,

Sarah Sarai

Reconciled to Your Fate

<http://my3000lovingarms.blogspot.com/>

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

<http://www.verbsap.com/2005mar/sarai.html>

"I have been called to a holy office by the Lord Himself, who most mercifully appeared before me, His servant, in the year 1743, when He opened my sight into the spiritual world and enabled me to converse with spirits and angels, in which state I have continued up to this day." Emanuel Swedenborg

[↑ Contents](#)

218. **George Bowering**

Re: A widespread, high-spirited head rush

Thu 16 Jul 2009

On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:

Hi,

What was the last concert you went to?

I guess it was the Vancouver Symphony Orchestra doing Beethoven's Ninth and other stuff about 18 months ago.

gb

[↑ Contents](#)

219. **Roy Exley**

Re: Poetry and Failure

Thu 16 Jul 2009

Hi Michael,

Don't forget Samuel Beckett's words - "No matter - try again - fail again - fail better". If everything was successful perfection, there would be no point in going on - it's in the blood to keep trying and failing better, orbiting around the impossibility of perfection, but keeping it in sight. Missed aspirations might seem like failure but we are driven on to new and perhaps more relevant aspirations. Destiny might seem like a very abstract and vague concept but experience seems to tell us that it does have a reality in our lives.

Roy Exley.

On 15/7/09 11:22 pm, "Christopher Rizzo" <[REDACTED]> wrote:

Hi Michael. Thanks for the stimulating questions. I jotted a response on my blog, if you'd care to read:
www.inplaceofchairs.blogspot.com

Bests,
Chris

On Tue, Jul 14, 2009 at 6:36 PM, Michael Roberson <[REDACTED]> wrote:

Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to

write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

[↑ Contents](#)

220. **steve dalachinsky**

Re: A widespread, high-spirited head rush

Thu 16 Jul 2009

rashied ali quintet last nite

tonite kronos qt

i go to almost 1 or 2 a nite

On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering <[REDACTED]>

writes:

> On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:

>

> > Hi,

> >

> > What was the last concert you went to?

>

> I guess it was the Vancouver Symphony Orchestra doing Beethoven's

> Ninth

> and other stuff about 18 months ago.

>

> gb

>

>

>

[↑ Contents](#)

221. **Lars Palm**

Tom Beckett from ungovernable press

Thu 16 Jul 2009

Dear All,

what can I say more than that ungovernable press is happy to announce the arrival of

Another Shadow? by Tom Beckett

the summer night may look a little different after you've read it

cheers,

lars

<http://ungovernablepress.weebly.com>

<http://mischievoice.blogspot.com>

[↑ Contents](#)

222. **Joel Weishaus**

"The Gateless Gate" Pages 25-26

Thu 16 Jul 2009

Dear Friends and Colleagues:

Here are pages 25-26 of "The Gateless Gate":

<http://web.pdx.edu/~pdx00282/Gate/Pgs%2025-26.htm>

Mirror site:

<http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2025-26.htm>

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

Notes:

1- I've decided to send two (one screen), instead of four pages, as I'm sure that many of you are pressed for time. 2-The colors have been changed, so that they may appear on each monitor closer to what I've intended. 3-The bibliography (Bib) link at the bottom of each page has been fixed, and bookmarks added. 4- As always, please let me know if you want to be deleted from these notices.

-Joel

[↑ Contents](#)

223. **carol dorf**

Re: Poetry and Failure

Thu 16 Jul 2009

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[REDACTED]> wrote:

Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write a poem*,
but other than that I continue writing because those hopes shift and are
various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

[↑ Contents](#)

224. **PJ**
submission call - audio poetry

Thu 16 Jul 2009

"from east to west: bicoastal

"from east to west: bicoastal verse" - fall '09: Audio Poetry

Our fall issue will have an accompanying audio supplement, hopefully both online and as a CD. Every poem in our audio section will be linked to a recording of the poem. The text of the poem should be sent in the body of an email to PJ Nights (██████████) with "audio submission" in the subject line. The audio of the poem can be attached to the email and should be an .mp3 file. If you don't have recording software, try "Audacity" (<http://audacity.sourceforge.net/>), an open-source, cross-platform sound recorder.

The deadline for the fall issue is August 15, 2009.

Links to our current and past issues can be found at http://www.geocities.com/pj_nights (until the end of October when we will be acquiring a new domain name).

Thank you!

PJ Nights

[↑ Contents](#)

225. **Thomas savage**
Re: Poetry and Failure

Thu 16 Jul 2009

Sometimes poetry fails and sometimes it succeeds. Which it is depends upon what the poetry is trying to do and whether the poetry produced is any good or not. Regards, Tom Savage

--- On Tue, 7/14/09, Michael Roberson <██████████> wrote:

From: Michael Roberson <[REDACTED]>

Subject: Poetry and Failure

To: [REDACTED]

Date: Tuesday, July 14, 2009, 6:36 PM

Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

[↑ Contents](#)

226. **David-Baptiste Chirot**

Life Writing in Poetry Workshop with Judith Harway 7/25/09

Thu 16 Jul 2009

Date: Thu, 16 Jul 2009 10:10:10 -0700

From: [REDACTED]

Subject: Life Writing in Poetry Workshop with Judith Harway 7/25/09

To: [REDACTED]

Local author and
teacher

Leads a workshop at
Woodland Pattern Book Center

Life Writing
in Poetry

(Milwaukee,

WI) On Saturday, July 25, 2009, from 1-4pm,

writer and teacher Judith Harway will teach a one-day workshop which will
work

with students to identify and address the key stories punctuating our
lives. Through variety of

activities (brainstorming, directed writing exercises, reading contemporary
poems and discussion), participants will discover what influences them in life
and writing and how to creatively put it on paper.

Judith Harway's books of poetry include *All That is Left* (Turning Point Books, 2009) and *The Memory Box* (Zarigueya Press, 2002). Her work has appeared in dozens of literary journals, and has earned fellowships from the Wisconsin Arts Board, the Hambidge Center and the MacDowell Colony. She is on the faculty of the Milwaukee Institute of Art and Design.

###

Event Listing

When: Saturday, July 25, 2009;
1pm-4pm

What: Life Writing in
Poetry with Judith Harway

Where: Woodland Pattern Book Center, 720
E. Locust St. Milwaukee, WI 53212

Cost: \$30/\$25 members Link:

<http://www.woodlandpattern.org/workshops/adults.shtml#harway> Life Writing in Poetry with Judith Harway Saturday, July 25, 1-4pm \$30 / \$25 members This workshop will help participants to identify and frame key stories from life in poetry. Through a variety of activities (brainstorming, directed writing exercises, reading contemporary poems, discussion), participating writers will discover new influences and directions, and explore the range of their own voices.

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

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [REDACTED]

Windows Live™: Keep your life in sync.

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

ocid=TXT_TAGLM_WL_BR_life_in_synch_062009

[↑ Contents](#)

227. **David-Baptiste Chirot**

Woodland Pattern: Creativity & Aging Anthology Celebration and Reading with Jack Collom

Thu 16 Jul 2009

Creativity & Aging Anthology Celebration

and Reading with Jack Collom

Date: Wed, 15 Jul 2009 15:45:08 -0700

From: [REDACTED]

Subject: Celebration with Jack Collom at MPL

To: [REDACTED]

Creativity & Aging Anthology Celebration

and Reading with Jack Collom

Saturday, July 18, 2009; 2pm (FREE)

Milwaukee Public Library, Loos Room

814 W. Wisconsin Ave.

Milwaukee, WI 53233

Please join us in the Loos Room at Milwaukee Public Library on Saturday, July 18th at 2pm for a reading to celebrate the publication of Woodland Pattern's Creativity & Aging Anthology with:

Poet-in-Residence, Jack Collom

Creativity & Aging Workshop Students

Aviva Cristy

Joe Radke

The Creativity & Aging workshops were held every Tuesday & Thursday, from 1pm-3pm, for the past seven weeks at the Wilson Park Senior Center. The students were instructed by Joe Radke, Aviva Cristy, and Poet-in-Residence, Jack Collom.

Jack Collom was born in Chicago, Illinois, 8 November 1931, and grew up in nearby Western Springs. He walked a lot in Salt Creek Woods and began bird watching at age 11. He joined the U.S. Air Force and wrote his first poems in Tripoli, Libya. He earned an MA in English on the GI Bill, and has taught Creative Writing free-lance for over thirty years. He is Adjunct Professor at Naropa University, where he received the 2001 President's Award for Faculty and has been teaching Eco-lit (Ecology Literature) for 19 consecutive years, as well as outreach teacher-training.

Collom has authored 22 books and chapbooks of poetry. He is, moreover, responsible for three collections (with essays and commentary) of writings by children, all published by Teachers & Writers Collaborative, New York. In 2001, Tuumba Press issued a more than 500-page-long volume, *Red Car Goes By*, as his *Selected Poems*. His latest books are *Exchanges of Earth & Sky* and *Situations, Sings* (with Lyn Hejinian).

Jack Collom long ago rejected the notion that a distinction is to be made between the quotidian and the poetic. There is poetry everywhere. But to find poetry everywhere means that one is incessantly engaged with the world at the level of poetry.... His attention to surprise is pronounced but never programmatic. The result is (as Merrill Gilfillan has phrased it) "the dance and weave between fierce notation and ceilingless song." from Editors' Preface to Red Car Goes By.

Light refreshments will be served.

For more information contact Chuck Stebelton at [REDACTED].

Made possible with generous support from: The Greater Milwaukee Foundation, The Helen Bader Foundation, Faye McBeath Foundation, National Endowment for the Arts, Interfaith Older Adult Programs, UWM Center on Age & Community, & UWM Osher Lifelong Learning Institute.

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

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [REDACTED]

Insert movie times and more without leaving Hotmail®.

<http://windowslive.com/Tutorial/Hotmail/QuickAdd?>

[ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009](http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009)

[↑ Contents](#)

228. **steve russell**

Re: I want to write fiction but ...

Thu 16 Jul 2009

& both are equally depressing, but people seem to enjoy shopping. Strange.

--- On Wed, 7/15/09, Jim Andrews <[REDACTED]> wrote:

From: Jim Andrews <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Wednesday, July 15, 2009, 4:10 PM
ya and in that order.

ja

<http://vispo.com>

From: "steve dalachinsky"

that's what most folks
do WORK SHOP

'''

[↑ Contents](#)

229. **amy king**

Special Issue of Ekleksographia -- Failed to Include

Thu 16 Jul 2009

Cover art credit:Â Orna Ben Shoshan, "The Burden of Happiness"

--- On Wed, 7/15/09, amy king wrote:

Special Issue of Ekleksographia --

Guest edited by Amy King

Â

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

Â

Â

Featuring work by:

Â

Diana Adams

Cynthia Arrieu-King with Hillary Gravendyk

Anny Ballardini Â Â Â Â Â Â Â

Jeanne Marie Beaumont
Dan Boehl
Alexander Dickow
Linh Dinh
Tomas Ekstr m
Erica Miriam Fabri
Farrah Field
Adam Fieled
Annie Finch
Ossian Foley
Jennifer H. Fortin
Maya Funaro
Heather Green
Niels Hav, trans. by P. K. Brask & Patrick Friesen
Scott Hightower
Dan Hoy
Dorta Jagi , trans. by Ana Bo i evi 
Amy King
Tony Mancus
Nicholas Manning
Miguel Murphy
Gina Myers
Keith Newton
Obododimma Oha
Daniela Olszewska
Maya Pindyck
Matthew Rotando
Toma   alamun, trans. with Michael Thomas Taren
Barry Schwabsky
Evie Shockley
Lytton Smith
Sampson Starkweather
Rohith Sundararaman
Chris Vitiello
David Wolach
 
<http://ekleksographia.ahadadabooks.com/issuetwo/>
 
Future issues forthcoming curated by Pam Brown and Alan Halsey.  Also
special theme issues, Oulipo, GLBT, Boston , Chicago  and Prague issues are in
the works. 
 

Please forward and enjoy responsibly.Â

Â

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

Â

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

230. **Patrick Dillon**

Re: A widespread, high-spirited head rush

Thu 16 Jul 2009

Appropriate to the title of your book, the last concert I attended was Robert Randolph and the Family Band. He seems to be mostly admired by the jam band scene. I went because I am a fervent fan of the so-called "sacred steel" music.

I wasn't disappointed. He played Glenn Lee's "Joyful Sounds." I think there are very few opportunities to hear that piece of music live. Glenn Lee's song is probably my favorite recording I have ever heard. It is a piece of music where each moment is better than the next. When the song starts to fade out it becomes jaw droppingly good, I would really love to hear the full unedited recording. Pesky fade out.

You can download the song here for \$1:

<http://www.amazon.com/Joyful-Sounds/dp/B0011V925Q>

On Thu, Jul 16, 2009 at 2:11 AM, George Bowering <[REDACTED]> wrote:

On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:

Hi,

What was the last concert you went to?

I guess it was the Vancouver Symphony Orchestra doing Beethoven's Ninth and other stuff about 18 months ago.

gb

[↑ Contents](#)

231. **Jordan Stempleman**

Re: Tom Beckett from ungovernable press

Thu 16 Jul 2009

fuck yes!

Date: Thu, 16 Jul 2009 09:07:26 -0400
From: [REDACTED]
Subject: Tom Beckett from ungovernable press
To: [REDACTED]

Dear All,

what can I say more than that ungovernable press is happy to announce the arrival of

Another Shadow? by Tom Beckett

the summer night may look a little different after you've read it

cheers,
lars

<http://ungovernablepress.weebly.com>

<http://mischievoice.blogspot.com>

Windows Live™

SkyDrive™: Get 25 GB of free online storage.

[http://windowslive.com/online/skydrive?
ocid=TXT_TAGLM_WL_SD_25GB_062009](http://windowslive.com/online/skydrive?ocid=TXT_TAGLM_WL_SD_25GB_062009)

[↑ Contents](#)

232. **steve russell**

Re: I want to write fiction but ...

Thu 16 Jul 2009

The chili dogs at Ben's™ Chili Bowl, overrated. Ben's, btw, is

The chili dogs at Ben's™ Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.

--- On Tue, 7/14/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Tuesday, July 14, 2009, 3:50 PM

I recommend the Florida Street Cafe in DC for scrapple.

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

*Â but Pelacanos, the wire producer,Â writes novels. they're set in d.c.
--- On Mon, 7/13/09, George Bowering <[REDACTED]> wrote:*

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]*

Date: Monday, July 13, 2009, 5:07 PM

Oh boy, Baltimore.

The crab cakes at the Lexington Market the best anywhere.

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

*I am a The Wire addict. It takes place in Baltimore.
mary*

*--- On Sun, 7/12/09, steve russell <[REDACTED]>
wrote:*

*From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM*

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course.Â As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or evenÂ Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]>
wrote:

From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM

*Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.*

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.*

Jonathan Morse

*George B.
Author of his own misfortunes.*

George "Whip" Bowering

No slugging average to speak of.

welcome.html

George H. Bowering, OC
Dull as dishwater.

[↑ Contents](#)

233. **amy king**

Poetry Events / Calendars -- complete but ...

Thu 16 Jul 2009

The permanent link for the Poetry Events / Calendars is here:

<http://amyking.wordpress.com/2009/07/16/poetry-events-calendars/>

However, I will add the calendar to at least two more online venues such as Red Room and Goodreads, and perhaps others, once the calendar is a little more filled out. I don't have time at the moment, but it seems there are a few major cities and small town series that have been omitted. Please feel free to backchannel addt'l suggestions or post them in the comments to be added to the list. Once I've added more over the next few days, I'll duplicate the listing for others who don't venture to my blog.

Thanks to all who chipped in and provided links! Hopefully this resource will serve those on the hunt for live poetry for a long time!

Best,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

234. **Jennifer Karmin**

JOB: Literacy & Health Education (Chicago)

Thu 16 Jul 2009

Project Director

Literacy and Health Education Programs

The Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University

Since its inception, the Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University has supported projects that use literary and artistic approaches to address social justice issues. For five years, the Center's focus has been the HIV/AIDS Youth Prevention Education Program (H.Y.P.E.) which targets teenagers and young adults. Our HIV Youth Prevention Education (H.Y.P.E.) program's mission is to educate high school students, adult learners, and the local community through creative literacy programs. These programs focus on HIV prevention and care as well as cultural sensitivity and the removal of stigmas.

The artistic nature of the project requires the inclusion of artists with a variety of backgrounds and extensive experience in education. The Project Director will provide management of the project including logistics, marketing and technical support. This individual will also be the liaison between the Center's Literacy and Health Education programs, the schools and other venues, and guide the educational focus. The Project Director will be responsible for the HIV/AIDS education component of the project. The Project Director should have leadership abilities and managerial expertise to implement and further the goals of the Center's Literacy and Health Education programs and aid the Brooks Center in sustaining this important work. The Project Director will work effectively as part of a team of Brooks Center staff and CSU administrators. The Project Director reports to the director of the Gwendolyn Brooks Center.

Duties • Manage H.Y.P.E programs, most notably the Positive Poetry Performance Troupes. • Help identify and guide a core group of teaching artists and serve as the conduit between the artistic staff and Brooks Center/CSU administrative staff. • Aid in the establishment of a sustained and replicable model for using the arts focusing particularly on the literature and social justice emphasis of Gwendolyn Brooks and other like-minded writers and artists. • Oversee the creation and publication of a third international anthology of creative writing from people of color on HIV/AIDS. •

Participate in/contribute to planning for the expansion of GBC social justice programs. • Enthusiastically promote partnerships, programs, and projects to be pursued by the Brooks Center in an effort to further the work of

Gwendolyn Brooks and Brooks Center programming. As meeting with administrators from schools and other venues is critical to the success of these programs, the Project Director must own a car and possess a valid driver's license and automobile insurance. Qualifications

- A minimum of five years experience in non-profit or arts management
- A minimum of five years experience working in educational settings
- Must be extremely organized and capable of independent thought and multi-tasking

Advanced knowledge of Chicago Public Schools and the Chicago Artistic and Non-profit Communities

- Advanced knowledge of literature and the arts
- Must be an effective communicator in all mediums.
- Strong administrative skills

M.A., M.F.A. or Ph.D. preferred

Salary:

This is a full-time consultant position, renewed annually. Salary negotiable.

Application:

Chicago State University is an equal opportunity employer.

Interested applicants should mail a cover letter, a C.V./résumé, and a list of personal references to:

Quraysh Ali Lansana, Director

The Gwendolyn Brooks Center for Black Literature and Creative Writing

Associate Professor of English and Creative Writing

Chicago State University

Douglas Hall 210-A

9501 S. King Drive

Chicago, IL 60628-1598

The deadline for applications is August 7, 2009.

The start date is September 1, 2009.

[↑ Contents](#)

235. **Sam Truitt**

Re: Poetry and Failure

Thu 16 Jul 2009

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):

“if poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end.

Here was an ingenious method for indefinitely postponing the end of poetryâ€¦ since poetry was to write about nothing, it could write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.â€

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

From: carol dorf <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 9:22:50 AM

Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[REDACTED]> wrote:

Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write a poem*, but other than that I continue writing because those hopes shift and are various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

[↑ Contents](#)

236. **Luke Schlueter**

Re: I want to write fiction but ...

Thu 16 Jul 2009

Yeah, I actually called myself on behalf of friends. I guess they sold out pretty quickly early this aft. Sorry.

L.

From: Poetics List (UPenn, UB) on behalf of steve russell

Sent: Thu 7/16/2009 3:02 PM

To: [REDACTED]

Subject: Re: I want to write fiction but ...

& both are equally depressing, but people seem to enjoy shopping. Strange.

--- On Wed, 7/15/09, Jim Andrews <[REDACTED]> wrote:

*From: Jim Andrews <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Wednesday, July 15, 2009, 4:10 PM
ya and in that order.*

*ja
http://vispo.com <http://vispo.com/>
From: "steve dalachinsky"
that's what most folks
do WORK SHOP*

'''

[↑ Contents](#)

237. **steve russell**
Re: Poetry and Failure
Thu 16 Jul 2009

too many people forget pleasure. sure, poetry is hard work, but sweating out a poem is still fun. a big disappointment if the poem is a complete failure, but fun

almost always happens at some point during the shaping, & considering the \$\$\$
\$ rewards, who'd write the stuff if this were not the case?

--- On Thu, 7/16/09, carol dorf <[REDACTED]> wrote:

From: carol dorf <[REDACTED]>

Subject: Re: Poetry and Failure

To: [REDACTED]

Date: Thursday, July 16, 2009, 9:22 AM

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the
"poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[REDACTED]> wrote:

*Do we continue to write poetry because it ultimately fails to do what we
hope it might or should?*

That may be so for some and certainly is why I continue to write a poem*,
but other than that I continue writing because those hopes shift and are
various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

[↑ Contents](#)

238. **David Chirot**

Re: Poetry and Failure

Thu 16 Jul 2009

before essaying to "answer the question" isn't it perhaps necessary to first ask
some questions of oneself, of the speaker, of the audience, of the readers?

What Power, whose Power and where from, and how, and why-- Who Speaks--
the One Presumed to Know-- to one so that there is the pressure to respond as
though the question itself is unquestioningly a question which one must ask of
oneself and others? of Poetry?

Is the very asking of and response to the question not in itself a form of
informing one of one's inadequacy, one's failure in not asking the question
oneself without being told to do so?

That is, that at the center of the question is the unquestioning belief in its Truth, in the manner of fiction readers and their "willing suspension of disbelief?

In other words, before even asking questions of the question, one is immediately acquiescing to its terms of inadequacy, failure, abjectness, defeat, being crushed down being obedient--not asking questions but being a "model prisoner/worker"--

From the start, one accepts the designations offered by these questions and the either/or set up it projects on to oneself

Might not the inadequacy the failure or the success in a sense being with asking why is it that one acceptst the voice of the questioern as Authority, and why it is one unquestioningly "follows it," allows it to define the range of one's possibilities of existence--within such a narrow confinement--

Does the question and ones' responses to it in fact have anything to do with "Poetry"-- Is not the question about Who What and Where has the Power to prevent persons from asking How, Why?--

To paraphrase Emerson:

"The failure and inadequacy one sees in poetry is within one's own eye."

What sort of success --or failure--is one thinking of, desiring, demanding for?

To be known, recognized in one's lifetime? And when that is dubiously or not achieved, to think of the inadequacy of poetry--or perhaps the inadequacy of the thinkers, critics, taste makers, publishers of poetry--

What are the standards one sets oneself for one's own person to decide if one has failed or not?

Do the applause and notice of others count the most in the scale of achievement?

I think the best example there is of a poet finding poetry inadequate to the tasks he demands of it is Rimbaud.

He stopped writing poetry and "became somebody else."

Emile Nelligan, sometimes called the Quebecois/Canadian Rimbaud--for his talent evinced at an early age--also called it quits with poetry and committed himself to an asylum for the rest of hislife.

Many are the poets around the world who left behind them one book, unnoticed in their time, and stopped writing, turning instead to other activities.

Paul Valery, George Oppen, "left poetry" for decades each, only to return later in life to finding in poetry what they had no found elsewhere. Laura Riding left Poetry but wrote about it in prose--

What does one mean by "inadequacy?" In the last poem in his Larry Eigner's first published book (by the Creeleys, in Majorca)-ends with the question which has Rimbaud's "literally and in every other sense" of meanings expressed simultaneously, punning----"am I an incompetent after all?"

In the 1980's there was argae in Art Criticism for the concept of the "abject." is the poetic "inadequacy" related to the abject? Think of all the meanings of the word "inadequacy," their contexts--their allusions--their expression as "received ideas--"

What is the motivation for one to choose to find poetry, and/or one's poetry--inadequate, a failure?

Is this the choice of the poet, or of the poet vi-vis the recognition she receives from others, one's sense of one's work as inadequate, a failure?

How much does the recognition even when negative mean to you, poet--

Does one write for an audience only--for oneself only--

Does one want to be ignored but also "known of"--or even "fairly well known--" a cult figure?--"

"A minor writer with major ambitions s/he is an example of those who overshot the reach of their abilities."

"A major poet in the guise of a minor---"

Personally, i think the idea of merely stating the failure or inadequacy of poetry as though "everyone knows what it means"--is to begin from a foundation that is hazy, vague, and unsteady --.

Needn't the terms be treated with more precision, , defined more clearly--perhaps find themselves to be "as yet unknown and/or little understood?"

Are failure and/or inadequacy and all the examples given anything different from the Received Ideas like those in Flaubert's dictionary of these?

Is the discussion being held because of the failure and inadequate in thinking up any other topic to address?

Is the failure one receives from "outside" directly or indirectly or not at all related to the success or failure of the works on the inside of the poet--

Who gives the critic and canon maker, the taste maker the noise maker, the One Presumed to Know the right to be the judge of the works, of the poet--

doesn't one just sign away one's rights in terms of what will be the controlling factor in many ways of what it is to be essaying as a career--

For this is the question that needs also to be asked: is one speaking of a poet's CAREER--or of their VOCATION--

Isn't it a sign of the careerism associated with these rankings, "failures," inadequacies " that one is required in some way to 'take all these into account?'"

The question is--to whom are these questions addressed--primarily career poets who read the Harriett blog, the primarily academic /white collar readers--

and aren't many of these institutions, careers, ultimately dependent not so much on the failure or success of the work or one's failure or success in terms of anthologies, papers, but heavy dependence as well on the moneys of private foundations, the military, sweatshop labor for corporations assuaging guilt by helping to pay for a program or two- "on the failure of poetry?"

If enough poets are convinced they have failed--what shall they do then--where to seek elsewhere for a new kind of career--

or to restart the career by "radically altering one's approach"--

What motives do these questions/discussions have on, vis-a-vis with--this boredom and confinement within institutions, hierarchies within groups,' rigid structures of all kinds in society and poetics that hamper and drastically narrow down one's field of action or thought, so that within this very narrow limited aperture, one is gauged by the merest slips of tense as to the success or failure of one's fitting in or not to those deemed worth recognition--or to be sadly among those shipped off into the snow to die--or simply exiled to inferior jobs and non-noticed careers which in themselves may make the once poet give it up for some other more interesting and "profitable" hobby so called--

With so many questions of these kinds, what is useful to keep in mind is--what is the motivation for the question? What is the motivation for this particular writer NOW to ask it and to make his own judgements on their determinations--

One might say that the most overlooked thing is that the asking of the question re failure and inadequacy is accepted as a given.

Aren't often the things most in need of questioning those that persons and poets accept meekly as givens, things 'everyone knows'--"automatically, without saying?"

In one sense is not a person's asking the question based on others taking it as a given property of poetry to be judged as a success or inadequate, a failure by oneself and/or others- -is this asking of questions re "failure/success" based on what one takes to be givens that all 'accept"-- or on a self-imposed given?

On Tue, Jul 14, 2009 at 3:36 PM, Michael Roberson <[REDACTED]> wrote:

Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

[↑ Contents](#)

239. **Maria Damon**

Re: A widespread, high-spirited head rush

Thu 16 Jul 2009

The FAB trio: Billy Bang, Barry Altschul, and Joe Fonda, at a small club in Basel a couple weeks ago. Fabulous indeed.

Patrick Dillon wrote:

> Appropriate to the title of your book, the last concert I attended was
> Robert Randolph and the Family Band. He seems to be mostly admired by the
> jam band scene. I went because I am a fervent fan of the so-called "sacred
> steel" music.

>

> I wasn't disappointed. He played Glenn Lee's "Joyful Sounds." I think there
> are very few opportunities to hear that piece of music live. Glenn Lee's
> song is probably my favorite recording I have ever heard. It is a piece of
> music where each moment is better than the next. When the song starts to
> fade out it becomes jaw droppingly good, I would really love to hear the
> full unedited recording. Pesky fade out.

>

> You can download the song here for \$1:
> <http://www.amazon.com/Joyful-Sounds/dp/B0011V925Q>

>

> On Thu, Jul 16, 2009 at 2:11 AM, George Bowering <[REDACTED]> wrote:

>

>

>> On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:

>>

>> Hi,

>>
>>> What was the last concert you went to?
>>>
>>>
>> I guess it was the Vancouver Symphony Orchestra doing Beethoven's Ninth
>> and other stuff about 18 months ago.
>>
>> gb
>>
>>
>>
>>
>
>

[↑ Contents](#)

240. **Jim Andrews**
new dbCinema series: Olga

Thu 16 Jul 2009

i've been writing a graphic synthesizer/langu(im)age processor called dbCinema and, recently, dbCinemizing with some images of Olga, the Vancouver fashion model and book maker--as in artists' books and regular books. i've read one of her books called Soros. the writing is by Kedrick James. Olga's visuals are Russian Constructivistic. It's a real page turner! Soros was hanged before his first meeting with Soros on January 6 1990. Soros will give no choice but to award them enough divergence to go wrong. By June of 1993 Soros was against this time. Of course it helps if you know a little of the Soros story.

the dbCinema series on Olga is at <http://vispo.com/dbcinema/olga>

i think these are rather intense.

Many thanks to Olga for permission to display these on vispo.com. And to Miles de Courcy, the photographer, and Katherine Soucie, the dress designer.

In Internet Explorer and Opera the series stops around image 470 (of 581 images) on my system. Works fine in Safari and Firefox, however. Opera will display all images if you increase the disk cache size in Preferences. But I can't get Internet Explorer to display all the images, on my system. So I recommend you don't use that browser. Too bad. Used to be a good browser. But it's now the Bush administration of browsers: mad with security issues. Overkill. No fun. Forces of dullness. If yer on a PC, the F11 key toggles yer browser fullscreen and back. All the images are 1280 x 1024 pixels, so they probly take up all yer real estate.

The first pass through the images is relatively slow as it downloads the big images one by one. But that is well-suited to a first viewing: each of the images is meant as something viewable as a still. When all of them have downloaded, it speeds up to 12.5 frames per second (if yer puter is up to the job) and so you see it in a different light, as a high-res, 47 second video. and it is quite different this way.

the controls at top left let you pause it on and off and advance by one image or go back one image. you can also change the delay between images.

it is meant to be experienced this way, rather than simply as a video that plays with no interactivity.

There are more dbCinema image series at
<http://vispo.com/dbcinema/meditations.htm>

ja
<http://vispo.com>

[↑ Contents](#)

241. **Nicholas Piombino**

Re: Poetry and Failure

Thu 16 Jul 2009

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[REDACTED]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):

³Sif poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetry⁵ since poetry was to write about nothing, it could write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.²

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

From: carol dorf <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 9:22:50 AM

Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

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That may be so for some and certainly is why I continue to write a poem*, but other than that I continue writing because those hopes shift and are various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

[↑ Contents](#)

242. **Alan Sondheim**

Lynx Bookmark File

Fri 17 Jul 2009

Lynx Bookmark File

Some older Net history - this is a bookmark file I kept from 1995 to maybe ten years ago; some, perhaps most, of the sites are down, but the file itself seems of interest since a lot of the sites were 'historic' one way or another. Enjoy if you can -

- Alan

<title>Bookmark file</title>

<p>

Kyushu Online

ftp wuarchive.wustl.edu

ftp archive.umich.edu

huge software directory

Social Indicators of Development

Internet Text: 0

World Population

mud directory

Welcome directory

MOO directory

Desert Research Institute Home Page

HISTORY AND

PREHISTORY OF THE WEB

irc directory

The Psychology of Cyberspace

 The Ancient

World Web: The Ultimate Index of All Things Ancient

CyberAtlas Index

Argos Ancient World Search

The Internet Biodiversity Service

CYBERMIND CONFERENCE 96

The Tree of Life

Home Page

t2

Akkadian language

(Babylonian and Assyrian cuneiform texts)

Index of
/mail-archives/cybermind
RADAR Online
Magazine-Multi-lingual, Fukuoka area news
The MUD
Resource
Collection: Research
Julia!
Cybersociology
Mag
 The Perl Journal
Fukuoka Suburbs
Nectec FTP Archive.
The Linux Documentation
Project:
Homepage
Figlet Server
Nihonjo
Journal
Sarasvati Sindhu civilization,
language and script: Index
Kyoto National
Museum
<a
href="http://fm.fukuoka-now.com/FMPro?-db=news.fmj&lay=view&-
format=index_e.html&-error=search_error.htm&-
SortField=dif_time&-SortOrderPscending&-max=3&-
lop=AND&-op=lte&dif_time=0&-find">Fukuoka
NOW!
NewMedia
<a
href="http://micro.magnet.fsu.edu/micro/gallery/phytochemicals/phytochemical
.html">
Molecular Expressions
Thunus' Home page:
Linux
tomsrtbt home page
Phatlinux
The

Early

History of Indo-European Languages

Fukuoka Music

Jargon File

Resources

Monochrome - Probably the UK's
largest

internet BBS

Buddhist
Studies - Art

The Internet: An Ethnographic
Approach

Buddhist
Studies WWW

VL

Wordlist

The Middle
English

Cybermind

Akkad
ian

Cuneiform Test, list 1.

The Internet A Writer's
Guide

Internet
Ancient History Sourcebook: Main Page

BeeHive

The Early History of Data
Networks

 Bonpo Homepage

 The Computer Museum
History

Online PDP-8 Main Page

Early Recorded Sounds and Wax
Cylinders

Cybermind Archive Links

FreeSpeech Internet Television
Mailing List
Archives Nettime
Another
Cybermind Web Page
Eric Weisstein's World of
Mathematics
Artport
Idea Line
Inte
rnet
Resources Meta-Index
Aquatic Botany
Lichens of North America
INSIDE THE
SKULL
HOUSE - Introduction
Zen Buddhism
WWW Virtual
Library
1911 Encyclopedia
Britannica
AncientScripts.com
Crocodilians
CDLI (Cuneiform
project)
BirdSource- Birding with a
Purpose.
List of Lists for Internet
Research
Go
ngsun
Longzi
BROOKLYN BOTANIC GARDEN
>> NEW
YORK METROPOLITAN FLORA
 Brainstorms
Evergl
ade

Reclamation

The Career Network, from The Chronicle

of Higher Education

CPAN (Perl modules)

CORAL Reef

Worldometers: Population

Ancient Near East

Whalesong

Florida Lagoon biology

Reference Library of Digitized Insect Sounds

Rational Japanese: Contents

Centre for

European Sociology Bibliography

SourceForge.net: Project of the

Month

Arabian Nights / Omar Khayyam

Japanese Historical

Maps

Psychology

and Aging - Featured Article

Microbiology Microbes Bacteria Information and Links

A Digital Base Map of the

Americas

Linmodem-HOWTO

The Swinburne Project
Pure Land Mountain
Stephen Wolfram: A New Kind of Science Explorer: Mathematica Kit
Matthew G. Kirschenbaum: Darknet Nostalgia
Mitch Kapor's Weblog: October 2002 Archives
Radical Software
Welcome to ARKive
REALbasic - Download.com
FLAC - Free Lossless Audio Codec
WTMA Wet Tropics
Diana Deutsch's Web Page
Spamotomy
Computer Dream Survey - About
chris murray's tex files
Discordia || Cyborg Liberation?
dichtung-digital
wrytings
company in space
M/C Journal - Fibre
Pebbles PDA Project
The

great Cybermind novel
<a
href="http://www.evolutionzone.com/kulturezone/c-g.writing/index_body.html"
>Computer
Generated Writing
 Jacket 24 -
Nada
Gordon, in conversation with Tom Beckett
BROOKLYN
BOTANIC GARDEN
>> Plant Records
Crag
Hill's poetry scorecard: November 2003 Archives
Syndic8.com - Welcome!
<a href="http://www.amie.or.jp/daruma/Goshiki%20Daruma
%20.html">Goshiki
Daruma and Color Symbols ?F??? \F?U?
People Link's New World
Village
<a
href="http://www.fukuoka-now.com/news/search_results.php?
lang=&browse=y">Fukuoka
Now English News
A Taste
of Linux
Mydoom
elimination
Semantic Web Research Group -
OWL Site -
owl.mindswap.org
Cycling '74
Lin
uxDevCenter.com:
Why Run Free Software on a PDA? [Jan. 29, 2004]
za
urus
NRDC: Nature's Voice

Crocodilian Biology Database - Crocodiles, Caimans, Alligators, Gharials

Irreversibility and Heat Generation in the Computing Process

The Fundamental Physical Limits of Computation

CM2001 Article: Sandy Baldwin

Python Programming Language

Solving Cubic Equations

LiveWires 2004 : Python course

rowena

Sakhalin Island

NOVA | Secrets of the Crocodile Caves | PBS

ZNet's Chomsky Archive

The Art and Politics of Arthur Szyk

Welcome to the Tibetan Buddhist Resource Center

Droplet - Microscopy of the Protozoa

NYU CAT - Technologies and Projects

Vintage Calculators Web

Museum
GeoVRML.org

Butterflies of North America
Ambient Devices - Everyday
Wireless Objects (Smart Personal Objects, Pervasive Computing, Ubiquitous
Computing)
tangible media group
BABEL: A
Glossary of Computer Related Abbreviations and Acronyms
Textbook of
Bacteriology
Butterflies and
Skippers of North America -
Fairchild vr
Herbarium
world premiere: the
phenomenology of the virtual
Plutschow -
Chinese Sacrificial Practices
MeshForum
Oxydorons.info - Oxydorons,
Oxydoron
Mathtools.net -
Chi
nese
mathematics
Lewis
Carroll Scrapbook Home
Florian
Cramer
Plasma Science and Technology
David Em
Bio
RLE :: Signals, Information, and
Algorithms Laboratory
ARS
Electronica FESTIVAL
Brooklyn Botanic
Garden:
New York Metropolitan Flora Project
<a
href="http://www.webbuyersguide.com/bgguide/Whitepaper/Wplibrary.asp_Q_sit
ename_E_webbuyersguide&link=vawp">Ziff
Davis Web Buyer's Guide: IT white papers, product reviews and technology
buying
guides.
<a
href="http://www.fukuoka-now.com/news/search_results.php?
lang=&browse=y">Fukuoka
Now English News
hamradio
source

[↑ Contents](#)

243. **George Bowering**
Re: A widespread, high-spirited head rush
Fri 17 Jul 2009

I love Rashied Ali. My favourite drummer.
I heard him with the Aylers around 1967
and I heard him in Vancouver last year.
I didn't know he did concerts, though.

gb

On Jul 16, 2009, at 3:23 AM, steve dalachinsky wrote:

*rashied ali quintet last nite
tonite kronos qt
i go to almost 1 or 2 a nite
On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering <[REDACTED]>
writes:
On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:*

Hi,

What was the last concert you went to?

*I guess it was the Vancouver Symphony Orchestra doing Beethoven's
Ninth
and other stuff about 18 months ago.*

gb

welcome.html

Geo. H. Bowering
Adaptable yet reliable.

[↑ Contents](#)

244. **George Bowering**
Re: I want to write fiction but ...
Fri 17 Jul 2009

I agree with that.
But you can say you were there.
That's the main thing, I think.

gb

On Jul 16, 2009, at 1:31 PM, steve russell wrote:

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is

*The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is
mentioned a few times in a couple of the Pelecanos novels.*

--- On Tue, 7/14/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Tuesday, July 14, 2009, 3:50 PM*

I recommend the Florida Street Cafe in DC for scrapple.

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

*but Pelacanos, the wire producer, writes novels. they're set in
d.c.*

--- On Mon, 7/13/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.*

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

*I am a The Wire addict. It takes place in Baltimore.
mary*

*--- On Sun, 7/12/09, steve russell <[REDACTED]>
wrote:*

*From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM*

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

*--- On Sat, 7/11/09, George Bowering <[REDACTED]>
wrote:*

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM*

Here we go;

*the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.*

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.*

Jonathan Morse

*George B.
Author of his own misfortunes.*

*George "Whip" Bowering
No slugging average to speak of.*

welcome.html

George H. Bowering, OC
Dull as dishwater.

welcome.html

welcome.html

George H. Bowering
Wishes your happiness.

[↑ Contents](#)

245. **Patrick Dillon**

Re: I want to write fiction but ...

Fri 17 Jul 2009

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.

Ben's is famous for chili half smokes, not chili dogs (but they serve both). And it's obviously famous for reasons unrelated to food.

On Thu, Jul 16, 2009 at 3:31 PM, steve russell <[REDACTED]> wrote:

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To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM*

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

*--- On Sat, 7/11/09, George Bowering <[REDACTED]>
wrote:*

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM*

*Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.*

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.*

Jonathan Morse

*George B.
Author of his own misfortunes.*

*George "Whip" Bowering
No slugging average to speak of.*

welcome.html

George H. Bowering, OC
Dull as dishwater.

[↑ Contents](#)

246. **Emily Carr**
Re: Poetry and Failure
Fri 17 Jul 2009

Hi, Michael. These are interesting questions. Though I also wonder why we apply terms like *success* & *failure* to poetry, & when we do so who is speaking to & for whom & whether, in defining these terms, we are thinking about intent or affect or a combination of the two or perhaps even a third, more useful term. There are so many approaches to the notion of failure in poetry, & (surely this is why you've asked) Christian's is only one. I've begun to think through my own at the Toadlily Press Blog, if you are interested:

<http://toadlilypress.com/toadlily-blog/>.

Cheers,
Emily

On Thu, Jul 16, 2009 at 4:28 PM, Sam Truitt <[REDACTED]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):

"...if poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetry... since

poetry was to write about nothing, it could write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it."

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

From: carol dorf <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 9:22:50 AM

Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[REDACTED]> wrote:

Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write a poem*, but other than that I continue writing because those hopes shift and are various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

[↑ Contents](#)

247. **Sam Truitt**

Re: Poetry and Failure

Fri 17 Jul 2009

"You can say anything in prose, so poetry should be reserved for saying nothing" (Khlebnikov), like the soul, lost at the xroads.

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

From: Nicholas Piombino <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 11:46:21 PM

Subject: Re: Poetry and Failure

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[REDACTED]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):

Å if poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÅ since poetry was to write about nothing, it could write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.Å²

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

From: carol dorf <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 9:22:50 AM

Subject: Re: Poetry and Failure

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Is the "failure of poetry" a failure of language, or poetics?

Yes.

[↑ Contents](#)

248. **mIEKAL aND**
Palindrome for David Bromige

Fri 17 Jul 2009

(In the middle of reshelving some old mags I found this inside a copy of the David Bromige issue of The Difficulties, edited by Tom Beckett)

Debut brag sore tip radar nod. Dad dotes mile van. Edit non word team nor
page look cuckoo beer tred. No, who read set in bards evil kook lives drab
nites. Dear oh wonder tree book. Cuckoo leg apron meat. Drown on tide.
Navel, I'm set odd, add on radar pit. Eros garb tubed.

[↑ Contents](#)

249. **amy king**
Tough economy - insight?

Fri 17 Jul 2009

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

250. **Mary Kasimor**

Re: Poetry and Failure

Fri 17 Jul 2009

Yes, I agree. And some of my best poems have been unexpected "works of genius." I love writing and finding the unexpected as I write. If it is too easy to write, it's not half as much fun.

Mary

--- On Thu, 7/16/09, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>

Subject: Re: Poetry and Failure

To: [REDACTED]

Date: Thursday, July 16, 2009, 7:44 PM

too many people forget pleasure. sure, poetry is hard work, but sweating out a poem is still fun. a big disappointment if the poem is a complete failure, but fun almost always happens at some point during the shaping, & considering the \$\$\$ \$ rewards, who'd write the stuff if this were not the case?

--- On Thu, 7/16/09, carol dorf <[REDACTED]> wrote:

From: carol dorf <[REDACTED]>

Subject: Re: Poetry and Failure

To: [REDACTED]

Date: Thursday, July 16, 2009, 9:22 AM

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

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Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write a poem*, but other than that I continue writing because those hopes shift and are various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

[↑ Contents](#)

251. **Mary Kasimor**

Re: Tough economy - insight?

Fri 17 Jul 2009

My understanding is that colleges and universities are doing well during the bad economy. If your friends have MA's or MFA's, I suggest that they talk to the chairs in the English or other departments that they are qualified to teach in.

--- On Fri, 7/17/09, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Tough economy - insight?

To: [REDACTED]

Date: Friday, July 17, 2009, 1:47 PM

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

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Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

252. **Daniel Godston**
Bauhaus9090 updates
Fri 17 Jul 2009

"The Bauhaus: 90 Years / 90 Days" is a new project which commemorates the 90th anniversary of the Bauhaus. Every day during this 90-day project (from July 6 till October 3), a project happens which creatively plays around with and pays homage to an aspect of the Bauhaus. Examples of those projects might include a dance performance inspired by Oskar Schlemmer's ballet, a musical performance that uses a Kandinsky painting as a graphic score, a fiber art project inspired by Anni Albers' work, a poem inspired by Walter Gropius' architecture, a short story inspired by Marianne Brandt's work, an essay reflecting on an aspect of the Bauhaus movement, and so on.

You are invited to visit "The Bauhaus: 90 Years / 90 Days" website (www.bauhaus9090.org). You can register on the site and join the forums, and there are other features too. Here are some updates --

PROJECTS

"The Twittering Machine," a poem by Alice Shapiro
"Composition for Josef Albers," a painting by Tony Renner
"FORM FOLLOW FUNCTION," a poem by Charlie Newman
"Some Knowledge of Schlemmer Is Required," a machinima by Patrick Lichty
"Up / Down," a poem by Jamie Kazay
"Influence in Time," a painting by Jeremy Hight
"Inutil Paisagem," a poem by Matthew S. Barton
"Working Class History and the Institute of Design," an essay with photos by Janina Ciezadlo
"BauHouse," a poem by Cathleen Schandelmeier
"Littlehampton's Lobsters," a community art project in Littlehampton, West Sussex, UK
"The Anagrammed Bauhaus," a poem by Dave Morice

EVENTS

"Laszlo Moholy-Nagy Birthday Celebration" (Monday, July 20)
"Chicago Bauhaus in July" (Saturday, July 25)
"The Bauhaus: 90 Years / 90 Days" is being organized by the Borderbend Arts Collective and the Gropius in Chicago Coalition.

[↑ Contents](#)

253. **cranesbill**

Re: Palindrome for David Bromige

Fri 17 Jul 2009

This is lovely! Thanks for posting it.

David Benedetti has a fat three-ring binder overflowing with palindromes.

Apparently it's his main project.

J. A. Lee

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

From: "mIEKAL aND" <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 17, 2009 12:26:55 PM GMT -07:00 US/Canada Mountain

Subject: Palindrome for David Bromige

(In the middle of reshelving some old mags I found this inside a copy of the David Bromige issue of *The Difficulties*, edited by Tom Beckett)

Debut brag sore tip radar nod. Dad dotes mile van. Edit non word team
nor page look cuckoo beer tred. No, who read set in bards evil kook lives
drab nites. Dear oh wonder tree book. Cuckoo leg apron meat. Drown
on tide. Navel, I'm set odd, add on radar pit. Eros garb tubed.

[↑ Contents](#)

254. **Halvard Johnson**

Re: Poetry and Failure

Fri 17 Jul 2009

"I have nothing to say and am saying it, and that is poetry." --John Cage (more or less)

Hal

"A paranoid is someone who knows a little
of what's going on."

--William S. Burroughs

Halvard Johnson

=====

[REDACTED]

<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Fri, Jul 17, 2009 at 1:23 PM, Sam Truitt <[REDACTED]> wrote:

"You can say anything in prose, so poetry should be reserved for saying nothing"
(Khlebnikov), like the soul, lost at the xroads.

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

From: Nicholas Piombino <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 11:46:21 PM

Subject: Re: Poetry and Failure

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[REDACTED]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up

- her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):

Â³Â if poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÂ since poetry was to write about nothing, it could write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.Â²

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

From: carol dorf <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 9:22:50 AM

Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

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Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write a poem*, but other than that I continue writing because those hopes shift and are various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

guidelines

guidelines &

guidelines &

[↑ Contents](#)

255. **mIEKAL aND**

Fwd: poets barred

Fri 17 Jul 2009

Apparently UK is starting to adopt US-style profiling in the name of terrorism...

Begin forwarded message:

*From: GILES GOODLAND <[REDACTED]>
Date: July 17, 2009 1:39:56 PM CDT
To: [REDACTED]
Subject: poets barred
Reply-To: British & Irish poets <[REDACTED]>*

This made me cross, and want to cry:

http://www.ledburyreporter.co.uk/news/4498396.Top_poets_denied_entry_to_UK_for_festival/

[↑ Contents](#)

256. **steve russell**

Re: Tough economy - insight?

Fri 17 Jul 2009

i can think of jobs, not careers, that would be available since what applies in d.c. should also apply in NY. your friends could supplement their income with courier work or catering work. after 9/11, courier work has shrunk, but there's still plenty of work available, even part-time work. & the same holds true of catering. Still, few people are willing to make either of these options into careers. but during tough times ...

--- On Fri, 7/17/09, amy king <[REDACTED]> wrote:

*From: amy king <[REDACTED]>
Subject: Tough economy - insight?
To: [REDACTED]
Date: Friday, July 17, 2009, 2:47 PM
I've got a few friends -- poet
friends -- who have recently suffered the "lay off" axe.
While I suspect this axe is wielded to make more profits for
stockholders and management (didn't JP Morgan just pull in a
huge unpredicted spike in profit this quarter?), I know the
concrete reality is that my friends are suffering and may
for some time to come. Profit increases are fun to brag
about and buy yachts with, but finding enough cash to feed
the landlord isn't so pleasant.*

*So I'm asking: what would you do? Any job insight
advice? What work/markets are still available to these
poets, many with college degrees? Where do you seek
listings friendly to the poetically-inclined? Know of any
work available in NY? (Feel free to backchannel on that
last question, for I have some astute poet friends ready,*

smart, and quite able)

*Just wondering. And if you have any stories -- inspiring
or otherwise -- please do share~*

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

257. **steve russell**

Re: I want to write fiction but ...

Fri 17 Jul 2009

who complained about the usual widening/widening of the topic? Writing
fiction/poetry, the bible,Â and now chili half/smokes. jeez

--- On Fri, 7/17/09, Patrick Dillon <[REDACTED]> wrote:

From: Patrick Dillon <[REDACTED]>

Subject: Re: I want to write fiction but ...

To: [REDACTED]

Date: Friday, July 17, 2009, 9:18 AM

The chili dogs at Ben's™ Chili Bowl, overrated. Ben's, btw, is

*The chili dogs at Ben's™ Chili Bowl, overrated. Ben's, btw, is mentioned a
few times in a couple of the Pelecanos novels.*

Ben's is famous for chili half smokes, not chili dogs (but they serve both). And it's obviously famous for reasons unrelated to food.

On Thu, Jul 16, 2009 at 3:31 PM, steve russell <[REDACTED]> wrote:

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.

--- On Tue, 7/14/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Tuesday, July 14, 2009, 3:50 PM*

I recommend the Florida Street Cafe in DC for scrapple.

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

*Â but Pelacanos, the wire producer,Â writes novels. they're set in d.c.
--- On Mon, 7/13/09, George Bowering <[REDACTED]> wrote:*

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.*

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

*I am a The Wire addict. It takes place in Baltimore.
mary*

--- On Sun, 7/12/09, steve russell <[REDACTED]> wrote:

*From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...*

To: [REDACTED]

Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course.Â As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or evenÂ Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM

*Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
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On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

*steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.*

Jonathan Morse

*George B.
Author of his own misfortunes.*

*George "Whip" Bowering
No slugging average to speak of.*

welcome.html

*George H. Bowering, OC
Dull as dishwater.*

[↑ Contents](#)

258. **Stephen Vincent**
Paris places to stay???

Fri 17 Jul 2009

We're going to Paris for 10 days in September. If you know of such, I will much appreciate any good suggestions on a nice place (affordable) to stay that is 'central'.

I will take any suggestions b/c.

Thank you,

Stephen Vincent

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

[↑ Contents](#)

259. **Alison Croggon**

Re: Poetry and Failure

Fri 17 Jul 2009

I like Giacometti on this - one of my signal quotations: "Success, failure, they are both secondary"

On Sat, Jul 18, 2009 at 4:19 AM, Emily Carr<[REDACTED]> wrote:

> Hi, Michael. These are interesting questions. Though I also wonder
> why we apply terms like *success* & *failure* to poetry, & when we do
> so who is speaking to & for whom & whether, in defining these terms,
> we are thinking about intent or affect or a combination of the two or
> perhaps even a third, more useful term. There are so many approaches
> to the notion of failure in poetry, & (surely this is why you've
> asked) Christian's is only one. I've begun to think through my own at
> the Toadlily Press Blog, if you are interested:

>
> <http://toadlilypress.com/toadlily-blog/>.

>
> Cheers,
> Emily

>
>
>
> On Thu, Jul 16, 2009 at 4:28 PM, Sam Truitt <[REDACTED]> wrote:

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> Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't
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> POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by
her

> giving up poems in the late 1930's - tied to truth, to being true -
> but she writes someplace (her essay on Stein maybe?):

>
> "...if poetry had all subjects taken away from it,
> there was one subject of which poetry could not be deprived, namely, that
> poetry had come to an end. Here was an ingenious method for indefinitely
> postponing the end of poetry... since poetry was to write about nothing, it

could

> write about everything from the standpoint of nothing; it could still have its
> epic without the burden of having to have convictions about it."

>

>

>

>

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

> From: carol dorf <[REDACTED]>

> To: [REDACTED]

> Sent: Thursday, July 16, 2009 9:22:50 AM

> Subject: Re: Poetry and Failure

>

> Hard to say where one "poem" ends and the next begins.

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> Don't forget pleasure -- pleasure in language, pleasure in structuring the
> "poem," referencing experience.

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> (Almost all of reading, for me; and a good part of my writing.)

>

> On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[REDACTED]> wrote:

>

>> > Do we continue to write poetry because it ultimately fails to do what we
>> hope it might or should?

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>> That may be so for some and certainly is why I continue to write* a poem*,
>> but other than that I continue writing because those hopes shift and are
>> various.

>>

>> >Is the "failure of poetry" a failure of language, or poetics?

>>

>> Yes.

>>

>>

>

>

>

>

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>

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>

--

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

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

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

[↑ Contents](#)

260. **Rob McLennan**

12 or 20 questions with Kevin Killian

Sat 18 Jul 2009

here:

<http://robmcclennan.blogspot.com/2009/07/12-or-20-questions-with-kevin-killian.html>

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

261. **Cindy King**

Eat Fresh: Joy Harjo for Subway

Sat 18 Jul 2009

Six inch, anyone?

<http://fittoboom.msnbc.msn.com/?source=msn&gt1=25054#/home/video/10/0>

Windows Live™

Hotmail®: Search, add, and share the web's latest sports videos. Check it out.

<http://www.windowlive.com/Online/Hotmail/Campaign/QuickAdd?>

[ocid=TXT_TAGLM_WL_QA_HM_sports_videos_072009&cat=sports](http://www.windowlive.com/Online/Hotmail/Campaign/QuickAdd?ocid=TXT_TAGLM_WL_QA_HM_sports_videos_072009&cat=sports)

[↑ Contents](#)

262. **steve dalachinsky**

Re: Poetry and Failure

Sat 18 Jul 2009

since so many "insiders" strive so hard to be outsiders these days i guess failure in poetry "world" may be considered a plus (HA) tho most that consider themselves outsider who are insiders are both successful in their work and their career tho nothin ever seems enough

On Sat, 18 Jul 2009 11:33:41 +1000 Alison Croggon <[REDACTED]>
writes:

> I like Giacometti on this - one of my signal quotations: "Success,
> failure, they are both secondary"

>

> On Sat, Jul 18, 2009 at 4:19 AM, Emily Carr<[REDACTED]>

> wrote:

> > Hi, Michael. These are interesting questions. Though I also

> wonder

> > why we apply terms like *success* & *failure* to poetry, & when we

> do

> > so who is speaking to & for whom & whether, in defining these

> terms,

> > we are thinking about intent or affect or a combination of the two

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> > perhaps even a third, more useful term. There are so many

> approaches

> > to the notion of failure in poetry, & (surely this is why you've

> > asked) Christian's is only one. I've begun to think through my own

> at

> > the Toadlily Press Blog, if you are interested:

> >

> > <http://toadlilypress.com/toadlily-blog/>.

> >

> > Cheers,

> > Emily

> >

> >

> >

> > On Thu, Jul 16, 2009 at 4:28 PM, Sam Truitt <[REDACTED]>

> wrote:

> >

> > Is this thread I'm surprised not to see Laura Riding (Jackson)

> hasn't

> > come up - her sentiment as nailed by posthumous title THE FAILURE

> OF

> > POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by

> her

> > giving up poems in the late 1930's - tied to truth, to being true

> -

> > but she writes someplace (her essay on Stein maybe?):

> >

> > "...if poetry had all subjects taken away from it,
> > there was one subject of which poetry could not be deprived,
> > namely, that
> > poetry had come to an end. Here was an ingenious method for
> > indefinitely
> > postponing the end of poetry... since poetry was to write about
> > nothing, it could
> > write about everything from the standpoint of nothing; it could
> > still have its
> > epic without the burden of having to have convictions about it."
> >
> >
> >
> >
> > ----- Original Message -----
> > From: carol dorf <[REDACTED]>
> > To: [REDACTED]
> > Sent: Thursday, July 16, 2009 9:22:50 AM
> > Subject: Re: Poetry and Failure
> >
> > Hard to say where one "poem" ends and the next begins.
> >
> > Don't forget pleasure -- pleasure in language, pleasure in
> > structuring the
> > "poem," referencing experience.
> >
> > (Almost all of reading, for me; and a good part of my writing.)
> >
> > On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj
> <[REDACTED]> wrote:
> >
> >> > Do we continue to write poetry because it ultimately fails to
> > do what we
> >> hope it might or should?
> >>
> >> That may be so for some and certainly is why I continue to write*
> > a poem*,
> >> but other than that I continue writing because those hopes shift
> > and are
> >> various.
> >>
> >> >Is the "failure of poetry" a failure of language, or poetics?

```
> >>
> >> Yes.
> >>
> guidelines
> >>
> >
> >
> >
> >
> >
> >
> >
> >
>
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>
>
```

[↑ Contents](#)

263. **steve dalachinsky**
Re: A widespread, high-spirited head rush
Sat 18 Jul 2009

you saw rashied with ayler i'll ask him
what dya mean ya din't know he did concerts?
semantics he did a gig 3 sets is that better usage of lingo?

On Fri, 17 Jul 2009 00:47:03 -0700 George Bowering <[REDACTED]>
writes:

- > I love Rashied Ali. My favourite drummer.
- > I heard him with the Aylers around 1967
- > and I heard him in Vancouver last year.
- > I didn't know he did concerts, though.

$$\begin{array}{l} > \\ > \text{ gb} \\ > \\ > \end{array}$$

> On Jul 16, 2009, at 3:23 AM, steve dalachinsky wrote:
>
> > rashied ali quintet last nite
> > tonite kronos qt
> > i go to almost 1 or 2 a nite
> > On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering
> <[REDACTED]>
> > writes:
> >> On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:
> >>
> >>> Hi,
> >>>
> >>> What was the last concert you went to?
> >>
> >> I guess it was the Vancouver Symphony Orchestra doing
> Beethoven's
> >> Ninth
> >> and other stuff about 18 months ago.
> >>
> >> gb
> >>
> >>
> >>
> >>
> >
> >
>
> > welcome.html
>
> Geo. H. Bowering
> Adaptable yet reliable.
>
>
>
>

[↑ Contents](#)

264. **amy king**

Re: Eat Fresh: Joy Harjo for Subway

Sat 18 Jul 2009

Cool story (sans the sub part, perhaps)!

Amy

Amy's Alias

<http://amyking.org/>

--- On Sat, 7/18/09, Cindy King wrote:

Six inch, anyone?

<http://fittoboom.msnbc.msn.com/?source=msn&gt1=25054#/home/video/10/0>

[↑ Contents](#)

265. **Jonathan Morse**

Re: Tough economy - insight?

Sat 18 Jul 2009

Mary Kasimor wrote:

> My understanding is that colleges and universities are doing well during the bad economy.

Ye gods, Mary. No they aren't. Subscribe (free) to

<http://www.insidehighered.com> to learn how misinformed you've been.

Jonathan Morse

University of Hawaii

[↑ Contents](#)

266. **George Bowering**

Re: I want to write fiction but ...

Sat 18 Jul 2009

I used to think that the chili at Tim Hortons is pretty good, but you get tired of it soon.

gb

On Jul 17, 2009, at 6:20 PM, steve russell wrote:

*who complained about the usual widening/widening of the topic?
Writing fiction/poetry, the bible, and now chili half/smokes. jeez*

--- On Fri, 7/17/09, Patrick Dillon <[REDACTED]> wrote:

*From: Patrick Dillon <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 17, 2009, 9:18 AM*

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.

Ben's is famous for chili half smokes, not chili dogs (but they serve both). And it's obviously famous for reasons unrelated to food.

On Thu, Jul 16, 2009 at 3:31 PM, steve russell <[REDACTED]> wrote:

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is

The chili dogs at Ben's Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.

--- On Tue, 7/14/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Tuesday, July 14, 2009, 3:50 PM*

I recommend the Florida Street Cafe in DC for scrapple.

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

but Pelacanos, the wire producer, writes novels. they're set in d.c.

--- On Mon, 7/13/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.*

The crab cakes at the Lexington Market the best anywhere.

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

I am a The Wire addict. It takes place in Baltimore.
mary

--- On Sun, 7/12/09, steve russell <[REDACTED]>
wrote:

From: steve russell <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire," I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[REDACTED]>
wrote:

From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:

*there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.*

Jonathan Morse

George B.

Author of his own misfortunes.

George "Whip" Bowering

No slugging average to speak of.

welcome.html

George H. Bowering, OC

Dull as dishwater.

guidelines

guidelines

welcome.html

welcome.html

GB

Under electronic surveillance.

[↑ Contents](#)

267. **Daniel Godston**

Moholy-Nagy birthday celebration

Sun 19 Jul 2009

The great artist Laszlo Moholy-Nagy was born on July 20, 1895. You are invited to join us, as we celebrate Moholy-Nagy's birthday at Brown Rice --

screening of Moholy-Nagy's "Lobsters" & discussion of "Littlehampton's Lobsters"

Janina Ciezadlo reads part of "The Truth to Materials," her essay about the Bauhaus.

performance of "Moholy #2" (composition by Guillermo Gregorio)

Guillermo Gregorio -- clarinet & saxophone

Christopher Preissing -- flute

Dan Godston -- trumpet & small instruments

Alex Wing -- upright bass

Joshua Manchester -- percussion

Brown Rice

4432 N. Kedzie Ave., 1st floor

Chicago, IL 60625

9 p.m. starting time. Doors open one half hour before performance time, all ages. Brown Rice is a half block north of the Montrose / Kedzie intersection, close to the Kedzie station on the CTA brown line. The entrance is below a sign that reads "Perfect." Please call [REDACTED] for

more info.

<http://www.brownricemusic.org>

<http://www.bauhaus9090.org>

<http://www.moholy-nagy.org>

<http://www.epitonic.com/artists/guillermogregorio.html>

<http://www.notations21.net/viewscores.html>

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

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

<http://www.joshuamanchester.com>

[↑ Contents](#)

268. **CA Conrad**

Giovanni's Room Bookstore VERY IMPORTANT PLEASE READ! HELP IS NEEDED!

Sun 19 Jul 2009

This post with photos and links is also at PhillySound:

http://phillysound.blogspot.com/2009_07_01_archive.html

Giovanni's Room

345 South 12th St. (corner of 12th & Pine Sts.)

Philadelphia, PA 19107

215/ [REDACTED]

[REDACTED]

<http://www.queerbooks.com>

GIOVANNI'S ROOM BOOKSTORE in Philadelphia is the world's largest Lesbian, Gay, Bisexual, Transgendered, Feminist bookstore. The catalog of titles it holds for us is staggering, and no where in any brick and mortar store, independent or corporate, can we find all these titles together to browse whenever we want, to purchase whenever we want. I worked at the store for nearly 7 years, and its importance for LGBT and feminist readers around the world was something I felt, and took seriously when it was felt.

While independent bookstores have been disappearing, none have been disappearing as quickly as queer/feminist bookstores. Corporate bookstores WILL NOT carry ALL these titles for you to discover. I remember a woman coming into the store who was 78 years old, and had been married, had children, and was now wanting to come out of the closet. The Coming Out section of books is unlike any other in the world, and I also showed her the video NITRATE KISSES. I forget what she purchased, but I remember feeling, truly feeling the importance of Giovanni's Room Bookstore at helping create a place for this woman who was older than my grandmothers.

The store has survived MANY tough times, including bricks being thrown through the windows. The bricks from these hate crimes now line the owner's garden. Edwin Hermance, Skip, and all their amazing staff and volunteers are facing an enormous crisis. Major reconstruction is about to take place on the store's one wall, and it will cost A LOT of money. Edwin and Skip and all the staff want you to PLEASE shop at the store to help them in this time of need. IF THERE ARE BOOKS YOU WANT but cannot find, they WILL order them for you. Below is a note from Edwin Hermance with many more details. Please shop at Giovanni's Room, for all our sake! CAConrad

from Edwin Hermance, owner of Giovanni's Room Bookstore

Giovanni's Room, the oldest independent LGBT bookstore in the United States today, needs your help and support to survive. Our 12th St. wall, which is structurally unsound, must be taken down and rebuilt from the ground up; construction will begin by sometime in August. The cost of this renovation, roughly \$50,000, will not be easily paid; independent bookstores, lgbt bookstores included, have never been that profitable. Our store's success is measured by the people Giovanni's Room has helped in an almost limitless number of ways and by the exposure we have given to authors and publishers, filmmakers and musicians.

This will be a delicate time in the store's history. We need your support more than ever, and the store will remain open during the construction. Here is what we are asking you to do:

- *Continue to shop at Giovanni's Room despite the challenges.
- *Order in person, online, by email, and by phone.
- *Show your support!

We have often faced adversity. In the beginning, in 1973, we had hardly any books to sell and the store was staffed 100% by volunteers. When homophobic landlords evicted us from the Spruce Street location and no one, on a major street, would rent to Giovanni's Room, we were able to raise the down payment for the current location by borrowing from you, our customers. Over 100 volunteers helped renovate the building to make the beautiful space we have occupied since 1979.

Now, at this defining juncture, we have formed a Committee that will be addressing fundraising, volunteers, special community and author events, and other activities to help meet the cost of this repair.

Keep gay heritage alive. Volunteer your time - make a financial pledge! Your support to Giovanni's Room will help us survive our 36th year.

Edwin Hermance

HOPE YOU MAKE IT OVER TO GIOVANNI'S ROOM! LET'S KEEP THIS PLACE
ALIVE!

CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

269. **David Chirot**

Re: poets barred

Sun 19 Jul 2009

Dear mIEKAL:

many thanks for forwarding this

there is the example of the Guantanamo Poets, whose works went through along and literally "tortuous process" including which poems were cleared and how they were translated; the poems were done by order of the Army by non-literary translators. Every attempt was made to suppress anything that might in any way be considered to be carrying hidden messages to the outside world. Poetry after all with "poetic language" which can be interpreted many different ways, would seem to be a possible way of spreading propaganda or messages to relatives, organized groups, journalists, etc. here are two essay/reviews which are re the Guantanamo and a flickr of visual poetry

Death from this Window/Doors of Guantanamo --*

**

*<http://www.flickr.com/photos/chirotzer0/sets/72157618302466170/>
42 items | 0 views visual-sonic-visceral poetry

David-Baptiste Chirot: "Waterboarding &
Poetry" <<http://www.wordforword.info/vol13/dbc.htm>>

Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)

Kaurab Translation Site
Poems from Guantánamo

The Detainees Speak

David Baptiste Chirot

<<http://www.kaurab.com/english/books/guantanamo.html>>

in the US in the last few years a very large number of cultural events been canceled or forced to find other homes, if possible--predominately anything

Palestinian or connected with Palestine-Israel and exhibitions like that of a Jewish Cultural center in Chicago which are perceived by a person or group that finds anything remotely "critical of Israel" being expressed.(outside the US called "the New McCarthyism"

This is a report of Opening Night for this year's Palestinian Festival of Literature in Jerusalem. The Closing Night--the poets toured in between--was also banned; the British Consulate intervened and the Festival continued in their Consulate.

also at my blog there are videos, photostream, more information on the poets and their tour- several of the poets are Palestinian-Americans living in the US-- there are also interviews with the poets

On opposite sides of the world, two "democracies" are banning not only poetry but many other kinds of "Free Speech"-- below is the title and address for a post that arrived today from Jewish Peace Mews--two articles and a great many links--re the trials of the outspoken in many different areas of life and the stifling of Free Speech within Israel--

the reason given in UK, USA, Israel and many other countries for an "assault" on their own laws regarding Freedom of Expression as well as breaking International Laws to forbid freedom of Expression in other countries-- the reason always given is "Security"

to make YOU more secure --the State will dispossess YOU of increasingly more rights-- making "more secure" the individual citizen is effectively finding a way to secure them with a "security state"--the population as a whole becomes prisoners of the State controlling their lives-

Monday, May 25, 2009 Palfest 09: Culture vs. Power The Guardian reports today that armed Israeli police last night tried to halt the opening night of the Palestinian Festival of Literature, organised by Ahdaf Soueif, when they ordered a Palestinian theatre in East Jerusalem to close, claiming that the festival - which is funded by the British Council and UNESCO - had received funding from the Palestinian Authority. Soueif writes on Palfest's author blog <http://www.palfest.org/authorsblog.html>

<<http://www.palfest.org/authorsblog.html>>(referring to a famous phrase of Edward Said's): Today, my friends, we saw the clearest example of our mission: to confront the culture of power with the power of culture. Authority. Soueif writes on Palfest's author

blog<<http://www.palfest.org/authorsblog.html>>(referring to a famous phrase of Edward Said's):

Today, my friends, we saw the clearest example of our mission: to confront the culture of power with the power of culture.

Despite attempts to prevent the sharing and transmission of culture, Palfest is using all the communications tools at its disposal to reach out -- for videos, photos, blogs and other Palfest updates go [here](http://www.palfest.org/connect.html)<<http://www.palfest.org/connect.html>>.

Here's a video from the opening night:

Rela Mazali: The criminal investigation of New Profile and freedom of expression<http://davidbaptistechirot.blogspot.com/2009/07/rela-mazali-criminal-investigation-of.html>

On Fri, Jul 17, 2009 at 1:44 PM, mIEKAL aND <[REDACTED]> wrote:

Apparently UK is starting to adopt US-style profiling in the name of terrorism...

Begin forwarded message:

*From: GILES GOODLAND <[REDACTED]>
Date: July 17, 2009 1:39:56 PM CDT
To: [REDACTED]
Subject: poets barred
Reply-To: British & Irish poets <[REDACTED]>*

This made me cross, and want to cry:

http://www.ledburyreporter.co.uk/news/4498396.Top_poets_denied_entry_to_UK_for_festival/

[↑ Contents](#)

270. **Troy Camplin**
Re: spiritual materialism
Sun 19 Jul 2009

Troy Cam
My book Diaphysics is precisely about spiritual matierialism.
Troy Camplin

From: Christopher Rizzo <[REDACTED]>
To: [REDACTED]

Sent: Monday, July 6, 2009 3:08:12 PM

Subject: Re: spiritual materialism

I'm finding this string really quite interesting. Glad to hear evidence of such a wide-ranging interest.

Aryanil, much thanks for reminding me of Whitman and Tagore. I'm tempted to add Pound to that set, too.

There are a few significant differences between, say, Olson and Whitman. Briefly, Olson's cosmology took the philosophy of mathematics, quantum mechanics, and Cybernetic theory (which turns into information theory, really) into account, as well as the phenomenology of Merleau-Ponty, etc.

For sure, there are similarities to Whitman, but I figured (perhaps too hastily?) that a post-Heisenberg view of reality might key into Jim's ideas a bit more readily.

As for Eastern approaches to spirituality, perhaps one of the more interesting bits in Olson is his use of the first line from Wilhelm's translation of *The Secret of the Golden Flower*: "That which exists through itself is what is called meaning." And it is useful to note that Wilhelm translates "meaning" with a capital "M" (suggesting Tao), whereas Olson uses the term in lower-case.

Simply (and reductively), Olson uses the line to indicate something closer to autopoiesis than Logos, or rather the One. Creeley explains that one consequence of all this is that language is not "importantly" referential. Still provocative, I think.

And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in particular, and what uses it may have in this context....

Anyway, just a few thoughts.

Bests,

Chris

On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[REDACTED]> wrote:

Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.

Jonathan Ball

On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[REDACTED]> wrote:

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

██████████

*Bests,
Chris*

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <██████████> wrote:

> it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how

we approach a great deal of visual art.

*but what i want to get at is something that isn't so commonly observed,
at
the moment, but may be in the next generation. and that's the relation
of
awareness of the materiality of writing/art to our ideas of who and
what
we
are. that's erm awkwardly stated. what i'm trying to get at is this.
the
whole emphasis on materiality is involved in a larger movement to
explore
how things like ideation, imagination, the spiritual, beauty, truth,
goodness, justice--all our ideals and things normally associated with
the
immaterial--operate in the material world.*

*in this sense, we might say that the whole contemporary awareness of
materiality in art is part of a larger ah spiritual materialism. i
googled
that term, after it occurred to me, and i assure you i'm using it in a
different sense than chögyam trungpa, who uses it "to describe mistakes
spiritual seekers commit which turn the pursuit of spiritualism into an
ego
building and confusion creating endeavor" (wikipedia). instead, i'm
referring
to a relatively common sort of philosophy in which the material
substrate
of
ideation and even the spiritual is affirmed and its relations with even
the
flightiest of fancies are explored. not to denigrate or dismiss things
like
spirituality but to explore how they operate materially.*

*perhaps more evidently, now, this is also related to philosophies of
mind
in which the materiality of thought itself is affirmed--as a chemical
and
informational process, however emergent--and the brain and the mind
that
emerge from its processes are conceived as fully embodied in the
material.
so that the idea of being able to create thinking machines (however
unlike
us) becomes a real possibility. and we are conceptualized as nature's
(near?) ultimate machines. and machines are conceptualized not as the*

*simple
things we once thought they must be but as often very complex
biological
creatures that, nonetheless, are embodied in the material world and
are,
therefore, subject to the constraints and possibilities of machines in
the
material world.*

*to wrap it up, we now see the relation between contemporary artistic
emphasis on the materiality of writing/art and the larger moment of
'spiritual materialism'.*

*ja
<http://vispo.com>
guidelines*

guidelines

--

*www.jonathanball.com
www.jonathanball.blogspot.com
www.haikuhoroscopes.com*

[↑ Contents](#)

271. **Camille Martin**
new on Rogue Embryo's blog
Mon 20 Jul 2009

New on Rogue Embryo
<http://rogueembryo.wordpress.com>

Alberta Turner: What do you mean, mean?

the air blanked out. it had been seen on its mind.

Empty Lawns and Battered Days: Rupert Loydell's "Slow-Motion"

Extreme Inefficiency: The Way Things Go (film by Peter Fischli and David Weiss)

Signs of Rita

Hypnagogic Dreams: John Franklin's Fig Newton on a Piano Stool

Previously:

- Serendipity and the Felon: Jiri Kolar, Emmet Gowin, and the Cortical Iceberg
- Laura Jensen: Degrees of Separation from Bad Boats
- If the needle is a poem, then what is the fang?
- Camille Martin's upcoming events
- e.ratio Sonnets: Nathan Thompson and Camille Martin
- Anselm Hollo's Heavy Jars: "Hard to say whether the jars've gotten any lighter."
- Rae Armantrout's Waves of Punchlines
- A False Start: T. S. Eliot, Snoopy, and the Artist's Statement

and more . . .

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

272. **Jonathan Ball**

Re: Poetry and Failure

Mon 20 Jul 2009

Hello, lady people! Pigeons are good.
Winter is good. Stoolpigeons are good---
thought they're in league with the government,
trying to kill all spontaneity.
Hello everyone! Time to start losing.
Losing is good. Losing is what we came
here to do, and it's going quite well,
thanks for asking.

--- Kevin Connolly, from "Counterpane"

[↑ Contents](#)

273. **Michael Kelleher**

Literary Buffalo E-Newsletter 07.20.09-07.26.09

Mon 20 Jul 2009

LITERARY BUFFALO

07.20.09-07.26.09

MEMBER EVENT: JUST BUFFALO GOES TO THE BALLPARK!

FRIDAY AUGUST 14TH, 7:35 P.M.

COCA COLA FIELD

SECTION 106 (FIRST BASE SIDE BEHIND HOME PLATE)
275 WASHINGTON STREET BUFFALO, NY

ADMISSION FREE FOR CURRENT JUST BUFFALO MEMBERS

Guests and children \$10

Children under 3 FREE

35 Seats Available

RSVP REQUIRED!

Please call [REDACTED] to reserve yours!

I see great things in baseball. It's our game - the American game.

-Walt Whitman, poet

This isn't a poetry reading. This is baseball.

-Ed Adamczyk, writer & village historian of Kenmore

BABEL

Most Innovative Arts Programming (Any Artform)

Buffalo Spree Magazine's Best of Buffalo 2009 Award

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!

October 9, A.S. Byatt

November 20, Ha Jin

March 5, Azar Nafisi

April 16, Salman Rushdie

Previous Subscriber: \$85

New Subscriber: \$110

These subscriptions include general admission seating at all 4 events.

Patron: \$275

Patron Pair: \$450

Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at <http://www.justbuffalo.org/babel> or by phone at [REDACTED].

EVENTS THIS WEEK

All events free and open to the public unless otherwise noted. For more detailed information and a complete listing of future events, please visit the Literary Buffalo web calendar:

<http://www.justbuffalo.org/index.php?task=view&id=22>

07.22.09

Talking Leaves Books
Catherine Parker and Roland Martin
Performance/Book signing for: A Rose Beside The Water
Wednesday, July 22, 7:00 PM
Talking Leaves Books, 3158 Main St.

JUST BUFFALO MEMBER s WRITER CRITIQUE GROUP

The member writer critique group meets 1st and 3rd Tuesdays at the Market Arcade. The critique group WILL continue to meet all summer long.

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

_____ (fax)

www.justbuffalo.org

[↑ Contents](#)

274. **Sam Truitt**

Re: Poetry and Failure

Mon 20 Jul 2009

Right - many thanks - that's the terrific saying - with the triple understanding of "nothing" as no correspondence outside itself - no purpose - it doesn't do anything except what it does - not causal - it's intransitive (as came up) and so the PLEASURE (also come up) is in and of itself - what Williams said, "If it's not a pleasure it's not a poem" - and then "nothing" as an IMPOSSIBILITY - as even a vacuum has a form, or there is a meeting - and so one can keep saying - or trying, as somebody said - but one fails - one FALLS, which is the cadence (dance) and Cage's chance too (both from the Latin "cadere" - to fall). That

"nothing" is like Cage's SILENCE, an experiential impossibility - it's a concept - going back to the vacuum - as he discovered entering in a sound-proof chamber and heard the hum of his nervous system. That there is an inside. So, what's the point of saying - speaking or writing - except the pleasure and the finding, measuring, how things fall out, arrange themselves, in language or any other symbolic system... I have found personally it's to put myself into a situation in which I can no harm. Celine said someplace that there are two kinds of poets: those that write and those that don't, noting the latter are more happy. And maybe if you don't try you can't fail... I don't know if that Ridingly true, but it does seem to have something to do with self - that very thing that seems in a situation of composition necessary to be out of - as self is "separate" - it's critical, divides: you lose the whole - and there is one, just as there is nothing, too - we sense - like "the hub of a wheel, the immobile center that makes rotation possible." But the fail is a pleasure - it gets at the root of how we are - the risk - as someplace I heard we are born with two instincts: reaction to loud noises and fear of falling.

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

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 17, 2009 4:33:44 PM

Subject: Re: Poetry and Failure

"I have nothing to say and am saying it, and that is poetry." --John Cage (more or less)

Hal

"A paranoid is someone who knows a little of what's going on."

--William S. Burroughs

Halvard Johnson

=====

[REDACTED]

<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Fri, Jul 17, 2009 at 1:23 PM, Sam Truitt <[REDACTED]> wrote:

"You can say anything in prose, so poetry should be reserved for saying nothing"
(Khlebnikov), like the soul, lost at the xroads.

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

From: Nicholas Piombino <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 11:46:21 PM

Subject: Re: Poetry and Failure

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[REDACTED]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up

- her sentiment as nailed by posthumous title *THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE* (ed. John Nolan) underscored by her giving up poems in the

late 1930's - tied to truth, to being true - but she writes someplace

(her essay on Stein maybe?):

Å if poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÅ since poetry was to write about nothing, it could

write about everything from the standpoint of nothing; it could still have its

epic without the burden of having to have convictions about it.Å²

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

From: carol dorf <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 9:22:50 AM

Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the

"poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[REDACTED]> wrote:

Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write a poem*, but other than that I continue writing because those hopes shift and are various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

guidelines

guidelines &

guidelines &

[↑ Contents](#)

275. **steve russell**

Re: spiritual materialism

Mon 20 Jul 2009

sounds sort of similiar to dianetics, or scientology in drag. cynical, ugh, me. ---

On Sun, 7/19/09, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: spiritual materialism

To: [REDACTED]

Date: Sunday, July 19, 2009, 9:46 PM

Troy Cam
*My book Diaphysics is precisely about spiritual
materialism.*

Troy Camplin

*From: Christopher Rizzo <[REDACTED]>
To: [REDACTED]
Sent: Monday, July 6, 2009 3:08:12 PM
Subject: Re: spiritual materialism*

*I'm finding this string really quite interesting. Glad to
hear evidence of
such a wide-ranging interest.*

*Aryanil, much thanks for reminding me of Whitman and
Tagore. I'm tempted to
add Pound to that set, too.*

*There are a few significant differences between, say, Olson
and Whitman.
Briefly, Olson's cosmology took the philosophy of
mathematics, quantum
mechanics, and Cybernetic theory (which turns into
information theory,
really) into account, as well as the phenomenology of
Merleau-Ponty, etc.*

*For sure, there are similarities to Whitman, but I figured
(perhaps too
hastily?) that a post-Heisenberg view of reality might key
into Jim's ideas
a bit more readily.*

*As for Eastern approaches to spirituality, perhaps one of
the more
interesting bits in Olson is his use of the first line from
Wilhelm's
translation of *The Secret of the Golden Flower*: "That which
exists through
itself is what is called meaning." And it is useful to note
that Wilhelm
translates "meaning" with a capital "M" (suggesting Tao),
whereas Olson uses*

the term in lower-case.

Simply (and reductively), Olson uses the line to indicate something closer to autopoiesis than Logos, or rather the One. Creeley explains that one consequence of all this is that language is not "importantly" referential. Still provocative, I think.

And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in particular, and what uses it may have in this context....

Anyway, just a few thoughts.

*Bests,
Chris*

On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[REDACTED]> wrote:

Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.

Jonathan Ball

On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[REDACTED]> wrote:

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson

articulates the same idea at other times, too.

*In any event, an explanation of the above would
prove lengthy, so please
feel free to backchannel me if you're so
inclined. I'm writing two books
on
Olson at the moment.*

██████████

*Bests,
Chris*

*On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews
<██████████>
wrote:*

*> it is commonly observed that a great deal
of contemporary art/writing
involves a double sense of 'the material'.
the term is understood to
refer
not only to the subject matter (the
'standard' understanding in
writing)
but
also the matter of the media in the piece,
the material embodiment of
the
piece. it's also commonly observed that the
latter awareness of and
approach
to composition not solely by ideation,
meditation on the subject
matter,
but
also through operation on the material
embodiment, has come to be much
more
widely understood as a part of reading than
it was a generation ago.
when
we
encounter work that does not follow the
grammars and approaches
traditionally associated with work, we
inquire into the methods of*

composition, the approach to materiality,
and look for relations
between
those methods and approaches and the subject
matter, or look for the
subject
matter in the light of those things. and so
read differently, thereby.
and
in this way, we now read some literary work
in ways that are closer to
how
we approach a great deal of visual art.

but what i want to get at is something that
isn't so commonly observed,
at
the moment, but may be in the next
generation. and that's the relation
of
awareness of the materiality of writing/art
to our ideas of who and
what
we
are. that's erm awkwardly stated. what i'm
trying to get at is this.
the
whole emphasis on materiality is involved in
a larger movement to
explore
how things like ideation, imagination, the
spiritual, beauty, truth,
goodness, justice--all our ideals and things
normally associated with
the
immaterial--operate in the material world.

in this sense, we might say that the whole
contemporary awareness of
materiality in art is part of a larger ah
spiritual materialism. i
googled
that term, after it occurred to me, and i
assure you i'm using it in a
different sense than chögyam trungpa, who
uses it "to describe mistakes
spiritual seekers commit which turn the
pursuit of spiritualism into an

*ego
building and confusion creating endeavor"
(wikipedia). instead, i'm
referring
to a relatively common sort of philosophy in
which the material
substrate
of
ideation and even the spiritual is affirmed
and its relations with even
the
flightiest of fancies are explored. not to
denigrate or dismiss things
like
spirituality but to explore how they operate
materially.*

*perhaps more evidently, now, this is also
related to philosophies of
mind
in which the materiality of thought itself
is affirmed--as a chemical
and
informational process, however emergent--and
the brain and the mind
that
emerge from its processes are conceived as
fully embodied in the
material.
so that the idea of being able to create
thinking machines (however
unlike
us) becomes a real possibility. and we are
conceptualized as nature's
(near?) ultimate machines. and machines are
conceptualized not as the
simple
things we once thought they must be but as
often very complex
biological
creatures that, nonetheless, are embodied in
the material world and
are,
therefore, subject to the constraints and
possibilities of machines in
the
material world.*

*to wrap it up, we now see the relation
between contemporary artistic
emphasis on the materiality of writing/art
and the larger moment of
'spiritual materialism'.*

*ja
http://vispo.com
accept all posts. Check
guidelines*

*accept all posts. Check
guidelines*

*--
www.jonathanball.com
www.jonathanball.blogspot.com
www.haikuhoroscopes.com*

all posts. Check guidelines

[↑ Contents](#)

276. **steve russell**

Re: I want to write fiction but ...

Mon 20 Jul 2009

chili

you know
a little
goes l o n gest
once you b
u
r
p

--- On Sat, 7/18/09, George Bowering <[REDACTED]> wrote:

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Saturday, July 18, 2009, 4:23 PM
I used to think that the chili at Tim
Hortons is pretty good,
but you get tired of it soon.*

gb

On Jul 17, 2009, at 6:20 PM, steve russell wrote:

*who complained about the usual widening/widening of
the topic?Â
Writing fiction/poetry, the bible,Â and now chili
half/smokes. jeez*

*--- On Fri, 7/17/09, Patrick Dillon <[REDACTED]>
wrote:*

*From: Patrick Dillon <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Friday, July 17, 2009, 9:18 AM*

*The chili dogs at Ben's Chili Bowl, overrated.
Ben's, btw, is*

*The chili dogs at Ben's Chili Bowl, overrated.
Ben's, btw, isÂ
mentioned a
few times in a couple of the Pelecanos novels.*

*Ben's is famous for chili half smokes, not chili dogs
(but theyÂ
serve both).
And it's obviously famous for reasons unrelated to
food.*

*On Thu, Jul 16, 2009 at 3:31 PM, steve russellÂ
<[REDACTED]>wrote:*

*The chili dogs at Ben's Chili Bowl, overrated.
Ben's, btw, is*

*The chili dogs at Ben's Chili Bowl, overrated.
Ben's, btw, is
mentioned a
few times in a couple of the Pelecanos novels.*

*--- On Tue, 7/14/09, George Bowering <[REDACTED]>
wrote:*

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but ...
To: [REDACTED]
Date: Tuesday, July 14, 2009, 3:50 PM*

*I recommend the Florida Street Cafe in DC for
scrapple.*

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

*Â Â Â but Pelacanos, the wire
producer,Â writes novels. they're setÂ
in d.c.*

*--- On Mon, 7/13/09, George Bowering <[REDACTED]>
wrote:*

*From: George Bowering <[REDACTED]>
Subject: Re: I want to write fiction but*

...

*To: [REDACTED]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.*

*The crab cakes at the Lexington Market the
best anywhere.*

gb

*On Jul 13, 2009, at 11:32 AM, Mary Kasimor
wrote:*

*I am a The Wire addict. It takes place
in Baltimore.*

mary

--- On Sun, 7/12/09, steve russell

<[REDACTED]>

wrote:

From: steve russell <[REDACTED]>

Subject: Re: I want to write fiction
but ...

To: [REDACTED]

Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn
bible. I mean,
hell, what is the bible? Narrative? Epic
poetry? I'm
thinking mostly of the Old Testament, of
course.Â As
for "The Wire, " I'm a big fan of crime
fiction, and George
Pelacanos is the main producer of "The
Wire." Indeed, in the
broad sense of the term (...poet...), why
not include
Pelacanos as a poet of the streets of
Washington, D.C.?
Perhaps Q Taratino is the poet of video
store clerks, if not
their saint. Why not talk about failed
poets who turned to
fiction after their bout with poetry.
Consider William
Faulkner. As for cartoonist, I have no
problem calling E
Gorey, or evenÂ Mr. peanuts Schultz,
a poet. Ugh, what
was the topic???

--- On Sat, 7/11/09, George Bowering

<[REDACTED]>

wrote:

From: George Bowering <[REDACTED]>

Subject: Re: I want to write fiction
but ...

To: [REDACTED]

Date: Saturday, July 11, 2009, 4:01 PM

*Here we go;
the usual widening and widening of the
topic
until we can include everything, such
as L'il Abner
and,oh, The Wire.*

gb

*On Jul 10, 2009, at 6:36 PM, Jonathan
Morse wrote:*

*steve russell wrote:
there are a few singular
talents who've
managed to create 1st rate work in
fiction, poetry, and
drama as well as the essay. Consider Denis
Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If
you'll accept
non-fiction, you can add Yeats and Dryden.
If you count
letters as imaginative literature, and why
shouldn't you?,
you can add Keats and Dickinson. Think
big.*

Jonathan Morse

*& does not
accept all posts. Check guidelines &*

*George B.
Author of his own misfortunes.*

*does not accept
all posts. Check guidelines &*

*does not accept
all posts. Check guidelines &*

*does not accept
all posts. Check guidelines &*

*George "Whip" Bowering
No slugging average to speak of.*

*not accept all
info: <http://epc.buffalo.edu/>*

*accept all posts. Check
[welcome.html](#)*

*George H. Bowering, OC
Dull as dishwater.*

*accept all posts. CheckÂ
[guidelines](#)*

*accept all posts. CheckÂ
[guidelines](#)*

*all posts. CheckÂ
[welcome.html](#)*

*all posts. CheckÂ
welcome.html*

*GB
Under electronic surveillance.*

[↑ Contents](#)

277. **Jim Andrews**
Re: spiritual materialism
Mon 20 Jul 2009

i'm sure 'spiritual materialism' could mean any number of um things. that's part of its poetical if not philosophical appeal, as poetry is the art of being profoundly vague. so one doesn't like to 'disambiguate' too strongly.

however, here's a bit more about what i had in mind. others will have their own, different notions of what it might mean.

many of us, as writers and/or artists or whatever, find ourselves working with 'the material' in ways that we weren't earlier on. with less emphasis on transcribing our 'inner thoughts and feelings' and more emphasis on what the words are saying. and yes there are often things we want to get them to say, if we can (like now), but we observe that not only are we not entirely clear what that might be, until we find the words, but that even when we do, they aren't quite what we thought they might be and are often better as something we didn't anticipate at all via not mindless manipulation of symbols but through a process of writerly/artistic discovery that involves mind and mindless, material and material, material and spiritual. via engaging with the material both in an objective manner, as things on a page subject to choice and cutup, random and thoughtful selection...and all the compositional techniques we use.

and this different engagement with 'the material' is part of what i had in mind as a kind of materialism. of course the term 'materialism' has a very interesting history going back to Indian and Greek atomism and into the contemporary world in many different ways. usually the 'material' is atomistic. matter. a philosophy of the composition of matter and the generation of the ten thousand things.

only recently has it been associated with consumerist zeal and denials of the importance of feelings, emotions, and so on. a blip on the map.

usually there's a scientistic element, often a strong one, to materialisms. they often seek to apply an occam-like razor to eliminate assumptions that are not

required or attribute causes to supernatural agents. materialisms usually do their darndest to appeal only to reason and material evidence in their theories.

but of course, as artists, we are by no means in the bizness of appealing solely to reason. we don't produce many theories of the universe and everything but, instead, are basically wordy minstrels singing into the black hole of mind and media. and, for lack of a better word, there is a 'spiritual' dimension to what we talk about, what we do, how we go about it, and so on. emotion, feeling, mood, tone, connotation, subjectivity, all these are normally important to art.

yet our approach, or the approach of many of us, to writing and/or art or whatever, in our current age, does involve this 'materialism' i mentioned that does indeed have a scientistic dimension in that we do try to keep our eye somewhat objectively not on what we ourselves are feeling and thinking about what we're creating but on what others might also get from it and, beyond that, in our approach to working with the material as recombinant, as involved in the processes of network cutup, reassembly, and our sources of the material can be spam or texts recovered from net searches or whatever and our methods of composition can involve the algorithmic and so on. kedrick james's term for all this is 'writing post-person'.

but, even so, we are not so much interested in creating interesting language machines as in the human appeal of these machines made out of words. so that a contemporary, writerly materialism usually involves some sort of meditation on our relations with language and machines. not to dehumanize but to locate and explore our humanity in relation to mind and mindlessness, the intention and the unintended, the machine and the human.

there's that kurzweil book 'the age of spiritual machines'. with emphasis on artificial intelligence. and that's interesting, but typically our emphasis is not on artificial intelligence but on our own intelligence extended, changed, dwarfed, zoomed, augmented, pounded, filtered, twittered, frittered, coerced, directed, freed, drugged, blasted, spliced, diced, googled, ogled, bamboozled, frugalled, layered, informationalized, playered, stirred, blurred, penetrated, iconized, infiltrated, visualized, datafied, search enginized, tokenized, blip bopified, ding donglered and piece-wise transformed via our engagement with language and contemporary language environments. our own intelligences are somewhat artificial. and we operate in a material combinatorium of language not as in a meaningless concourse of atoms but in our own very purposefully processual cyclotrons, intent upon both the material and energy of its release.

ja

<http://vispo.com>

[↑ Contents](#)

278. **Mary Kasimor**

Re: Tough economy - insight?

Mon 20 Jul 2009

I have not read everything in insidehighered, but I think that what I said was misunderstood by you, based on what I did read. I am not saying that careers are doing well in higher ed. I am saying that there are adjunct semester by semester jobs available because when the economy is bad, people go back to college. I am talking about survival mode, not tenure. I am now a tenured instructor at a technical/community college in the midwest. We are not currently hiring tenure track positions, but I can say that we will be hiring adjunct positions. I have done the adjunct route, and I know that it is not ideal and I know that it is very frustrating for people with PhDs. (I have two lowly Master's degrees from a state university.) However, I do know that adjunct teaching is a better position than selling shoes at Kohl's, which was another option for me about 12 years ago. I can also understand that working as an adjunct and wondering if your bills will be paid causes a great deal of stress because I have also dealt with that stress. I was supporting my two children and myself from semester to semester with very little child support from their dad (\$100/month). In a very bad economy, I am saying that it is better than many other possible scenarios. Sometimes you just have to suck it up. Mary

--- On Sat, 7/18/09, Jonathan Morse <[REDACTED]> wrote:

From: Jonathan Morse <[REDACTED]>

Subject: Re: Tough economy - insight?

To: [REDACTED]

Date: Saturday, July 18, 2009, 2:53 PM

Mary Kasimor wrote:

> My understanding is that colleges and universities are doing well during the bad economy.

Ye gods, Mary. No they aren't. Subscribe (free) to

<http://www.insidehighered.com> to learn how misinformed you've been.

Jonathan Morse

University of Hawaii

[↑ Contents](#)

279. **Jennifer Karmin**

July 25 & 26: Wisconsin Readings

Mon 20 Jul 2009

****SATURDAY, JULY 25****

Poets:

QURAYSH ALI LANSANA

JENNIFER KARMIN

Musicians:

AUSTIN SPIKA

I HAVE THREE HANDS

6pm at Blueberries Cafe

515 Sixth Street

Racine, Wisconsin

BONK! series

sponsored by the Racine Public Library

<http://bonkperformanceseries.wordpress.com>

****SUNDAY, JULY 26****

Poets:

ANDY GRICEVICH

JENNIFER KARMIN

2pm at Avol's Bookstore

315 West Gorham Street

Madison, Wisconsin

<http://www.avolsbooks.com>

@@
@@

QURAYSH ALI LANSANA is the author of They Shall Run--Harriet Tubman Poems and the poetry collection southside rain; a children's book, The Big World; and a poetry chapbook, cockroach children: corner poems and street psalms. He is the editor of Glencoe/McGraw-Hill's African American Literature Reader, and I Represent and dream in yourself, which are two anthologies of literary works from Chicago's award-winning youth arts employment program, Gallery 37. He is currently Director of the Gwendolyn Brooks Center for Black Literature and Creative Writing and an Assistant Professor of English and Creative Writing at Chicago State University.

ANDY GRICEVICH is uncomfortably writing this in the third person. He's a poet, actor, theater director and musician whose work occasionally finds the time to get itself published here and there. He spent much of the last four years melding political theater and experimental music with the Nonsense Company, and performing satirical cabaret songs with the Prince Myshkins. Andy edits Cannot Exist, a print poetry magazine put lovingly together in his living room in

Madison, Wisconsin. He very rarely, and with extensive discomfort, blogs at ndgwriting.blogspot.com.

JENNIFER KARMIN's text-sound epic Aaaaaaaaalice will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public Schools. Recent poems are published in the journals Cannot Exist, MoonLit, Otoliths, and anthologized in Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

AUSTIN SPIKA is recognized as an outstanding percussionist in a variety of musical genres, having received numerous awards and recognitions throughout his young career. In 2007, CL Barnhouse published Rim Shot, Spika's first concert band/parade snare composition co-written with Donald Young. He has been involved with many musical organizations in the Racine and Milwaukee areas including three award-winning years with the Racine Lighthouse Brigade percussion line, three years with the University of Wisconsin-Milwaukee Jazz and Wind Ensembles, and several summers with the Wisconsin Conservatory of Music Jazz Ensembles.

[↑ Contents](#)

280. **Vernon Frazer**

Please check out the new ROCKPILE Website & Blog at Big Bridge (from Michael Rothenberg)

Tue 21 Jul 2009

ROCKPILE is a collaboration between David Meltzer — poet, musician, essayist, and more — and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE will serve to educate and preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance celebration in San Francisco.

The ROCKPILE Website & Blog will tell you all you need to know about the ROCKPILE project including performance dates, venues, artist bios and

performance clips of some of the musicians we will be meeting and performing with in each of the cities.

Once we hit the road, we will be posting travel photos, journal entries, performance videos, interviews and more, daily, on the ROCKPILE Blog, so log on and join us as we travel around the country. Write us, comment on the blog, and let us know you are with us, let us know you care!

And of course, we hope to see you on the road!

Best,

Michael Rothenberg, David Meltzer, Terri Carrion & Ziggy.

ROCKPILE

www.bigbridge.org/rockpile/

Made possible by a grant from the Creative Work Fund, a program of the Walter and Elise Haas Fund, also supported by generous grants from The William and Flora Hewlett Foundation and The James Irvine Foundation, and support from the Committee on Poetry.

[↑ Contents](#)

281. **George Bowering**

Re: A widespread, high-spirited head rush

Wed 22 Jul 2009

Remember when Rashied played instead of Elvin Jones in a quartet that Had Alice instead of McCoy?

Whew, that was good. Listened to some just today.

gb

On Jul 18, 2009, at 10:34 AM, steve dalachinsky wrote:

*you saw rashied with ayley i'll ask him
what dya mean ya din't know he did concerts?
semantics he did a gig 3 sets is that better usage of lingo?*

*On Fri, 17 Jul 2009 00:47:03 -0700 George Bowering <[REDACTED]>
writes:*

*I love Rashied Ali. My favourite drummer.
I heard him with the Aylers around 1967
and I heard him in Vancouver last year.
I didn't know he did concerts, though.*

gb

On Jul 16, 2009, at 3:23 AM, steve dalachinsky wrote:

rashied ali quintet last nite

tonite kronos qt

i go to almost 1 or 2 a nite

On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering

<[REDACTED]>

writes:

On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:

Hi,

What was the last concert you went to?

I guess it was the Vancouver Symphony Orchestra doing

Beethoven's

Ninth

and other stuff about 18 months ago.

gb

welcome.html

Geo. H. Bowering

Adaptable yet reliable.

welcome.html

Geo. H. Bowering

Adaptable yet reliable.

[↑ Contents](#)

282. **David Kirschenbaum**

Tues./Boog City presents P-Queue/Queue Books

Wed 22 Jul 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Season 6 finale:

P-Queue/Queue Books

(Buffalo, N.Y.)

this Tues., July 28, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

P-Queue/Queue Books editor Andrew Rippeon

Featuring readings from

José Felipe Alvergue

Stephen Collis

Zack Finch

Sueyeun Juliette Lee

Ben Miller

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

Curated and with an introduction by Boog City editor David Kirschenbaum

****P-Queue/Queue Books**

<http://www.p-queue.org/>

P-Queue was founded in 2003 by Sarah Campbell with the special intent to investigate the overlaps and departures between the prose line and that of verse. Today P-Queue continues these investigations, while also exploring other such tipping points, including visual-textual, spoken-written, and polemic-poetic. A chapbook series started in 2007, and treats primarily collaborative projects.

Performer Bios

****José Felipe Alvergue**

<http://jacketmagazine.com/36/r-chainlinks-rb-alvergue.shtml>

With an M.F.A. from the Cal Arts School of Critical Studies, José Felipe Alvergue is presently a student of the SUNY Buffalo Poetics Program. He is the author of *us look up/ there red dwells* (Queue Books).

****Stephen Collis**

<http://epc.buffalo.edu/authors/collis/>

Stephen Collis is the author of three books of poetry, *Mine* (New Star); *Anarchive* (New Star), which was nominated for the Dorothy Livesay Poetry Prize; and *The Commons* (Talonbooks)—the latter two of which form parts of his on-going “Barricades Project.” He is also the author of two book-length studies, *Phyllis Webb and the Common Good* (Talonbooks) and *Through Words of Others: Susan Howe and Anarcho-Scholasticism* (ELS Editions). His new book, *On the Material* (which includes the long poem “4x4”) is forthcoming from Talonbooks next year. Long a member of the Kootenay School of Writing, he teaches American literature, poetry, and poetics at Simon Fraser University.

****Zack Finch**

<http://bostonreview.net/BR29.6/finch.php>

Zack Finch is a doctoral candidate in the poetics program at the State University of New York at Buffalo and teaches periodically as a visiting lecturer in creative writing at Dartmouth College. His poems and reviews have appeared in journals such as *Poetry*, *American Letters & Commentary*, *Boston Review*, and *Tin House*.

****Sueyeun Juliette Lee**

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

Sueyeun Juliette Lee lives in Philadelphia, where she edits Corollary Press, a chapbook series devoted to new work by writers of color. Her publications include *That Gorgeous Feeling* (Coconut Books), and the chapbooks *Mental Commitment Robots* (Portable Press at Yo-Yo Labs), *Perfect Villagers* (Octopus Books), and *Trespass Slightly In* (Coconut).

****Benjamin Miller**

Benjamin Miller has an M.F.A. from CalArts and is a writer and a musician. He lives in NYC.

Directions:

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

Venue is bet. 10th and 11th avenues

Next event:

Thurs. Sept. 10

d.a. levy lives: celebrating the renegade press, Season 7 Kick-Off

Day 2 of 3rd annual Welcome to Boog City poetry and music festival

Rope-A-Dope Press (South Boston, Mass.)
<http://ropeadopebooks.blogspot.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)

[↑ Contents](#)

283. **steve russell**
Re: Tough economy - insight?

Wed 22 Jul 2009

i forgot to mention dog walking. & the money is excellent if you can do it free lance. it works in d.c. because many people are workoholics and haven't lives but do have an income and enough guilt to pay someone to walk their dogs. do the arthimitic. one dog per/half hour/15.00 ... add dogs ... evem at a reduced rate ...

--- On Fri, 7/17/09, Mary Kasimor <[REDACTED]> wrote:

*From: Mary Kasimor <[REDACTED]>
Subject: Re: Tough economy - insight?
To: [REDACTED]*

Date: Friday, July 17, 2009, 2:56 PM

My understanding is that colleges and universities are doing well during the bad economy. If your friends have MA's or MFA's, I suggest that they talk to the chairs in the English or other departments that they are qualified to teach in.

--- On Fri, 7/17/09, amy king <[REDACTED]> wrote:

*From: amy king <[REDACTED]>
Subject: Tough economy - insight?
To: [REDACTED]*

Date: Friday, July 17, 2009, 1:47 PM

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is

wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

284. **steve russell**

Poetry/Failure

Wed 22 Jul 2009

so, with Auden, suppose that "Poetry makes nothing happen."

or, as Charles Simic points out: "The act of torture consist of various strategies/meant to increase/ the imagination of homo sapiens."

it seems as though we're left with little more than irony. besides pleasure, what can poetry offer?

perhaps the one successful didactic poet of the 20th century, Bertold Brecht, said it best:

All roads led into the mire in my time.
My tongue betrayed me to the butchers.
There was little I could do. But those in power
Sat safer withut me: that was my hope.
So passed my time
Which hadbeen given to me on earth.

[↑ Contents](#)

285. **Kyle Schlesinger**

new mailing address

Wed 22 Jul 2009

Dear friends,

As of August 1, 2009 the mailing address for Kyle Schlesinger and Cuneiform Press will be:

Kyle Schlesinger
Cuneiform Press
5003 Eilers Avenue
Austin, Texas 78751

Telephone number, email, and urls will remain the same. We're bringing along a new Vandercook, type cabinet, and other letterpress goods. Watch for new publications this fall, starting with Bill Berkson and George Schneeman's collaboration TED BERRIGAN.

Cheers,

Kyle

- - - - -

Kyle Schlesinger
Proprietor

Cuneiform Press
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

[↑ Contents](#)

286. **Charles Bernstein**

University of Alabama Press Recession Sale

Wed 22 Jul 2009

Hank Lazer and I are glad to pass this on to the Poetics List (some of our favorite books).

Our Summer Recession special on select titles.

Not 20% off ...

not 30% ...

not even one-third off ...

One half-price.

Yes you heard that right ... a fifty percent discount.

five o

incredible? unbelievable?

perhaps ...

But act now while supplies last ...

The University of Alabama Press is proud to offer a

RECESSION SPECIAL

on many of the titles found in its Modern and Contemporary Poetics Series.

Purchase any of the following books at 50% off the regular retail price. (See below for pricing in USD and ISBNs required for ordering.)

To purchase a copy of any of these titles at the HALF PRICE discount offer, good through August 30, 2009, just call our warehouse in Chicago toll-free at [REDACTED] or locally at [REDACTED] and mention sales code MCPRS-01.

As always, we invite you to forward this e-mail to any of your colleagues who you think might be interested, or suggest names and addresses to which we should send future mailings. If you have any questions, please contact me directly at [REDACTED] or [REDACTED].

For more information on these and other titles in the Modern and Contemporary Poetics Series, visit our website at <http://uapress.ua.edu/series.cfm?id=MCP>.

Rebecca Todd Minder
Electronic Marketing, Advertising, and Exhibits Manager

The University of Alabama Press
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*  fax

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[↑ Contents](#)

287. **Séamas Cain**
"a sonic field recording ..."

Wed 22 Jul 2009

tríd an gcoill
("through the woods")

by Séamas Cain

has been published by
The Red Jasper in
Dublin, Ireland

to read Liam Carson's
review of the book in
the July 2009 issue of
"Poetry Ireland Review"
go to ...

<http://www.freewebs.com/seamascain/liamcarsonsreview.htm>

to read Séamas Cain's response to
various questions from Liam Carson, go to ...

<http://www.freewebs.com/seamascain/questionsanswers.htm>

tríd an gcoill
("through the woods")

ISBN 978-0-9563001-0-2

<http://www.freewebs.com/seamascain/>

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Ireland

Web-site: <http://www.worldwidebookshop.com/detail/16526AB/>

Phone: [REDACTED]

E-mail: [REDACTED]

[↑ Contents](#)

288. **Sam Truitt**
Re: Poetry and Failure
Wed 22 Jul 2009

Right - many thanks - that's the terrific saying - with the triple understanding of
"nothing" as no correspondence outside itself - no purpose - it doesn't do

anything except what it does - not causal - it's intransitive (as came up) and so the PLEASURE (also come up) is in and of itself - what Williams said, "If it's not a pleasure it's not a poem" - and then "nothing" as an IMPOSSIBILITY - as even a vacuum has a form, or there is a meeting - and so one can keep saying - or trying, as somebody said - but one fails - one FALLS, which is the cadence (dance) and Cage's chance too (both from the Latin "cadere" - to fall). That "nothing" is like Cage's SILENCE, an experiential impossibility - it's a concept - going back to the vacuum - as he discovered entering in a sound-proof chamber and heard the hum of his nervous system. That there is an inside. So, what's the point of saying - speaking or writing - except the pleasure and the finding, measuring, how things fall out, arrange themselves, in language or any other symbolic system... I have found personally it's to put myself into a situation in which I can no harm. Celine said someplace that there are two kinds of poets: those that write and those that don't, noting the latter are more happy. And maybe if you don't try you can't fail... I don't know if that Ridingly true, but it does seem to have something to do with self - that very thing that seems in a situation of composition necessary to be out of - as self is "separate" - it's critical, divides: you lose the whole - and there is one, just as there is nothing, too - we sense - like "the hub of a wheel, the immobile center that makes rotation possible." But the fail is a pleasure - it gets at the root of how we are - the risk - as someplace I heard we are born with two instincts: reaction to loud noises and fear of falling.

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

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 17, 2009 4:33:44 PM

Subject: Re: Poetry and Failure

"I have nothing to say and am saying it, and that is poetry." --John Cage (more or less)

Hal

"A paranoid is someone who knows a little of what's going on."

--William S. Burroughs

Halvard Johnson

=====

[REDACTED]

<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Fri, Jul 17, 2009 at 1:23 PM, Sam Truitt <[REDACTED]> wrote:

"You can say anything in prose, so poetry should be reserved for saying nothing"
(Khlebnikov), like the soul, lost at the xroads.

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

From: Nicholas Piombino <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 11:46:21 PM

Subject: Re: Poetry and Failure

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[REDACTED]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up
- her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the
late 1930's - tied to truth, to being true - but she writes someplace (her
essay on Stein maybe?):

Â³Â if poetry had all subjects taken away from it,
there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÂ since poetry was to write about nothing, it could
write about everything from the standpoint of nothing; it could still have its
epic without the burden of having to have convictions about it.Â²

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

From: carol dorf <[REDACTED]>

To: [REDACTED]

Sent: Thursday, July 16, 2009 9:22:50 AM

Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

*Don't forget pleasure -- pleasure in language, pleasure in structuring the
"poem," referencing experience.*

(Almost all of reading, for me; and a good part of my writing.)

*On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[REDACTED]>
wrote:*

*Do we continue to write poetry because it ultimately fails to do what
we
hope it might or should?*

That may be so for some and certainly is why I continue to write a
poem*,
but other than that I continue writing because those hopes shift and are
various.*

Is the "failure of poetry" a failure of language, or poetics?

Yes.

guidelines

guidelines &

guidelines &

[↑ Contents](#)

289. **Jesse Glass**

Experimental Poetry/Performance in Baltimore/Washington Area

Wed 22 Jul 2009

I'd like to connect with experimental poetry/performance groups in the Baltimore/Washington area for a project at the University of Maryland, College Park. Back channel please. Jesse

[↑ Contents](#)

290. **blacksox**

Showdown in O Town-7/23, 7pm

Wed 22 Jul 2009

Thursday, July 23 7PM to 10PM at The Cameo Theatre (located in the old Cruises Only building - 1013 E. Colonial Drive), Team Orlando 2009 will face off against three other teams packed with amazing poets in a National Poetry Slam style bout where, after four rounds, one team will win the first ever Showdown in O-Town. Our teams are so far:

Team Orlando 2009: Shawn Welcome, Curtis Meyer, Ronin, MyVerse, Alex Ruiz - the most talented team Orlando will ever throw at the National Poetry Slam thus far. This is an amazing mix of accomplished poets and hungry newcomers who will rock your faces off with their poetic might.

Team Slamazon: Kendra Corrie, Dani O., Veronica Smith, Holly Riggs - this team features both winners of the 2009 Fringe Poetry Smackdown (who both won with 30s), a 2009 Smackdown runner up, and a poetic leviathan emerging from the depths. This steam is fierce. They will destroy you with their verse, then wear your skin like a pelt.

Team Payback: Tod Caviness, Trevor Fraiser, Tam Tam the Sandwich Man, Alex Vega - all these poets were part of the Broken Speech Post-Season and they seek vengeance on Team Orlando for denying them from representing the City Beautiful.

Team Pandemonium : Chaz Yorick, Lilly, Michael Sloan, Zachary Kluckman - this team is the ultimate wildcard. We can only speculate the mayhem this mysterious group can cause.

These teams will face Team Orlando at the Showdown in O-Town in an epic bout never seen before in the City Beautiful...until now.

And we have a super special feature to kick off the show - individual National Poetry Slam Champion and individual World Poetry Slam Champion Mighty Mike McGee.

Wanna hear the best part? You can see this National Poetry Slam style bout with a side of legendary for just \$5. \$5 to see amazing poetry. \$5 to get your face rocked so far off, you can put it on a wall as a trophy to tell your grandchildren about that time poetry rocked your face off on this night. For your \$5, you not only get to witness awesome poetry but get your name thrown in the hat for a door prize: a \$25 gift card to Urban Think, Orlando's only independent book store. All proceeds go to Team Orlando 2009.

Peace
Russ Golata

[↑ Contents](#)

291. **Daniel Godston**
Chicago Bauhaus in July

Wed 22 Jul 2009

"Chicago Bauhaus in July"

Saturday, July 25 (3-6 p.m.)

at Acme Art Works

You are invited to attend "Chicago Bauhaus in July," which features poetry and micro-fiction readings, an art talk, musical performances, a discussion about the Michael Reese Hospital, a "Metallic Fest" workshop, and a conversation about a new Cairo-Chicago project initiative. The purposes of "Chicago Bauhaus in July" are to creatively explore the Bauhaus spirit, and to raise awareness about the current effort to preserve the buildings on the Michael Reese Hospital campus.

* * *

Al DeGenova, Jamie Kazay, Charlie Newman, and Larry Sawyer read selections of their poetry.

David Boykin performs a set of solo percussion.

Amanda Marbais reads several micro-fiction pieces.

Members of the Gropius in Chicago Coalition give a presentation about the ongoing campaign to preserve the buildings designed by Bauhaus founder Walter Gropius, on the Michael Reese Hospital campus.

performance by Amalgamating --

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet

Alex Wing -- drums

Jerome Bryerton -- drums

Bert Stabler gives a talk about how his artwork has been influenced by Bauhaus artists Paul Klee and Laszlo Moholy-Nagy.

Houreya Elsayed and Dan Godston talk about the Cairo-Chicago project, via skype.

"Metallic Festival" workshop

In 1929, the Bauhaus hosted a Metallic Festival, during which participants dressed up in metal outfits. Part of the impetus behind that was the Bauhaus' insistence that industrialization could be playful. Also, Bauhaus artist/choreographer Oskar Schlemmer created "Metal Dance," which explored metal as a material that has remarkable light-reflecting properties. Participants of the "Metallic Festival" workshop will design metal costumes, as well as have the opportunity to make hand-sculpted metal objects (such as hats and miniature buildings). Also, musicians will interact with the sounds of amplified metal, during a several-minute improvised piece.

\$5 suggested donation, sliding scale

This event is hosted by the Near Northwest Arts Council at Acme Art Works, and it is co-organized by the Borderbend Arts Collective and the Gropius in Chicago Coalition.

Acme Art Works

St Paul's Cultural Center

2215 West North Ave.

Chicago, IL 60647

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

<http://www.gropiuschicago.org>

<http://requitedjournal.com/index.php?/masthead/>

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

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

<http://metastablesound.com/>

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

<http://www.bertstabler.com>

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

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

<http://www.bauhaus9090.org>

[↑ Contents](#)

292. **Troy Camplin**
Re: spiritual materialism

Wed 22 Jul 2009

It is as completely unrelated to dianetics as one could possibly be, trust me. The term is Greek. Dia- means through, and physics from physis, meaning nature. "Through the levels of nature." That's diaphysics.

Troy

From: steve russell <[REDACTED]>
To: [REDACTED]
Sent: Monday, July 20, 2009 3:14:44 PM
Subject: Re: spiritual materialism

sounds sort of similiar to dianetics, or scientology in drag. cynical, ugh, me. ---
On Sun, 7/19/09, Troy Camplin <[REDACTED]> wrote:

*From: Troy Camplin <[REDACTED]>
Subject: Re: spiritual materialism
To: [REDACTED]
Date: Sunday, July 19, 2009, 9:46 PM
Troy Cam
My book Diaphysics is precisely about spiritual
matierialism.*

Troy Camplin

*From: Christopher Rizzo <[REDACTED]>
To: [REDACTED]
Sent: Monday, July 6, 2009 3:08:12 PM
Subject: Re: spiritual materialism*

*I'm finding this string really quite interesting. Glad to
hear evidence of
such a wide-ranging interest.*

*Aryanil, much thanks for reminding me of Whitman and
Tagore. I'm tempted to
add Pound to that set, too.*

There are a few significant differences between, say, Olson

and Whitman.

Briefly, Olson's cosmology took the philosophy of mathematics, quantum mechanics, and Cybernetic theory (which turns into information theory, really) into account, as well as the phenomenology of Merleau-Ponty, etc.

For sure, there are similarities to Whitman, but I figured (perhaps too hastily?) that a post-Heisenberg view of reality might key into Jim's ideas a bit more readily.

As for Eastern approaches to spirituality, perhaps one of the more interesting bits in Olson is his use of the first line from Wilhelm's translation of *The Secret of the Golden Flower*: "That which exists through itself is what is called meaning." And it is useful to note that Wilhelm translates "meaning" with a capital "M" (suggesting Tao), whereas Olson uses the term in lower-case.

Simply (and reductively), Olson uses the line to indicate something closer to autopoiesis than Logos, or rather the One. Creeley explains that one consequence of all this is that language is not "importantly" referential. Still provocative, I think.

And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in particular, and what uses it may have in this context....

Anyway, just a few thoughts.

Bests,
Chris

On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[REDACTED]> wrote:

Some of these ideas might approach the way Slavoj Zizek reads the Hegelian

paradox that "the spirit is a bone" I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.

Jonathan Ball

On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[REDACTED]> wrote:

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

[REDACTED]

*Bests,
Chris*

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[REDACTED]> wrote:

> it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the

'standard' understanding in
writing)
but
also the matter of the media in the piece,
the material embodiment of
the
piece. it's also commonly observed that the
latter awareness of and
approach
to composition not solely by ideation,
meditation on the subject
matter,
but
also through operation on the material
embodiment, has come to be much
more
widely understood as a part of reading than
it was a generation ago.
when
we
encounter work that does not follow the
grammars and approaches
traditionally associated with work, we
inquire into the methods of
composition, the approach to materiality,
and look for relations
between
those methods and approaches and the subject
matter, or look for the
subject
matter in the light of those things. and so
read differently, thereby.
and
in this way, we now read some literary work
in ways that are closer to
how
we approach a great deal of visual art.

but what i want to get at is something that
isn't so commonly observed,
at
the moment, but may be in the next
generation. and that's the relation
of
awareness of the materiality of writing/art
to our ideas of who and
what
we

*are. that's erm awkwardly stated. what i'm
trying to get at is this.
the
whole emphasis on materiality is involved in
a larger movement to
explore
how things like ideation, imagination, the
spiritual, beauty, truth,
goodness, justice--all our ideals and things
normally associated with
the
immaterial--operate in the material world.*

*in this sense, we might say that the whole
contemporary awareness of
materiality in art is part of a larger ah
spiritual materialism. i
googled
that term, after it occurred to me, and i
assure you i'm using it in a
different sense than chögyam trungpa, who
uses it "to describe mistakes
spiritual seekers commit which turn the
pursuit of spiritualism into an
ego
building and confusion creating endeavor"
(wikipedia). instead, i'm
referring
to a relatively common sort of philosophy in
which the material
substrate
of
ideation and even the spiritual is affirmed
and its relations with even
the
flightiest of fancies are explored. not to
denigrate or dismiss things
like
spirituality but to explore how they operate
materially.*

*perhaps more evidently, now, this is also
related to philosophies of
mind
in which the materiality of thought itself
is affirmed--as a chemical
and
informational process, however emergent--and*

*the brain and the mind
that
emerge from its processes are conceived as
fully embodied in the
material.
so that the idea of being able to create
thinking machines (however
unlike
us) becomes a real possibility. and we are
conceptualized as nature's
(near?) ultimate machines. and machines are
conceptualized not as the
simple
things we once thought they must be but as
often very complex
biological
creatures that, nonetheless, are embodied in
the material world and
are,
therefore, subject to the constraints and
possibilities of machines in
the
material world.*

*to wrap it up, we now see the relation
between contemporary artistic
emphasis on the materiality of writing/art
and the larger moment of
'spiritual materialism'.*

*ja
<http://vispo.com>
accept all posts. Check
guidelines*

*accept all posts. Check
guidelines*

*--
www.jonathanball.com
www.jonathanball.blogspot.com
www.haikuhoroscopes.com*

all posts. Check guidelines

[↑ Contents](#)

293. **Jade Hudson**

Last call for Toxic Issue 1

Thu 23 Jul 2009

This is a friendly reminder that the submission period for www.toxicpoetry.com is quickly coming to its end. We will be closing the doors for the first issue on July 28th.

Once again, we are an online publication for international, experimental, mp3 poetry. We welcome submissions from anyone who is experimenting with the mp3 format.

If you would like to send us work:

-E-mail [REDACTED] with your mp3(s) as (an) attachment(s), with the title(s) of the piece(s) and your name.

If you have questions, comments, or info that can help us: -E-mail [REDACTED]

You are free to send as much work as you like. In fact, we welcome this.

Much thanks to those that have already blessed us with their submissions.

Happy Submitting and a Toxic Toast,

Jade Hudson

Toxic Co-editor and Webmaster

<[REDACTED]>

[↑ Contents](#)

294. **David Kirschenbaum**

A Few Tables Available at Boog Fest's Small, Small Press Fair

Thu 23 Jul 2009

Hi all,

Boog City still has room for a few more tablers and would like to invite you to exhibit at our 6th annual small, small press fair (with indie records and crafts, too).

For the first time the fair will span two days, Sat. Sept. 12-Sun. Sept. 13, and will be held at a new location, Brooklyn's Unnameable Books (600 Vanderbilt

Ave.) in their backyard. The fair will take place during the final two days of the 3rd annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with two-and-a-half hours of performances by authors from each of the tablers.

Tables are \$30 for the fair, \$20 dollars if you bring your own bridge table (of up to 3' x 3') with a portion of the proceeds going to help Unnameable Books.

Door charge for attendees is by donation.

Please email me, Boog City editor and publisher David Kirschenbaum, to [REDACTED], as soon as possible to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

This year's fair will feature a barbecue from our good friends at Unnameable, as well as readings, musical performances, poets in conversation, and a lively panel. Below this note is the schedule for the two days of the fair.

as ever,
David

Sat. 9/12, 12:00 p.m.
Unnameable Books
600 Vanderbilt Ave., bet. Prospect Pl.
St. Marks Ave., Brooklyn

6th Annual Small, Small Press Fair
Featuring readings from authors of the
exhibiting presses from 12:00 p.m.-2:30 p.m. Presses include:

Dan Wilcox, A.P.D. (Dan Wilcox)
Jennifer Knox, Bloof Books (Shanna Compton)
Andrew Hughes, Book Thug (Jay MillAr)
Norman Lock, Ellipsis Press (Eugene Lim)
reader TK, EOAGH (Tim Peterson)
reader TK, Litmus Press (Julian Brolaski)
reader TK, Outskirts Press (Will Hallgren)
Austin Alexis, Poets Wear Prada (Roxanne Hoffman)
reader TK, Portable Press at Yo-Yo Labs Press (Brenda Ijima)
reader TK, 2nd Avenue Press (Paolo Javier)
reader TK, Straw Gate Press (Phyllis Wat)
Rachel Levitsky, Ugly Duckling Presse (Matvei Yankelevich)

2:30 p.m.-Jesse Schoen-music

3:00 p.m.-Ammiel Alcalay
3:15 p.m.-Danielle Le Gros Georges
3:35 p.m.-Ryan Walker
3:55 p.m.-Jim Dunn
4:15 p.m.-Phoebe Kreutz-music
4:45 p.m.-Karen Weiser
5:00 p.m.-Katie Yates
5:20 p.m.-Dana Ward
5:40 p.m.-Anselm Berrigan
5:55 p.m.-Anselm Berrigan
 in conversation with Buck Downs
6:25 p.m.-Buck Downs
6:45 p.m.-Gracefully-music
7:15 p.m.-Jean-Paul Pecqueur
7:30 p.m.-Brenda Coultas
7:45 p.m.-Mike County
8:05 p.m.-Ish Klein

Sun. 9/13, 12:00 p.m.

Unnameable Books

6th Annual Small, Small Press Fair

12:00 p.m.-Paul Foster Johnson
12:15 p.m.-Nick Piombino
12:30 p.m.-Eric Gelsinger
12:45 p.m.-Joanna Sondheim
 1:00 p.m.-Tracey McTague
 1:15 p.m.-Alan Semerdjian-music
 1:45 p.m.-Martha King
 2:00 p.m.-Brendan Lorber
 2:15 p.m.-Dan Wilcox
 2:35 p.m.-Basil King
 2:50 p.m.-3:00-break

 3:00 p.m.-Discussion of Politics, Community, Poetics
 curated and moderated by Greg Fuchs
 featuring Jonathan Allen, Antonio D'Ambrosio, Allen Gilbert, Eileen
 Myles, and more

 4:30 p.m.-4:40-break
 4:40 p.m.-Corina Copp
 4:55 p.m.-Lewis Warsh
 5:10 p.m.-Hailey Higdon
 5:30 p.m.-Shanna Compton

5:45 p.m.-Angela Veronica Wong
6:00 p.m.-Dorit-music
6:30 p.m.-Cristiana Baik
6:45 p.m.-Paolo Javier
7:00 p.m.-Sara Wintz
7:15 p.m.-Ryan Murphy
7:30 p.m.-Gary Parrish
7:45 p.m.-Justin Marks

--

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)

[↑ Contents](#)

295. **Douglas Manson**
Re: Tough economy - insight?

Thu 23 Jul 2009

Weirdly enough, I am moving to NYC just as Amy sees her friends and poets losing jobs. There has to be a way that people can form a group or organization, or as Duncan said somewhere--create the free association of mutual interests--to put all this corporate/institutionally-squandered skill, smarts, agility and amazing perception to work, and meaningfully so. We know why the economy is derailed, but why not start making work by making something new that people are actively interested and engaged in--not anything already done to death, or that bores us into paralysis--

I just hate to think of how many people out there are seemingly idled by a brain-stalled system, failed promises, and the sluggish, backwards logic of our education system. and i'm sick of getting emails that start out "wish I had better news to give you about our department...the economy" blah blah blah.

yuck,
doug

On Wed, Jul 22, 2009 at 8:13 AM, steve russell <[REDACTED]> wrote:

i forgot to mention dog walking. & the money is excellent if you can do it free lance. it works in d.c. because many people are workoholics and haven't lives but do have an income and enough guilt to pay someone to walk their dogs. do the arthimetic. one dog per/half hour/15.00 ... add dogs ... evem

at a reduced rate ...

--- On Fri, 7/17/09, Mary Kasimor <[REDACTED]> wrote:

From: Mary Kasimor <[REDACTED]>

Subject: Re: Tough economy - insight?

To: [REDACTED]

Date: Friday, July 17, 2009, 2:56 PM

My understanding is that colleges and universities are doing well during the bad economy. If your friends have MA's or MFA's, I suggest that they talk to the chairs in the English or other departments that they are qualified to teach in.

--- On Fri, 7/17/09, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Tough economy - insight?

To: [REDACTED]

Date: Friday, July 17, 2009, 1:47 PM

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

296. **crystal hoffman**
Re: Tough economy - insight?
Fri 24 Jul 2009

Copy editing work is tough, but its always a good place to start into the publishing field. The company I work for Beacon Premedia Global is growing and hiring. I work on the American Physical Society's journal APR D: Particles, Fields, Gravitation, and Cosmology. (Absolutely fascinating research on the nature of dark matter being done right now). I could give you contact information if you like. It's twenty hours a week, work from home, ten hours have to be done 9-5 and the rest are flex, pay is anywhere between 11 and 13 and hour depending on experience, 60 hours PTO.

Let me know if you are interested.

Crystal J. Hoffman

██████████

--- On Thu, 7/23/09, Douglas Manson <██████████> wrote:

From: Douglas Manson <[REDACTED]>

Subject: Re: Tough economy - insight?

To: [REDACTED]

Date: Thursday, July 23, 2009, 6:38 PM

Weirdly enough, I am moving to NYC just as Amy sees her friends and poets losing jobs. There has to be a way that people can form a group or organization, or as Duncan said somewhere--create the free association of mutual interests--to put all this corporate/institutionally-squandered skill, smarts, agility and amazing perception to work, and meaningfully so. We know why the economy is derailed, but why not start making work by making something new that people are actively interested and engaged in--not anything already done to death, or that bores us into paralysis--

I just hate to think of how many people out there are seemingly idled by a brain-stalled system, failed promises, and the sluggish, backwards logic of our education system. and i'm sick of getting emails that start out "wish I had better news to give you about our department...the economy" blah blah blah.

yuck,
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On Wed, Jul 22, 2009 at 8:13 AM, steve russell <[REDACTED]> wrote:

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--- On Fri, 7/17/09, Mary Kasimor <[REDACTED]> wrote:

From: Mary Kasimor <[REDACTED]>

Subject: Re: Tough economy - insight?

To: [REDACTED]

Date: Friday, July 17, 2009, 2:56 PM

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--- On Fri, 7/17/09, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Tough economy - insight?

To: [REDACTED]

Date: Friday, July 17, 2009, 1:47 PM

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

297. **John Tranter**
Announcing Jacket 37 -- Early 2009

Fri 24 Jul 2009

Announcing Jacket 37 -- Early 2009

Like the 2004 Hubble Ultra Deep Field image,

http://hubblesite.org/newscenter/archive/releases/2004/07/image/a/format/large_web/

... Jacket glitters with constellations and galaxies
of luminous and sometimes bewildering insights:
Catch it now, before it swims out of your ken:

<http://jacketmagazine.com/37/index.shtml>

Jacket magazine: Editor: John Tranter -- Associate Editor: Pam Brown

Visit our new Jacket Notes pages:

readings, new books & magazines, blogs, etc.

<http://sites.google.com/site/jacket-notes/Home>

You may send Letters to the Editor:

please be concise and courteous.

<http://jacketmagazine.com/00/letters2the-editor.shtml>

We only have time to read for Jacket in June, July and January:
please don't send material out of season.

"I dislike a great deal of contemporary poetry -- all of the past
you read is usually quite great -- but it is a useful thorn to have
in one's side." (Frank O'Hara)

In brief, Jacket 37 contents:

===== Articles =====

*** Caroline Bergvall: A Cat in the Throat on bilingual occupants

*** Louis Bury: The Exercise and the Oulipo: 99 Variations on a Thesis

*** Christopher Rizzo: An Extensive Body of Work: Robert Creeley's Poetics of Affect: "American poetry is indeed "full of daybooks," but American poetry -- and criticism -- are also filled with what Harry Frankfurt accurately terms well-developed programs of producing bullshit..."

*** Beverly Dahlen: Some notes on George Stanley 's "Vancouver: A Poem"

*** Christopher Funkhouser: Presents: Maria Damon's textile styling

*** Jack Spicer's "The Book of the Death of Arthur", by Jim Goar

*** George Kalamaras (ed.): Surrealist Inquiry: "Would You Lend Money To?"

*** David Kaufmann: Frank O'Hara's Timing

*** Kevin Killian: Jack Spicer's Secret

*** Burt Kimmelman: George Oppen and Martin Heidegger: The Philosophy and Poetry of "Gelassenheit", and the Language of Faith

*** An excerpt from John Latta's blog, "Isola di Rifiuti", May 2009

*** Stephen Mooney: Discontinuous Visuality -- Brakhage's 'just seeing', and background temporality in contemporary poetics

*** Douglas Piccinnini: Ashbery In Paris: Out of School

*** H. K. Rainey: Along Comes Something: Mapping Motion in Selections from Lyn Hejinian's "Happily"

*** Dale Smith: 'Lyric Poetry after Auschwitz?': Kent Johnson and Political Satire

*** Richard Swigg: Parts, Pairs, Positions: A Reading of George Oppen's "Discrete Series"

*** Duncan White: "The American Areas": Place, Language and the Construction of Everyday Life in the Novels of Ben Marcus

===== Heaney Agonistes =====

*** Jeffrey Side: The Dissembling Poet: Seamus Heaney and the Avant-garde

*** Rob Stanton: 'A shy soul fretting and all that ': Heaney, Prynne and Brands of Uncertainty

*** The Group in Belfast, 1960s: (Seamus Heaney: The Early Years)

Letters to the Editor from: *** Ira Lightman; *** John Muckle; *** J.P. Craig; *** Jamie McKendrick; *** David Latane; *** Aidan Semmens; *** Ira Lightman (2); *** Jamie McKendrick (2); *** Ira Lightman (3); *** Desmond Swords; *** Todd Swift and Jeffrey Side; *** Jeffrey Side, reply to Desmond Swords; *** Jamie McKendrick (3); *** Ira Lightman (4); *** Jeffrey Side

responds to Ira Lightman; *** Jeffrey Side responds to Jamie McKendrick; ***
From Desmond Swords, 2009-04-07; *** From Jamie McKendrick, 2009-04-09;
*** Jeffrey Side responds to Jamie McKendrick; *** Andrew Boobier

===== Poems =====

*** Louis Armand: Correspondences

*** Joel Chace: Six poems: Scaffold, 19-24

*** Tom Clark: Three poems: Keats on Shipboard, September 1820 / Comic
Interpretation / from "Little Cantos": 1

*** Peter Davis: Five poems

*** Elizabeth Fodaski: Two poems: Latent Progress / Short History

*** Joergen Gassilewski, "saturation", translated by Robert Oesterbergh

*** Chrissie Gittins: Three poems: Anxiety / Menopause / Sex Drive Problem

*** Jim Goar: Three poems: Just passing through / Sunken treasure / overseas
edition

*** Phil Hall: Four poems: An Apprenticeship Ends / Variorum / Stephen Foster
/ Sawmill Tuning

*** Barbara Henning: Three prose pieces: Out of Detroit / Organ Light /
Protestants and Catholics

*** Brian Henry: Three poems: Oklahoma / George W. Bush / Actually Sounding

*** Tom Hibbard: Poem: VII. Big Snow

*** Fanny Howe: After Watching Klimov's "Agoniya"

*** John Kinsella: Seven poems from "Graphology"

*** Heller Levinson: from green therapeutics this whale

*** Steve McOrmond: Night Figures

*** Geoff Page: Southward

*** Alan Loney: Testament : tenth muse

*** Camille Martin: 8 Sonnets

*** Annie Mullen: Three poems: You're Highness / Jarlyth and Phyllis / News of
the World

*** Tomas Salamun: Three poems, translated by Brian Henry: The Loire Delta /
poem ("If I don't know what to do...") / Greece

*** Edgar Saavedra: "Island", translated by Kristin Dykstra

*** Lisa Samuels: from "Metropolis"

*** Beth Staley: The first voice loop was an echo

*** John Tranter: Two Poems: Derek Walcott's Lips; and Craig Raine's
Arsehole: variations on a theme by Helen Farish

*** Barry Wallenstein: Five poems: Shades of Keats / The Fabulous Backdrop /
Euphoria Ripens / The Mite and the Peacock / Gazing at Raindrops

*** Les Wicks: Healed and Hurt

*** Harriet Zinnes: Two poems: The Wilderness / Conclusion

===== Interviews =====

*** Joe Amato in conversation with Chris Pusateri, 2009

*** Eric Baus in conversation with Cynthia Arrieu-King: Bushwick, N.Y., 4 May
2009

*** Aaron Kunin in conversation with Ben Lerner

*** Jennifer Moxley in conversation with Noah Eli Gordon

*** Murat Nemet-Nejat in conversation with Kent Johnson, 2009

*** David Shapiro: in conversation with Kent Johnson, 2009, with an
Introduction by Don Share

*** Rachel Zolf in conversation with Joel Bettridge, 2008-2009

===== Featured Review =====

*** Philip Mead: Networked Language: Culture & History in Australian Poetry,
reviewed by Pam Brown

===== Feature =====

*** Rachel Blau DuPlessis: Draft 94: Mail Art

===== Reviews =====

*** Louis Armand: "Solicitations: Essays on Criticism and Culture", reviewed by
Jeroen Nieuwland

*** Anny Ballardini: "Ghost Dance in 33 Movements", reviewed by Crag Hill

*** Jules Boykoff and Kaia Sand: "Landscapes of Dissent: Guerrilla Poetry &
Public Space", reviewed by Philip Metres

*** Jacques Derrida: "Monolingualism of the Other or The Prosthesis of Origin"
(translated by Patrick Mensah), reviewed by Tom Hibbard: When Poetry
Becomes Visual: Derrida's "Monolingualism of the Other"

*** Rosmarie Waldrop (ed.). Dichten = [number ten], 16 new (to American
readers) German poets, reviewed by Catherine Hales

- *** Sharon Dolin: "Burn and Dodge", reviewed by Robert Mueller
- *** Joseph Donahue: "Terra Lucida", reviewed by John Olson
- *** Elena Fanailova: "The Russian Version" (poems), Translated by Genya Turovskaya and Stephanie Sandler, reviewed by Stephan Delbos
- *** Adam Fieled: "When You Bit", reviewed by Jeffrey Side
- *** Sandy Florian: "The Tree of No", reviewed by Robert Savino Oventile
- *** Tim Gaze: "Noology", reviewed by Michael Farrell
- *** Nora Delaney: The Poetry of Melissa Green
- *** Rob Halpern and Taylor Brady: "Snow Sensitive Skin", reviewed by Thom Donovan
- *** John Hollander, "A Draft of Light: Poems", reviewed by Alex Lewis
- *** Mystery Man! "... he may be a hypocrite, like some fornicating Baptist pastor. This seems to be what some of his critics think." Kent Johnson: "Homage to the Last Avant-Garde", reviewed by Peter Davis
- *** Rae Desmond Jones: "Blow Out", reviewed by Martin Duwell. See over 80 photos from the launch for that book [here](#).
- *** August Kleinzahler: Sleeping It Off in Rapid City: Poems, New and Selected, Reviewed by Michael Aiken
- *** Ben Lerner: Barbara Claire Freeman and S.M. Stone: "No, / but... ": Ben Lerner's "Didactic Elegy"
- *** Jonathan Littell: "The Kindly Ones", translated by Charlotte Mandell, reviewed by Stash Luczkiw
- *** Clive Matson: "Mainline to the Heart", reviewed by Kevin Ring
- *** George Messo: "Entrances", reviewed by Alistair Noon
- *** Jennifer Moxley: "Clampdown", reviewed by Rob Stanton
- *** Eugene Ostashevsky: "The Life and Opinions of DJ Spinoza". Drawings by Eugene Timerman, reviewed by Timothy Leonido
- *** Ron Padgett: "How to Be Perfect", reviewed by Jack Cox
- *** Barbara Roether; "The Middle Atlas: Poems from Morocco 2004-2006", reviewed by Monica Peck
- *** Jerome Rothenberg & Jeffrey C. Robinson, eds. "Poems for the Millennium: The University of California Book of Romantic & Postromantic Poetry". Volume Three, reviewed by Joe Safdie

*** Craig Santos Perez: "from UNINCORPORATED TERRITORY", reviewed by Mary Kasimor

*** Ryoko Sekiguchi: "Two Markets, Once Again", Translated from the French by Sarah Riggs, reviewed by Eric Selland

*** Brandon Shimoda: "The Alps", reviewed by Brandon Downing

*** "Gertrude Stein: Selections", Joan Retallack (Ed.), reviewed by Jill Magi

*** Stephanie Strickland; "Zone : Zero", Ahsahta Press, 2008 reviewed by Rachel Daley

*** Tao Lin: "you are a little bit happier than i am", reviewed by C.S. Perez

*** Steve Tills: "Rugh Stuff", reviewed by Gerald Schwartz

*** Keith Waldrop: "The Real Subject: Queries and Conjectures of Jacob Delafon with Sample Poems", reviewed by C.S. Perez

*** Sonja Yelich: "get some", reviewed by Lisa Samuels

*** Andrew Zawacki: "Petals of Zero Petals of One", reviewed by Daniel Shoemaker

*** Lila Zemborain: "mauve sea-orchids" (Trans. Rosa Alcala and Monica de la Torre), reviewed by Marie Larson

John Tranter

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[↑ Contents](#)

298. **Rachel Loden**

D. A. Powell & Rachel Loden in San Francisco

Fri 24 Jul 2009

Thursday, August 6th at 7 p.m.

D. A. Powell & Rachel Loden

Reading from their new books,
Chronic & Dick of the Dead

Bookshop West Portal
80 West Portal Avenue
San Francisco, CA 94127
[REDACTED]

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

D. A. Powell is the author of *Tea, Lunch and Cocktails*. The latter was a finalist for the Lambda and the National Book Critics' Circle Awards. His most recent collection is *Chronic* (Graywolf, 2009). Together with David Trinidad and a cast of hundreds, Powell is also the author of *By Myself: An Autobiography* (Turtle Point, 2009). A former Briggs-Copeland lecturer in Poetry at Harvard University, Powell now teaches in the English Department at University of San Francisco.

Rachel Loden is the author of *Dick of the Dead*, which came out in May. Her first book, *Hotel Imperium*, was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also shortlisted for the Bay Area Book Reviewers Award. Honors include two appearances in the Best American Poetry series, a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, and a grant from the Fund for Poetry.

[↑ Contents](#)

299. **mIEKAL aND**

The cost of our dead poets society

Fri 24 Jul 2009

The cost of our dead poets society

<http://www.guardian.co.uk/commentisfree/2009/jul/23/keats-house-funding>

The enormous sums spent on dead authors' houses should be used to support those with few other chances to write

Keats House in Hampstead, the low pale villa where the poet lived, has been renovated and will be opened to the public tomorrow. It is proudly proclaimed to be the house where he penned *Ode to a Nightingale* and asked the girl next door to marry him. Yet Keats lived there for just two years, albeit his most creative. It prompts the question – does this postcard-pretty house of a writer who died at 26, which will attract those who like visiting pretty houses in

Hampstead, deserve a £424,000 grant by the Heritage Lottery Fund, supplemented by the Corporation of London?

Let's contrast the apparent ease of finding the money for the young man Keats with the struggles over Mrs Gaskell, whose former house is at 84 Plymouth Grove, Ardwick, Manchester. It is a Grade II*-listed Regency-style villa, and it is on the English Heritage buildings at risk register. The Gaskell Society says it needs over £2m to save it, yet it has secured just £260,000, covering the first phase of renovation. I hope the society does not find the rest of the money; let the house rot and wilt and tumble down. These houses of the well-read dead signify only the self-importance of the literary society, waving the bowl to feed the cult of the author.

I used to live in Ardwick, and knew the Gaskell house long before I knew of her, or read anything by her. For years I walked by, to and from school, in total ignorance. Yet, while I became sympathetic to the didactic aims of her works, which make her of far higher social importance than Keats, and may explain her relative neglect, I would rather see the energies of these literary societies channelled differently. Dare they turn their gazes from the dead to the living?

The Gaskell Society declares that "the restoration of the building will act as a flagship for the regeneration of a socially disadvantaged area". This is a repulsive sentiment – the girls of nearby Moss Side need more than Mrs Gaskell's bricks to inspire them – and it is hard not to think that the fundraisers are leeching off the "socially disadvantaged" label of the area that has grown up around it.

But by ditching these shrines to dead writers, they could begin to make a real difference to living ones. Gaskell made her fortune and reputation writing about downtrodden women. Ardwick has plenty of them, many of whom could be finding their own literary voice. Ardwick needs youth centres and libraries and creative writing groups, where these woefully under-represented working-class women can be encouraged. Then we would have a richer and more diversified literature – actually penned by those that live it.

Let us find ways of encouraging potential writers. Then I will give you an area that will be its own social regeneration. Because it is the works that matter, not which room the author squatted in, twiddling her hair and sucking the end of her quill. I'm sure that Mrs Gaskell would agree.

[↑ Contents](#)

300. **Nate Pritts**

ZOMG! H_NGM_N #8, y'all

Fri 24 Jul 2009

OFFICIAL ANNOUNCEMENT --->

Like, it's night time & there are these two guys & they're all like, I'm gonna break into this BANK, yo. To steal the MON-ey. And the other guy is like, yo, what about the H_NGM_N? Like for realz? And the first guy is like what - that tired old washed up old guy? Like no one has even SEEN him for like YEARS or something. Guys probably dead.

<http://www.h-ngm-n.com>

And the second guy is like yo. And so it was that there were guys straight up robbing banks all over the city & when I say bank I mean JOURNALS PUBLISHING BAD POETRY & then there's like this quick cut, right, where you see like SOMETHING on a balcony or some junk, like high up like looking down all bad\$\$\$ & then these two guys are like about to break into the bank still? By which I mean BAD POETRY RUNNING RAMPANT all up in the grill of the fair city? And what?

<http://www.h-ngm-n.com>

So

that's it man. It's like yo - H_NGM_N #8. SWOOP. And like everyone thought he was dead & yo & like that was it? But he's here & cleaning house & by house I mean THE LANDSCAPE OF CONTEMPORARY POETRY & by cleaning I mean like straight up cleaning.

So it's like not only for you but for the city & banks & POETRY & also for yourself that you must needs click yon link & spread the word that, like, if you were afraid to go out at night? Or read poetry? There is no more reason to fear ever now:

<http://www.h-ngm-n.com>

yrs ever & always -

n8 & crew

PS follow the 'M_N on Twitter for updates --> http://twitter.com/TW_TT_R

:: Dr. Nate Pritts

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

NEW mobile

Hotmail. Optimized for YOUR phone. Click here.

[http://windowsslive.com/Mobile?
ocid=TXT_TAGLM_WL_CS_MB_new_hotmail_072009](http://windowsslive.com/Mobile?ocid=TXT_TAGLM_WL_CS_MB_new_hotmail_072009)

[↑ Contents](#)

301. **Aryanil Mukherjee**

Re: The cost of our dead poets society

Fri 24 Jul 2009

Second it. Really....what a waste...

Just a tiny fraction of that could have helpedÂ so many homeless poets...

aryanil

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

From: "mIEKAL aND" <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 24, 2009 11:39:22 AM GMT -05:00 US/Canada Eastern

Subject: The cost of our dead poets society

The cost of our dead poets society

<http://www.guardian.co.uk/commentisfree/2009/jul/23/keats-house-funding>

The enormous sums spent on dead authors' houses should be used to support those with few other chances to write

Keats House in Hampstead, the low pale villa where the poet lived, has been renovated and will be opened to the public tomorrow. It is proudly proclaimed to be the house where he penned Ode to a Nightingale and asked the girl next door to marry him. Yet Keats lived there for just two years, albeit his most creative. It prompts the question "does this postcard-pretty house of a writer who died at 26, which will attract those who like visiting pretty houses in Hampstead, deserve a Â£424,000 grant by the Heritage Lottery Fund, supplemented by the Corporation of London?

Let's contrast the apparent ease of finding the money for the young man Keats with the struggles over Mrs Gaskell, whose former house is at 84 Plymouth Grove, Ardwick, Manchester. It is a Grade II*-listed Regency-style villa, and it is on the English Heritage buildings at risk register. The Gaskell Society says it needs over Â£2m to save it, yet it has secured just Â£260,000, covering the first phase of renovation. I hope the society does not find the rest of the money; let the house rot and wilt and tumble down. These houses of the well-read dead signify only the self-importance of the literary society, waving the bowl to feed the cult of the author.

I used to live in Ardwick, and knew the Gaskell house long before I knew of her, or read anything by her. For years I walked by, to and from school, in total

ignorance. Yet, while I became sympathetic to the didactic aims of her works, which make her of far higher social importance than Keats, and may explain her relative neglect, I would rather see the energies of these literary societies channelled differently. Dare they turn their gazes from the dead to the living?

The Gaskell Society declares that "the restoration of the building will act as a flagship for the regeneration of a socially disadvantaged area". This is a repulsive sentiment – the girls of nearby Moss Side need more than Mrs Gaskell's bricks to inspire them – and it is hard not to think that the fundraisers are leeching off the "socially disadvantaged" label of the area that has grown up around it.

But by ditching these shrines to dead writers, they could begin to make a real difference to living ones. Gaskell made her fortune and reputation writing about downtrodden women. Ardwick has plenty of them, many of whom could be finding their own literary voice. Ardwick needs youth centres and libraries and creative writing groups, where these woefully under-represented working-class women can be encouraged. Then we would have a richer and more diversified literature – actually penned by those that live it.

Let us find ways of encouraging potential writers. Then I will give you an area that will be its own social regeneration. Because it is the works that matter, not which room the author squatted in, twiddling her hair and sucking the end of her quill. I'm sure that Mrs Gaskell would agree.

[↑ Contents](#)

302. **Murat Nemet-Nejat**

Re: The cost of our dead poets society

Fri 24 Jul 2009

Joe,

Would you have felt differently if the house was of a poet you thought more highly of? I have a sense Keats is not too high on your list of poets.

Murat

On Fri, Jul 24, 2009 at 11:39 AM, mIEKAL aND <[REDACTED]> wrote:

The cost of our dead poets society

<http://www.guardian.co.uk/commentisfree/2009/jul/23/keats-house-funding>

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Gaskell would agree.

[↑ Contents](#)

303. **Catherine Daly**

Re: The cost of our dead poets society

Fri 24 Jul 2009

Are you the one who also posted about how Edith Wharton's House is losing money?<http://www.edithwharton.org/>

<<http://www.edithwharton.org/>> "Thanks to the generosity of our supporters, the co-operation of our principal creditors, and to a large gift from the Alice M. Kaplan Memorial Reserve, The Mount has staved off the threat of foreclosure that has recently threatened its existence."

It always annoyed me that Lowe's supports Biltmore and not The Mount, but The Mount people really overestimated the appeal of Wharton and the Berkshires, and never hit up serious interior design / construction money.

As opposed to The Mount, it seems that Gaskell's house is supposed to be turned into a community center. I think that sounds like a good use, rather than teaching writing in soulless "youth centres," teaching writing in a pretty house that local craftsmen helped restore. I think everyone's beginning to realize how public objects become landmarks. That said, "street view" of the existing community center indicates it is in yet another tumbledown mansion.

The Keats house has been a museum since 1925.

--

All best,
Catherine Daly



[↑ Contents](#)

304. **nieuwland jeroen**

Visual art / poetry

Fri 24 Jul 2009

Dear everyone,

I've had some discussions recently following from a remark by a friend that the distinction between visual art and poetry is reactionary, similarly to the hard and fast distinction that used to be made between sculpture and painting.

Personally I can't help but thinking that even though often the distinction is blurred, there remains an essential difference between the two; namely, that visual art might, but need not use language, but for poetry, however widely understood, language is an essential ingredient.

Does anyone have any thoughts on this?

Thanks and best, Jeroen

[↑ Contents](#)

305. **cris cheek**
part: short life housing
Fri 24 Jul 2009

Hi all,

i've got a new book out in the world. I urge you to support The Gig, a fine fine press, and buy a copy. It's a handsome book and i'm very proud of it!

You can order thru SPD and Bridge Street Books too i hope.

I expect to be doing some live readings to promote it (so, erm. . . all offers welcome ;-))

cris cheek

part: short life housing

This book collects seven texts written between 1981 and 1999, by UK-born, US-based poet/multimedia artist cris cheek. cheek was one of the key figures in the London poetry scene of the 1980s – the so-called “œlinguistically-innovative poetry” grouping later anthologized in Robert Sheppard and Adrian Clarke’s *Floating Capital: New Poets from London*. Likewise, he became central to developments in Performance Writing emerging out of variant distributed networks during the following decade. He has remained a prolific, genre-slipping figure: poet, performance artist and musician, whose activities range from the ambitious conceptual project *Things Not Worth Keeping* to recordings with the ensembles *Slant* and *Garam Masala*. Yet to date his publications have been relatively scarce and elusive, a situation which *part: short life housing* goes far to rectify.

At the heart of this book are two long sequences, previously unpublished aside from short extracts: “œcanning town chronicles,” a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and “œ o g s,” a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather. Also included are several shorter pieces, including a selection of early 1980s work and “œplain speaking yet,” cheek’s memorial to the novelist Kathy Acker. The poems have, in keeping

with the author's concern for the specificity of occasion and publication, been revised and visually reimagined with this volume in mind.

*

For all its thickness, unanticipated moves, visual beauty, and playful language acrobatics, the poetry of part: short life housing consistently retains the edge of serious critique. There are few poets as attuned to the sounds and ambient fogs of everyday life as cris cheek, yet his record is tuned and sharply turned toward the reimagining of social knowledge. This volume is a generous move towards the full representation of cheek's crucial project. " Carla Harryman

Finally a good and rich span of writings from cris cheek. Here's an artist and writer whose work has always taken up active tenancy of the languages and the streets of urban living, recording them and composing them back into the dense abstract neighbourhoods of his pieces. With this careful selection, cris cheek reminds us that he is a Londoner and as such is as inhabited by Dickens's dark maze of industrial streets as by mind-altering years of activist art lodgings, smoggy thoughtful wanderings or the eerie shock of the thatcheritic city. That's at least two hundred years of grime, greed and energy you'll find distilled in the cellular lines and ink splashes of this great volume. " Caroline Bergvall

"œi s y o u r t o n g u e a g l o m / w e a p o n t h a t s t a i n s ?" cris cheek is the Kepler of Chisenhale Dance Space. After a century of developments in poetic form best understood as a series of metaphors for transcribed speech, cheek's poetry often actually is transcribed speech, throwing shapes on the page that pay homage to (and lay the ghosts of) all the dead metaphors. As in Alvin Lucier's I Am Sitting in a Room, the speech in cheek's work functions as something like echolocation: its reflections (on him and in us) mapping out an ever more complex and multifocal shape for the public sphere, "œw h e r e o t h e r s f e a r t o / t / r e a d." " Peter Manson

*

cris cheek, part: short life housing. The Gig, 2009. ISBN 978-0-9735875-5-5. 270pp, 6" x 9", perfectbound.

ORDERING INFORMATION (with a special deal!)

Within Canada: \$22.50 " Within the US: \$22.50 US

UK: £17 " Euro: €,22

All prices include postage.

A special deal: for \$8 Cdn / \$8 US / £5 / €,7, add one of the following:

* Slant, the canning town chronicles, sound&language (CD with cheek, Sianed Jones, Phillip Jeck " music based around texts collected in part: short life

housing, as well as a reading of a Kinks tune!*) * cris cheek, the church, the school, the beer (Critical Documents) * Antiphonies: Essays on Women™s Experimental Poetries in Canada * Maggie Oâ€™Sullivan, Palace of Reptiles * Allen Fisher, Entanglement

Please make out cheques to "Nate Dorward", & send to:
109 Hounslow Ave, North York, ON, M2N 2B1, Canada
(email: ndorward [at-sign] ndorward [dot] com)

[↑ Contents](#)

306. **cris cheek**
part: short life housing (review)
Fri 24 Jul 2009

just up on Chris Goode's highly estimable blog, following an excellent write up on Tom Raworth's collected prose "Earn Your Milk" and sundry other items:

In a slightly different mode but no less vimful is cris cheek's part: short life housing, a big event in itself but exciting also in that it's the first item to arise in a fair while from Nate Dorward's excellent The Gig in Toronto. This really handsome book collects work from the early 80s up to the nearly present, and it's as good as introduction to cheek's work as you could wish for without actually seeing & hearing him unleash the true complexity of these works in performance. Having carried around this volume with me for a while, jumping in and out of it, I begin to see how (for me, right now) it reflects my own interest in the practice of place-ma(r)king in performance, a practice that can be lived in, that's not some reflective treetop or secluded glade, but a grimy, spunky, urban site whose churning, whirling multiplicities contain actual life behaviours, not just mimickings or courtroom sketches of these. The language here is able to be both edificial and viral, to jump (somewhat as theatre does, but free of some of theatre's topical responsibilities) between testimony and speculation; it is a language containing a cast of thousands, but also never quite adding up to one whole. To an extent this is a feature of the book as a whole: a kind of nagging provisionality, equal to the degree in which text in cheek's work is never just text, but is a participant in a whole playground (or workshop) of presences and effects. For example, I'm glad, on encountering here the fascinating canning town chronicles (from 1991-94) to know the CD of the same name by Slant, cheek's group with Sianed Jones and Philip Jeck, which terrifically effectively animates the same resources. Whether or not one knows cris's performative practices, however, I'm certain anyone would recognize the imperative embedded in all the works collected here to approach reading as a whole-body practice, and as an enterprise made sense of only in the context of collective action. The only possible reason I can see for cheek never to have

received the props he's due in British writing networks is that he's scary like that. He needs you up on your feet: you just can't think hard enough or fast enough to stick with him if you're sitting down.

(Having said which, Jonny and I were lucky enough to spend some time hanging out with cris during his recent UK visit -- he's based in the States now; we miss him -- and there was a good measure of sedentary lolling in the hot June weather. What started out as a quick lunch squeezed in between his other appointments turned into a six hour marathon of anecdote and argument and much laughter, which left a real impression of wanting to stay more strongly connected to him than I've been of late. Eventually we adjourned to the BFI for drinks: and as cris finally left us, striding off through the bar, his imposing stature arguing productively with the lovely skirty kilty thing he was wearing, and his bald head bobbing above the post-work throng, we heard a slightly camp voice from the table behind us say: "Julius Caesar has left the building." Quite so.)

<http://beescope.blogspot.com/2009/07/imagine-life.html>

[↑ Contents](#)

307. **Jennifer Karmin**

July 28: Marhsall, NC

Fri 24 Jul 2009

THE MARSHALL AURICULAR HOUR

Tuesday Night Summer Series

JULY 28

with writers

Amina Cain

Jennifer Karmin

Kristin Prevallet

and musician Steve Davidowski

at The French Broad Institute of Time and The River

68 North Main Street

Marshall, North Carolina

AMINA CAIN is the author of *I Go To Some Hollow* (Les Figues Press, 2009), a collection of stories that revolve quietly around human relationality, landscape, and emptiness. Her work has appeared or is forthcoming in publications such as *3rd bed*, *Action Yes*, *Denver Quarterly*, *Dewclaw*, *Encyclopedia* vol. 2, *La Petite Zine*, and *Sidebrow* and has been translated into Polish on MINIMALBOOKS. She is also a curator, most recently for *When Does It or You Begin?* (Memory as Innovation), a month long festival of writing,

performance, and video that took place at Links Hall in Chicago last January.Â She currently lives in Los Angeles.

JENNIFER KARMIN's text-sound epic Aaaaaaaaaalice will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets.Â Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public Schools. Recent poems are published in the journals Cannot Exist, MoonLit, Otoliths, and anthologized in Come Together: Imagine Peac(Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

KRISTIN PREVALLET's books include I, Afterlife: Essay in Mourning Time(Essay Press, 2007), Shadow Evidence Intelligence (Factory School, 2006), Scratch Sides: Poetry, Documentation, and Image-Text Projects (Skanky Possum, 2002), and Perturbation, My Sister: A Study of Max Ernst's Hundred Headless Woman (First Intensity, 1997).Â She co-edited Third Mind: Creative Writing Through Visual Art with Tonya Foster (Teachers & Writers, 2002), an anthology of essays about the challenges and rewards of uniting art and writing in the classroom. Her selected edition of Helen Adam's ballads and collages, The Helen Adam Reader, was published by the National Poetry Foundation in 2007.

THE FRENCH BROAD INSTITUTE OF TIME AND THE RIVER (FBI) is an arts venue and residency program founded by poet Lee Ann Brown and actor/director Tony Torn.

[↑ Contents](#)

308. **Regina Pinto**

News

Sat 25 Jul 2009

1- My new experimental, sound, visual poetry work "An Iranian Rose is an Iranian Rose is an Iranian Rose" / 2009 (<http://arteonline.arq.br/neda/>) is participating of the Project Pantea's Rose by Deb King

July 25th is a 'Global Day of Action in Unity with the People of Iran.'

Pantea's Rose intends to be a simple show of solidarity, of shared humanity, with the mothers, fathers and children, the artists, academics and working people of Iran. Considering the importance the internet has been to the Iranian people's communication with the outside world, a net action take place is particularly appropriate.

<http://www.panteasroses.com>

2- My work "Café com Pão" / 2008 (<http://arteonline.arq.br/train/>) is participating of the FILE 09:

<http://www.file.org.br>

FILE 10 NURBS PROTO 4KT is the title of the FILE 09 exhibition that takes place in São Paulo, Brazil, from July 28 to August 30, 2009 at the Fiesp - Ruth Cardoso Cultural Center, from July 28 to August 30, Monday 11 a.m.-8 p.m., Tuesday to Saturday 10 a.m.-8 p.m. and Sunday 10 a.m.-7 p.m.

This year, we have the honor to present FILE 10 -- ten years of events accomplished in the city of São Paulo, ten years of discussion on art and technology in Brazil.

The 10th edition of FILE - Electronic Language International Festival - the major art and technology festival in Brazil and Latin America shows a great diversity of national and international research and productions. In this 10th edition 300 artists participate - among groups, collectives and individual works - from more than 30 nationalities, with productions in the areas of digital culture.

CAFÉ COM PÃO

"Café com Pão: coffee with bread, experimental visual/sound poetry by the artist Regina Pinto ." Tags: Manuel Badeira, Trem de Ferro, Henri Bergson, Interactive, Digital poetry, Sound Poetry, Visual poetry, New Media, Web art, experimental, literary, programming, movies, photos, Regina Célia Pinto, Bruno Ferreira Pinto (voice), Brigitte Neufeldt (voice), Myron Turner (voice), poetics, innovative"

=====

Regina Pinto

<http://arteonline.arq.br>

<http://pintor.tumblr.com>

[↑ Contents](#)

309. **EJOYCE**
Slow Language

Sat 25 Jul 2009

On NPR this morning Scott Simon asked a novelist how the Internet has affected writing. He responded that he now finds it difficult to read writers like

Henry James because he has grown unaccustomed to complicated syntax and longer, more developed arguments and that a movement needs to be started like the Slow Foods Movement that he called Slow Language. He said that poetry constitutes slow language.

--Lisa Joyce

p.s. It took me a long time to write this message but, sadly, I write it from a long distance from any other readers. Does Slow Language, like Slow Foods, need to embrace the local and the locally produced?

[↑ Contents](#)

310. **Jim Andrews**

Book by Dominic McIver Lopes: A Philosophy of Computer Art

Sat 25 Jul 2009

Dominic McIver Lopes has a book coming out in August called A Philosophy of Computer Art; info at <http://www.apoca.mentalpaint.net> . I see a précis at http://aesthetics-online.org/articles/index.php?articles_id=40

He teaches Philosophy in Vancouver. Nice to have a different sort of approach to these matters. A philosopher.

And he talks about my piece Seattle Drift. In which the basic philosophy is 'do me'. Which, come to think of it, fits in with his philosophy, which stresses computation and interactivity in 'computer art', which he distinguishes from 'digital art'.

A useful distinction. Just about all art, these days, is involved in the digital. Even dance and the most print-minded endeavors of the literary. the most fundamental phenomenological characteristic of computers is programmability. this is what separates computers from other types of man-made machines. 'turing-complete' programmability provides a radical flexibility in what machines can do. flexibility so radical that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not.

there probably never will be such proof because if such proof existed, it would mean that there was proof that there are types of machines that go beyond the capabilities of turing machines. and such proof has been sought since the early days of computing, to no avail.

what does this mean for computer art?

well, there are many artists who see computers as glorified media machines. glorified typewriters. or glorified sound editing facilities. and so on. more of the same only easier and better. so their notion of computer art does not go very

far. we shall have more of the same from them. because that's what you get when you think of computers as glorified old-media machines. and of course we're getting lots of it.

whereas if we see computers as offering really quite radical possibilities, possibilities that are poentially as flexible as thought itself in dynamic generation, then we have to revise our notions concerning the vistas of computer art. and not settle for more of the same.

programming that is not interactive can be very interesting, of course. it can also be made to respond to the surroundings or remote data in ways that aren't interactive with the audience but are nonetheless involved in growth and change, learning and possibly even thought of some sort. and that can be interesting in art pieces.

but i agree with Lopes that there is something special to *interactivity with people* in computer art. really good interactivity brings modes of discovery that are most interesting to me, among works of computer art. there can be a kind of dialogue or communication that is deeply satisfying as an art experience. perhaps because this sort of communication most dramatically and immediately explores our relations with machines and each other and ourselves. we get an inkling of some form of thought and communication that is a deep mixture of human thought and emotion and communication together with this new element we know is on the horizon of thought, ie, the thought of machines.

ja

<http://vispo.com>

[↑ Contents](#)

311. **William Slaughter**

Notice: Mudlark

Sat 25 Jul 2009

New and On View: Mudlark Poster No. 82 (2009)

Five Poems by Jesse Shipway

Jesse Shipway earned his PhD in the School of English, Journalism and European Languages at the University of Tasmania. He has published essays, reviews and poems in a number of journals including Journal of Genocide Research, Australian Literary Studies, Architectural Review (Australia) and Island. He edits the literature site www.anastomoo.com and lives with his family in Hobart, Tasmania.

Spread the word. Far and wide,

William Slaughter

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[↑ Contents](#)

312. **steve dalachinsky**

Re: Visual art / poetry

Sun 26 Jul 2009

try visual poetry

On Fri, 24 Jul 2009 10:57:18 -0700 nieuwland jeroen <[REDACTED]>
writes:

> Dear everyone,
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>
> I've had some discussions recently
> following from a remark by a friend that the distinction between
> visual art and poetry is reactionary, similarly to the hard and
> fast
> distinction that used to be made between sculpture and painting.
>
> Personally I can't help but thinking
> that even though often the distinction is blurred, there remains an
> essential difference between the two; namely, that
> visual art might, but need not use language, but for poetry, however
> widely
> understood, language is an essential ingredient.
>
> Does anyone have any thoughts on this?
>
> Thanks and best, Jeroen
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[↑ Contents](#)

313. **amy king**

This Saturday: Stain Carries on -- ~ Julian Brolaski, Adam Fieled, Nada Gordon, Scott Hightower, Chris Stackhouse & David Wolach ~

Sun 26 Jul 2009

The Stain of Poetry carries on, so please forward:

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The Stain of Poetry carries on, so please forward:

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We're excited to introduce you to our new venue, Goodbye Blue Monday!Â A "cave of wonders, living room, library, and curiosity shop," they offer a variety:Â sake-infused lemonade, your favorite beers, chocolate cake and other tasty items -- what more could you want?Â How about some killer poets?Â Join us for the superlaunch with:

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Saturday, August 1st @ 7 p.m.

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~ Julian Brolaski, Adam Fieled, Nada Gordon, Scott Hightower, Chris Stackhouse & David Wolach ~

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Goodbye Blue Monday

(go through cafe room

to back garden stage)

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013



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J M Z trains to Myrtle Ave

or J train to Kosciusko St.

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Julian T. Brolaski is the author of the chapbooks *Hellish Death Monsters* (Spooky Press, 2001), *Letters to Hank Williams* (True West Press, 2003), *The Daily Usonian* (Atticus/Finch, 2004) and *Madame Bovary's Diary* (Cy Press, 2005) (under the name Tanya Brolaski), *Buck in a Corridor* (flynpyntar, 2008) and the blog *herm of warsaw*. His first book *gowanus atropolis* is forthcoming from Ugly Duckling Presse. Brolaski lives in Brooklyn where he writes poetry, serves as a Litmus Press editor, plays country music in *The Low & the Lonesome*, and curates the every-other-monthly freakshow *Mongrel Vaudeville*.

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Adam Fieled is a poet, musician, and critic based in Philadelphia. He has released several books and chapbooks, maintains two blogs, and is finishing his PhD at Temple University, where he teaches.

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Nada Gordon is the author of four poetry books: *Folly*, *V. Imp*, *Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?*, and *foriegnn bodie* "and, with Gary Sullivan, an e-pistolary techno-romantic non-fiction novel, *Swoon*. She practices poetry as deep entertainment and is a proud member of the *Flarf Collective*. Visit her blog at <http://ululate.blogspot.com>.

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Scott Hightower's third collection, *Part of the Bargain*, received the 2004 Hayden Carruth Award. His translations from Spanish have garnered him a Willis Barnstone Translation Prize. He is a contributing editor to *The Journal*. His reviews frequently appear in *Coldfront Magazine* and *Boxcar Poetry Review*. A native of central Texas, he lives with one foot in New York City, one in Texas, and one in Madrid, Spain. He teaches at

NYU, and has taught poetry, non-fiction writing, and translation at Drew, F.I.T., Fordham, and Poets House.

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Christopher Stackhouse is the author of poetry collected in the chapbook Slip (Corollary Press, 2005); co-author of Seismosis (1913 Press, 2006), a dialogic collaboration featuring Stackhouse's drawings and text by writer/professor John Keene (Northwestern University), with essays from poet Ed Roberson and poet/critic Geoffrey Jacques. He holds has MFA in Writing/Interdisciplinary Studies from Bard College; is a Cave Canem Writers Fellow; and is a 2005 Fellow in Poetry, New York Foundation for the Arts. His recent essays have been published in the literary journal American Poet, and the anthology A Best of Fence: The First Nine Years. He will be a guest faculty member in the Naropa University Summer Writing Program 2009, at the Jack Kerouac School of Disembodied Poetics in Boulder, Colorado. He organizes Readings at Max Protetch Gallery in New York City with poet/assistant gallery director Stuart Krimko. Currently completing a manuscript of poetry, while also doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn New York.

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David Wolach is professor of writing, poetics, & philosophy at The Evergreen State in Olympia, Washington, and visiting poet in Bard College's Workshop in Language & Thinking.Â Author of Fractions of M, The Transcendental Insect Reader, Acts of Art/Works of Violence, and the forthcoming Scripto Erratum (sound/text compositions, scored with composer Arun Chandra & video artist Tasha Glen), David's work has appeared this year or is forthcoming from Bird Dog, CRIT, Night Train, Diode, The Concelebratory Shoehorn Review, Venereal Kittens, [...]: An Anthology of New American Writing, AB OVO, and Ignavia Press: Journal of Transgressive Queer Writing.Â Much of his work is multi-media and performative, and has been featured at venues such as Buffalo Poetics Series 2009, The American Cybernetics Conference 2009, and Bard's Visiting Poets Series.Â David is also editor of Wheelhouse Magazine & Press and curator of PRESS: A Cross-Cultural Literary Conference.

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Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

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INFO:Â

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

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RSVP:Â

<http://www.facebook.com/event.php?eid=103132898882>

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Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

314. **Lisa Samuels**

Oystercatcher Press wins UK pamphlet award

Sun 26 Jul 2009

I meant to send this earlier. It's great to see a wide-ranging avant
chapbook press
win such a thing.

See story following the individual winner (Elizabeth Burns) write-up:

'Oystercatcher Press has won the UK Poetry Publisher Award of the Michael
Marks Awards for Poetry Pamphlets at PBS'

<http://www.guardian.co.uk/books/2009/jun/25/poetry-pamphlet-award-elizabeth-burns>

Lisa

[↑ Contents](#)

315. **Paul Nelson**
Re: Slow Language
Sun 26 Jul 2009

Lisa,

Have you seen the Big Bridge Slow Poetry anthology?

<http://bigbridge.org/BB14/SLOWPO.HTM>

Bon appetit.

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED]

From: EJOYCE <[REDACTED]>

To: [REDACTED]

Sent: Saturday, July 25, 2009 6:04:15 AM

Subject: Slow Language

On NPR this morning Scott Simon asked a novelist how the Internet has affected writing. He responded that he now finds it difficult to read writers like Henry James because he has grown unaccustomed to complicated syntax and longer, more developed arguments and that a movement needs to be started like the Slow Foods Movement that he called Slow Language. He said that poetry constitutes slow language.

--Lisa Joyce

p.s. It took me a long time to write this message but, sadly, I write it from a long distance from any other readers. Does Slow Language, like Slow Foods, need to embrace the local and the locally produced?

[↑ Contents](#)

316. **Jim Andrews**
Re: Visual art / poetry
Mon 27 Jul 2009

I've had some discussions recently following from a remark by a friend that the distinction between visual art and poetry is reactionary, similarly to the hard and fast distinction that used to be made between sculpture and painting.

what do you mean by "reactionary"?

books on language in visual art have tended to concentrate on the work of conceptual artists. such as kosuth.

visual poetry has not been prominent in visual art, certainly. partly because visual art is a gallery-oriented thing. and more involved in commerce than poetry tends to be.

also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in galleries and commerce and so on.

Personally I can't help but thinking that even though often the distinction is blurred, there remains an essential difference between the two; namely, that visual art might, but need not use language, but for poetry, however widely understood, language is an essential ingredient.

what do you mean by "language"?

i think that what we think of as language is changing.

just fer instance, in the theory of computation, a language can be simply a set of strings. and the theory of computation can be viewed as the study of the formal properties of sets of strings, of languages. clearly this notion of language is a bit different from what a poet might typically think of as language.

but, also, we see how the realm of the visual can in some cases be mapped to languages. we 'parse' the visual field. we give space a kind of syntax and grammar. pattern recognition is language recognition because patterns are expressed in computing environments as strings or sets of strings or rules for generating sets of strings.

all of which is just to suggest that part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language and where and how language operates. and of course this touches arts and science.

concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.

ja

<http://vispo.com>

[↑ Contents](#)

317. **Marcus Bales**

Re: Slow Language

Mon 27 Jul 2009

Carrie Fisher: "Instant gratification takes too long." (A character in one of her novels says it, not her).

On 25 Jul 2009 at 9:04, EJOYCE wrote:

Date sent: Sat, 25 Jul 2009 09:04:15 -0400

Send reply to: "Poetics List (UPenn, UB)"

<[REDACTED]>

From: EJOYCE <[REDACTED]>

Subject: Slow Language

To: [REDACTED]

On NPR this morning Scott Simon asked a novelist how the Internet has affected writing. He responded that he now finds it difficult to read writers like Henry James because he has grown unaccustomed to complicated syntax and longer, more developed arguments and that a movement needs to be started like the Slow Foods Movement that he called Slow Language. He said that poetry constitutes slow language.

--Lisa Joyce

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[↑ Contents](#)

318. **Murat Nemet-Nejat**

Re: Visual art / poetry

Mon 27 Jul 2009

Hi Jim,

"also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on."

I do agree about poetry not being involved in commerce part of your comment. But what do you mean by "not sophisticated"? Are you not equating sophistication by the technical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?

Ciao,

Murat

On Mon, Jul 27, 2009 at 2:28 AM, Jim Andrews <[REDACTED]> wrote:

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ja
<http://vispo.com>

[↑ Contents](#)

319. **Camille Martin**
new on Rogue Embryo's blog
Mon 27 Jul 2009

New on Rogue Embryo's blog:

New & improved font!

Also:

Experiment #61

a pinch of salt

Continents of Foam: Eliséé Reclus' Analogous Phenomena

The Prince of Orange

Gail Tarantino: Learning to Use Spoon by Reading Braille

how beautiful is the universe

When Houses Were Alive

<http://rogueembryo.wordpress.com>

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

320. **Douglas Manson**

Re: Visual art / poetry

Mon 27 Jul 2009

A great set of questions, and Jim's post is helpful in thinking about them.

I also wonder why the distinction would be reactionary.

There were a lot of visual artists/media artists in the poetics seminars led by Charles Bernstein at UB in the 1990s.

Jim is wrong about poets in galleries--hundreds of visual poets have had their work in flagship museums/galleries, and too many to list here, but the most recent is Lawrence Wiener's 40 year retrospective at the Whitney Museum.

Dick Higgins' term intermedia (and his book on that subject) is the most useful, I think, to understanding the relationships of/ between and in the arts.

People should reject the distinction & develop as much as possible as cultural, creative, performing, practicing artists and writers.

The distinction is classical, categorical (Aristotelian) and relates to social identities more than any practice. From the sociological viewpoint, we can understand the economic meaning and use of the distinction, the specific "places" constructed for the making, distributing, consumption of the work. This is found in concrete form in the academic disciplines, and among organizations, associations, foundations, etc. i.e.: museum vs. library. Lessing's book Laocoon.

Conceptual artists, digital artists, conceptual writers, digital literature--etc. the viewpoint from aesthetics and poetics is of a fluid continuum of practices and works.

Our computer screens, our monitors, are now a place of text bound by a heretofore visually-oriented "frame" (a TV)--though digital writing can be projected on, or through, just about any medium now.

Also the distinction of the limitation of language v. universality of image--thus the 1960s-onward excitement over the idea of visual poetry bringing, immediately, poetic forms into international exchange beyond the limits of any local language.

see the poem, talk the art.

Now someone should tell us all about the distinction between thinking and art. Are art and thinking different?

douglas

On Sun, Jul 26, 2009 at 6:21 PM, steve dalachinsky <[REDACTED]> wrote:

try visual poetry

On Fri, 24 Jul 2009 10:57:18 -0700 nieuwland jeroen <[REDACTED]>
writes:

Dear everyone,

*I've had some discussions recently
following from a remark by a friend that the distinction between
visual art and poetry is reactionary, similarly to the hard and
fast
distinction that used to be made between sculpture and painting.*

*Personally I can't help but thinking
that even though often the distinction is blurred, there remains an
essential difference between the two; namely, that
visual art might, but need not use language, but for poetry, however
widely
understood, language is an essential ingredient.*

Does anyone have any thoughts on this?

Thanks and best, Jeroen

--

www.dougfinmanson.blogspot.com

www.myspace.com/inksaudible

[↑ Contents](#)

321. **Laura Hinton**

Re: Visual art / poetry

Mon 27 Jul 2009

Although verbal and visual languages are different, they are both "languages." I've been reading W.J.T. Mitchell, who conceptualizes many of these issues in historic and conceptual detail. The classic perspective traditionally perceives the "visual" as **not** "language," as **not** artifice but "natural," or "immediate"

to the eye -- therefore, something very unlike poetry. That perspective, historically (for example, Gombrich) has given way to a recognition that such "immediacy" in the visual image is a myth, and that visual images are as manipulated and textual as are verbal/poetic ones.

--

Laura Hinton
Professor of English
City College of New York
<http://www.mermaidtenementpress.com>
<http://www.chantdelasirene.com>

On Mon, Jul 27, 2009 at 2:28 AM, Jim Andrews <[REDACTED]> wrote:

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concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.

ja
<http://vispo.com>

[↑ Contents](#)

322. **Maria Damon**
mercy mercy mercy
Mon 27 Jul 2009

Merce Cunningham, the American choreographer who was among a handful of 20th-century figures to make dance a major art and a major form of theater, died Sunday night. He was 90 and lived in Manhattan.

Read More:
<http://www.nytimes.com/?emc=na>

[↑ Contents](#)

323. **Laurie Schneider & Crag Hill**
Re: Visual art / poetry
Mon 27 Jul 2009

Jeroen:

Ah, a question that seems to never get satisfactorily answered. People have been trying since Plato:

<http://humanities.uchicago.edu/faculty/mitchell/glossary2004/utpicturapoesis.htm>

Best, Crag

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

From: "nieuwland jeroen" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, July 24, 2009 9:57 AM

Subject: Visual art / poetry

Dear everyone,

I've had some discussions recently following from a remark by a friend that the distinction between visual art and poetry is reactionary, similarly to the hard and fast distinction that used to be made between sculpture and painting.

Personally I can't help but thinking that even though often the distinction is blurred, there remains an essential difference between the two; namely, that visual art might, but need not use language, but for poetry, however widely understood, language is an essential ingredient.

Does anyone have any thoughts on this?

Thanks and best, Jeroen

No virus found in this incoming message.

Checked by AVG - www.avg.com

Version: 8.5.392 / Virus Database: 270.13.29/2261 - Release Date: 07/25/09 05:58:00

[↑ Contents](#)

324. **nieuwland jeroen**

Re: Visual art / poetry

Mon 27 Jul 2009

Thanks Jim,

'reactionary' wasn't a word my friend used, but I assume he meant that there was a time when a distinction between visual art / poetry made sense, or at least was accepted, but that now it is anachronistic.

I guess it does come down to what is meant with language and I do understand that images could be arranged in a formally 'linguistic' systematicity. It seems weird though that a visual artist or poet could present their work as either art or poetry. Not that I insist on the distinction, on the contrary. But I do have my doubts about calling syntactically/grammatically mapped images poetry. Isn't there a systematicity inherent in everything? Maybe it's the communal element I'm missing, that language is an agreed upon convention, used by a group of people..

"...part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language": I think this maybe is an accurate description of our present situation; that we're in a transitional moment with respect to language, leaving an unclear distinction between visual art / poetry.

J.

From: Jim Andrews <[REDACTED]>
To: [REDACTED]
Sent: Monday, July 27, 2009 8:28:55 AM
Subject: Re: Visual art / poetry

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ja

<http://vispo.com>

[↑ Contents](#)

325. **David Chiot**

Re: The cost of our dead poets society

Mon 27 Jul 2009

One good thing abt the museums and landmarks approach is it helps generate money for the local community via tourism

The money could be used for as Catherine suggest library places to teach or make zine posters anything-

(there might be pressure to just crank out more little replicas of the house and the figure(s) of the writer/s who lived in the house-

the "Fauxk Art" approach i call it-

local citizens become elves in a little Bronte workshop and one day rebel!

and burn the place down and then no more tourists--

seriously, there have been efforts in recent years to restore the houses Poe lived in in NYC-- my mother years ago sent a long long New Yorker article by a man who was in search of the house where Walt Whitman lived when he wrote and produced the First Edition of leaves of Grass. A very long search! Finally the writer climbs many flights of stairs and knocks on the door of the place where Whitman would've lived--and a giant Rastafarian answers the door.

The writers says--did you know that the great poet Walt Whitman lived here when he wrote Leaves of Grass, the first version?

the gentleman at the door replied--ho do you know a great poet isn't living here NOW.

Recently, by accident, someone fired an actual shot during those mass recreations of the Battle of Gettysburg in which people in exact historical uniforms and with gun replicas and swords and cannon fight out the "reply" of the 150 year old battle.

I am surprised more people do not start taking advantage of these battles to do some battling of their own--

i wonder if someday to keep the costs of maintenance down, these scenes might not be presented as are those of the caves where the cave paintings are-- the caves one may no longer visit as part of their "protection" are replicated in every way, and that way the tourist, the interested, the curious--may "*re--experience*" in a literal way via the *re-creation* of the original house where once upon a time the great so and so wrote in one corner and used the chamber pot in another-

to experience via a replica--is a very interesting concept in itself-- does one experience the same sensory and spiritual aura & drama of the original site? or does one come away with a replica of what might have been one's experience in the face or inside the original? so that one's "experience" becomes removed from the site, distanced by replication-- and is another way in which the world is "evacuated" by the simulacrum, the replicants, reproductions, simulations--

one's feelings of a place are no longer of place but of an abstracted, distanced "idea" or "concept" of the "installation"-- the materials one is experiencing are not the same as the originals, perhaps made out of an entirely different kind of material, though looking all the same "very life-like"--

so now the living may visit a place where no one lived but is a life-like replica of a place where formerly people actually lived--

if "no one" other than an idea of a being, lives inside the replica--then is one encountering--no one? or a replicant of the "writer's spirit which one may still feel haunting these old walls."

so--a "spirit" of the writer--becomes a replicant of the spirit of the writer existing in a replicated home of the writer--

surrounded by so much replication, does human remain strictly human, or does it not perhaps begin to take on "the feelings and emotions of an imagination or idea of a replicant's feelings and ideas"-- and so eventually the person who enters the replicated house and meets the replicants of the spirits of the dead writer--inhabiting and haunting these replicated spaces--what then?--eventually

the person becomes aware of the touch of the replicated as being more real than the untouched original-to themselves and their friends and all the rest who come there--

and by feeling only replications, replicants eventually the human might dream, desire to be also a replicant of oneself's dead being, or of one's living one--to "live on" as a replication of one's spirit in a physical way impossible before-- then death would become more important than life because in death one can replicate life without the consequences as one remains only inside the replication of one's "safe" abode--

there would be then the necessitating of making a replicated body as well a replicated spirit-- one doesn't even have to die to "have one's replicant and spirit walk beside one"-- (perhaps related to --or a replicant of --"the Third Who Walks beside me"--as in Eliot or Burroughs-Gysin's The third mind--??-[they had in mind the quote from Eliot])

i will leave off there, but it is a variant on-what exactly are people seeking to view an original house where once the lady's slippers trod?

are one's dreams one's life one's imagination altered by the contact with the spirit 'soul' infusing these pieces of furniture, these curtains, the very fireplace, with the spirit of the writer--"

so that one walks out with a part of the "dead" one's being accompanying one-- and would this really be radically different once one was going to replicated caves and houses---

to touch greatness is this a way to Thank the writer and also hope that God willing some of the Greatness might rub off on oneself, or inhabit oneself as it is "drunk in," as one is "immersed in its spirit waves"--

i think the strangest "home of a writer" i have seen/been was that of Nostradamus (this was before much had been made of it being such--i imagine now a tourist trap of the Nostradamus-predicted MegaMagnitude!)-)-in Saint-Remy, where Van Gogh much later on committed suicide in the asylum just outside the little town--

this place was so tiny and almost unnoticeable in a street without sunshine straight out of literally-- to be sure!-- the "Dark Ages"-- as it was so anonymously like every other tiny low ceilinged stone house among the row of them lined exactly next each other--

the streets looked more like it belonged in the nearby town of Uzès-- which is to say-- like a much darker copy of the film *Las Hurdas* (Land without bread) by Luis Bunuel (a mockumentary)

On Fri, Jul 24, 2009 at 10:53 AM, Catherine Daly <[REDACTED]> wrote:

Are you the one who also posted about how Edith Wharton's House is losing money?<http://www.edithwharton.org/>

<<http://www.edithwharton.org/>>"Thanks to the generosity of our supporters, the co-operation of our principal creditors, and to a large gift from the Alice M. Kaplan Memorial Reserve, The Mount has staved off the threat of foreclosure that has recently threatened its existence."

It always annoyed me that Lowe's supports Biltmore and not The Mount, but The Mount people really overestimated the appeal of Wharton and the Berkshires, and never hit up serious interior design / construction money.

As opposed to The Mount, it seems that Gaskell's house is supposed to be turned into a community center. I think that sounds like a good use, rather than teaching writing in soulless "youth centres," teaching writing in a pretty house that local craftsmen helped restore. I think everyone's beginning to realize how public objects become landmarks. That said, "street view" of the existing community center indicates it is in yet another tumbledown mansion.

The Keats house has been a museum since 1925.

--

*All best,
Catherine Daly
[REDACTED]*

[↑ Contents](#)

326. **Small Press Traffic** **hey batter batter, swing batter**

Mon 27 Jul 2009

Bill Luoma has been working hard in preparation for his August baseball writing laboratory at the Oakland Coliseum.
Check out what's in store for the workshop at <http://oakdish.blogspot.com/>.

There is still room available for this event, so sign up today at
[REDACTED].

The title of the workshop is Oakdish.

Oakland A's /White Sox Game with Bill Luoma
Oakland Coliseum Saturday August 22nd

3:45pm workshop/6:05pm game

\$40 includes admission to the game and a baseball to take home/ \$30 students and members

In the spirit of the Basketball Article by Meyer and Waldman and Yo-Yo's with Money by Berrigan and Schiff, we will spend some time working on the body of baseball & poetry. Or just poetry since that encompasses baseball.

read:

* Beyond A Boundary, C.L.R. James, Duke Up 1993

* The American Game: Capitalism, Decolonialization, World Domination, and Baseball, John D. Kelly, Prickly Paradigm Press 1996

* The Basketball Article, Bernadette Mayer and Anne Waldman, Shark Books 2005 bring:notebook, pen, binoculars, short poem that will fit on a baseball, some phrase, collage on 4x6 baseball card, hat

get:

* 1 baseball

* 1 copy (facsimile) of Yo-Yo's with Money, Ted Berrigan and Harris Schiff, United Artists 1977

* 1 copy (original) of the proceeds of whatever we do published by subpress if there is enough work/interest

* 1 bleachers ticket to Oakland vs Detroit

--

Samantha Giles

Executive Director

Small Press Traffic Literary Arts Center

sptraffic.org

smallpresstraffic.blogspot.com

[↑ Contents](#)

327. **Jonathan Morse**

Visuals and verbals

Mon 27 Jul 2009

Photography, language, and memory are discussed on the blog "The Art Part" at <http://jonathan-morse.blogspot.com>.

Jonathan Morse

[↑ Contents](#)

328. **Jim Andrews**
Re: Visual art / poetry
Tue 28 Jul 2009

it's nothing about computers, murat. a lot of visual poetry--of course there are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily, in a broad sense, and in visual art.

but, similarly, if you look at visual art, how often is it interesting concerning language even when it uses written language? it might be interesting as image or installation or event or in any number of other typically visual-art-oriented parameters.

moreover, some scepticism regarding the efficacy of attention to the visual art oriented quality of image is warranted. often what's of interest is of interest as image for silly reasons. popular culture is a forty five year old determinedly juvenile. visual poetry is not often popular, it doesn't have to do the popular thing, and that also is valuable.

also, a certain scepticism regarding the value of gallerys is useful. i remember hearing a big canadian curator say 'an artist without a gallery is nothing'. which is unbelievably arrogant. you know, in net art, early on, there was talk about the value of artists doing net art to be free from the gallerys. but of course much of that was punk-minded propaganda to attract the attention of a gallery.

so i don't intend the remark simply as a criticism of visual poetry or visual poets.

the practice is fluid, as douglas suggests. but my observation is that there still are lots of divides between visual art and visual poetry.

ja
<http://vispo.com>

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, July 27, 2009 6:13 AM

Subject: Re: Visual art / poetry

Hi Jim,

"also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on."

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Ciao,

Murat

[↑ Contents](#)

329. **steve dalachinsky**

Re: mercy mercy mercy

Tue 28 Jul 2009

went to open house at his studio lasdt nite
to honor him films wine crackrs sausage fruit and a lovely rooftop in
westbeth

On Mon, 27 Jul 2009 10:59:38 -0500 Maria Damon <[REDACTED]> writes:

> Merce Cunningham, the American choreographer who was among a
> handful of 20th-century figures to make dance a major art and
> a major form of theater, died Sunday night. He was 90 and
> lived in Manhattan.

>

> Read More:

> <http://www.nytimes.com/?emc=na>

>

>

>

[↑ Contents](#)

330. **Jonathan Morse**
CFP: Ashbery in Paris, 2010
Tue 28 Jul 2009

<http://www.fabula.org/actualites/article30672.php>

-- from Ron Silliman's blog.

Jonathan Morse

[↑ Contents](#)

331. **James Robinson**
Re: Visual art / poetry
Tue 28 Jul 2009

Interesting thread.

It's funny. I am in the midst of proposing a show to a gallery. The name of the show is "I HATE POETRY READINGS"... Basically, it's an anthology bound on walls that promotes a public reading of work that resists , on some level, vocalization. I've always enjoyed art receptions and believe that kind of tone, and the communication amongst the viewers, is appropriate to fulfilling a text's meaning. Regular readings, in my experience, are so one way and very colonizing on the part of the reader...Further, there is also a serious tone, a stuffiness, that seems to stifle what could be valuable conversations regarding the work. The work I am looking for, and the work I've so far found for it, is what I call "post-genre" works. I somehow think it's important to stay away from the words "poems", "poetry", "visual poetry" -- people have assumptions of what these are, also, there are stereotypes of the "poem and poet" that I think are negative and cheesy-- black berets, warm and humid personalities. Case in point, I remember talking about poems to people who could care less-- their response: "Isn't poetry what you do before suicide?"-- So there's "poetry as symptom"...

Work being produced today fail public's templates of what a poem is-- largely because of curriculum and public education...

SO here's my thought:

- 1) Come up with a new label
- 2) do readings in appropriate settings
- 3) Publish and sell posters instead of books.

JR

On Mon, Jul 27, 2009 at 1:32 PM, nieuwland jeroen <[REDACTED]> wrote:

Thanks Jim,
'reactionary' wasn't a word my friend used, but I assume he meant that

there was a time when a distinction between visual art / poetry made sense, or at least was accepted, but that now it is anachronistic.

I guess it does come down to what is meant with language and I do understand that images could be arranged in a formally 'linguistic' systematicity. It seems weird though that a visual artist or poet could present their work as either art or poetry. Not that I insist on the distinction, on the contrary. But I do have my doubts about calling syntactically/grammatically mapped images poetry. Isn't there a systematicity inherent in everything? Maybe it's the communal element I'm missing, that language is an agreed upon convention, used by a group of people..

"...part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language": I think this maybe is an accurate description of our present situation; that we're in a transitional moment with respect to language, leaving an unclear distinction between visual art / poetry.

J.

*From: Jim Andrews <[REDACTED]>
To: [REDACTED]
Sent: Monday, July 27, 2009 8:28:55 AM
Subject: Re: Visual art / poetry*

I've had some discussions recently following from a remark by a friend that the distinction between visual art and poetry is reactionary, similarly to the hard and fast distinction that used to be made between sculpture and painting.

what do you mean by "reactionary"?

books on language in visual art have tended to concentrate on the work of conceptual artists. such as kosuth.

visual poetry has not been prominent in visual art, certainly. partly because visual art is a gallery-oriented thing. and more involved in commerce than poetry tends to be.

also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in galleries and commerce and so on.

Personally I can't help but thinking that even though often the distinction is blurred, there remains an essential difference between the two; namely, that visual art might, but need not use language, but for poetry, however widely understood, language is an essential ingredient.

what do you mean by "language"?

i think that what we think of as language is changing.

just for instance, in the theory of computation, a language can be simply a set of strings. and the theory of computation can be viewed as the study of the formal properties of sets of strings, of languages. clearly this notion of language is a bit different from what a poet might typically think of as language.

but, also, we see how the realm of the visual can in some cases be mapped to languages. we 'parse' the visual field. we give space a kind of syntax and grammar. pattern recognition is language recognition because patterns are expressed in computing environments as strings or sets of strings or rules for generating sets of strings.

all of which is just to suggest that part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language and where and how language operates. and of course this touches arts and science.

concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.

ja
<http://vispo.com>

[↑ Contents](#)

332. **Eric Hoffman**

Reading at Small's in New York City, 9/12/09

Tue 28 Jul 2009

Eric Hoffman

Reading at Small's Jazz Club in New York City

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

When: Saturday, September 12th, 2009

Where: Small's Jazz Club located at 183 W. 10th Street in the Village.

Time: 5 p.m.

Hope to see you there!

[↑ Contents](#)

333. **Stephen Vincent**

Re: Visual art / poetry

Tue 28 Jul 2009

As much as I think/know there are many by now great pieces of 'concrete poetry' that implicate both mediums - visual and linguistic(aka 'words', 'letters') - into an integrated object, I think it's also fun, insightful, etc., to keep and figure out ways to keep both mediums 'knocking heads' with each other - that is, exploring ways in which the combination of visual and linguistic offer the opportunity, for example, to yoke together opposites and/or similarities to produce something different - maybe comic and/or baroque in ways that provoke the senses and mind into unpredictable places/pieces.

I say this now in part - if I can be self-serving here - because of a current blog "Daily Phrase Project" for this month in which my practice has been to combine a photograph and either a piece of signage or a spoken phrase into 'a unit.' In addition to keeping my eye and ear perked to the local ground (tho phrases sometime leap out of the international TV set), I find both the exploration and the resulting combinations often to be revelatory. As to whether or not this work may also be taken as a form of 'social sculpture', that thought, for whatever its worth, has crossed my mind, too. As well as make me rethink other viz/po considerations.

If interested take a look at:

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

Stephen Vincent

--- On Mon, 7/27/09, nieuwland jeroen <[REDACTED]> wrote:

From: nieuwland jeroen <[REDACTED]>

Subject: Re: Visual art / poetry

To: [REDACTED]

Date: Monday, July 27, 2009, 10:32 AM

Thanks Jim,

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"...part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language": I think this maybe is an accurate description of our present situation; that we're in a transitional moment with respect to language, leaving an unclear distinction between visual art / poetry.

J.

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To: [REDACTED]

Sent: Monday, July 27, 2009 8:28:55 AM

Subject: Re: Visual art / poetry

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ja

<http://vispo.com>

[↑ Contents](#)

334. **steve russell**

Re: The cost of our dead poets society

Tue 28 Jul 2009

now i don't mind a little tourism in the town where i grew up as it gave us the Kerouax house in Orlando Florida, but where are those little greasy elves when you need them to burn down DISNEY WORLD????????????????????

--- On Mon, 7/27/09, David Chirot <[REDACTED]> wrote:

From: David Chirot <[REDACTED]>

Subject: Re: The cost of our dead poets society

To: [REDACTED]

Date: Monday, July 27, 2009, 2:42 PM

One good thing abt the museums and landmarks approach is it helps generate money for the local community via tourism

The money could be used for as Catherine suggest library places to teach or make zine posters anything-

(there might be pressure to just crank out more little replicas of the house and the figure(s) of the writer/s who lived in the house-

the "Fauxk Art" approach i call it-

local citizens become elves in a little Bronte workshop and one day rebel!

and burn the place down and then no more tourists--

seriously, there have been efforts in recent years to restore the houses Poe lived in in NYC-- my mother years ago sent a long long New Yorker article by a man who was in search of the house where Walt Whitman lived when he wrote and produced the First Edition of leaves of Grass. A very long search! Finally the writer climbs many flights of stairs and knocks on the door of the place where Whitman would've lived--and a giant Rastafarian answers the door.

The writers says--did you know that the great poet Walt Whitman lived here when he wrote Leaves of Grass, the first version?

the gentleman at the door replied--ho do you know a great poet isn't living here NOW.

Recently, by accident, someone fired an actual shot during those mass recreations of the Battel of gettyburg in whcih people i exact historical uniforms and with gun replicas and swords and cannon fight out the "reply" of the 150 year old batte.

I am surprised more people

do not start taking advantge of these battles to do some battling of their own--

i wonder if someday to keep the costs of maintenance down, these scenes might not be presented as are those of the caves where the cave paintings are-- the caves one may no longer visit as part of their "protection" are replicated in every way, and that way the tourist, the interested, the curious--may "*re--experience*" in a literal way via the *re-creation* of the original house where once upon a time the great so and so wrote in one corner and used the chamber pot in another-

to experience via a replica--is a very interesting concept in itself-- does one experience the same sensory and spiritual aura & drama of the original site? or does one come away with a replica of what might have been one's experience in the face or inside the original? so that one's "experience" becomes removed from the site, distanced by replication-- and is another way in which the world is "evacuated" by the simulacrum, the replicants, reproductions, simulations--

one's feelings of a place are no longer of place but of an abstracted, distanced "idea" or "concept" of the "installation"-- the materials one is experiencing are not the same as the originals, perhaps made out of an entirely different kind of material, though looking all the same "very life-like"--

so now the living may visit a place where no one lived but is a life-like replica of a place where formerly people actually lived--

if "no one" other than an idea of a being, lives inside the replica--then is one encountering--no one? or a replicant of the "writers spirit which one may still feel haunting these old walls."

so--a "spirit" of the writer--becomes a replicant of the spirit of the writer existing in a replicated home of the writer--

surrounded by so much replication, does human remain strictly human, or does it not perhaps begin to take on "the feelings and emotions of an imagination or idea of a replicant's feelings and ideas"-- and so eventually the person who enter the replicated house and meet the replicants of the spirits of the dead writer--inhabiting and haunting these replicated spaces--what then?--eventually the person becomes aware of the touch of the replicated as being more real than the untouched original--to themselves and their friends and all the rest who come there--

and by feeling only replications, replicants eventually the human might dream, desire to be also a replicant of oneself's' dead being, or of one's living one--to "live on" as a replication of one's spirit in a physical way impossible before--

then death would become more important than life because in death one can replicate life without the consequences as one remains only inside the replication of ones "safe" abode--

there would be then the necessitating of making a replicated body as well a replicated spirit-- one doesn't even have to die to "have one's replicant and spirit walk beside one"-- (perhaps related to --or a replicant of --"the Third Who Walks beside me"--as in Eliot or Burroughs-Gysin's The third mind--??-[they had in mind the quote from Eliot])

i will leave off there, but it is a variant on--what exactly are people seeking to view an original house where once the lady's slippers trod?

are one's dreams one's life one's imagination altered by the contact with the spirit 'sitl infusing these pieces of furniture, these curtains, the very fireplace, with the spirit of the writer--"

so that one walks out with a part of the "dead" one's being accompanying one-- and would this really be radically different once one was going to replicated caves and houses---

to touch greatness is this a way to Thank the writer and also hope that God willing some of the Greatness might rub off on oneself, or inhabit oneself as it is "drunk in," as one is "immersed in its spirit waves"--

i think the strangest "home of a writer" i have seen/been was that of Nostradamus (this was before much had been made of it being such--i imagine now a tourist trap of the Nostradamus-predictad MegaMagnitude!)-)-in Saint-Remy, where Van Gogh much later on committed suicide in the asylum just outside the little town--

this place was so tiny and almost unnoticeable in a street without sunshine straight out of literally-- to be sure!-- the "Dark Ages"-- as t was so anonymously like every other tiny low ceilinged stone house among the row of them lined exactly next each other--

the streets looked more like it belonged in the nearby town of Uzes-- which is to say-- like a much darker copy of the film Las Hurdas (Land without bread) by Luis Bunuel (a mockumentary)

On Fri, Jul 24, 2009 at 10:53 AM, Catherine Daly <[REDACTED]>wrote:

Are you the one who also posted about how Edith Wharton's House is losing money?<http://www.edithwharton.org/>

<<http://www.edithwharton.org/>>"Thanks to the generosity of our supporters, the co-operation of our principal creditors, and to a large gift from the Alice M. Kaplan Memorial Reserve, The Mount has staved off the threat of foreclosure that has recently threatened its existence."

It always annoyed me that Lowe's supports Biltmore and not The Mount, but The Mount people really overestimated the appeal of Wharton and the Berkshires, and never hit up serious interior design / construction money.

As opposed to The Mount, it seems that Gaskell's house is supposed to be turned into a community center. I think that sounds like a good use, rather than teaching writing in soulless "youth centres," teaching writing in a pretty house that local craftsmen helped restore. I think everyone's beginning to realize how public objects become landmarks. That said, "street view" of the existing community center indicates it is in yet another tumbledown mansion.

The Keats house has been a museum since 1925.

--

*All best,
Catherine Daly
[REDACTED]*

[↑ Contents](#)

335. **Jim Andrews**
Re: Visual art / poetry

Tue 28 Jul 2009

"...part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language": I think this maybe is an accurate description of our present situation; that we're in a transitional moment with respect to language, leaving an unclear distinction between visual art / poetry.

J.

it may be that the gulf between the realms of visual art and visual poetry is, partly, a result of visual poetry doing something not simply worse but basically different from visual art. and that 'something' may relate to the above. the engagement of visual poetry with issues of language can be totally diverse and intense. difficult. idiosyncratic. personal. universal. but engaged with matters from computing to orality, poetry to code, visual art to publishing.

'the image' is not the main thing in visual poetry. this is often not understood by visual artists and visual poetry appears as the domain of writers who are simply incompetent and mainly unimaginative concerning everything visual. of course there is lots of that, but the main thing is that the image is not the main thing, in visual poetry, as it is in visual art. instead, it's the nature and intensity of the engagement with language.

ja

<http://vispo.com>

[↑ Contents](#)

336. **Anny Ballardini**
the Four Seasons - a tribute to Antonio Vivaldi

Tue 28 Jul 2009

For an exceptional summer, as exceptional are the contributors to this issue, an issue that concludes *The Four Seasons*, one poem after another to honor *Antonio Vivaldi*. Today, on the commemoration of his death on July 28, 1741, I felt I had to send out this announcement and I rushed to put together an Editorial. Only while writing these words, I realized it is July 28. Things happen above and below. I am therefore paying my reverence to the Maestro of the Conservatorio dell'Ospedale della Pietà to thank him for his music.

Summer:

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=340)

[name=Content&pa=list_pages_categories&cid=340](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=340)

**. Editorial: Anny Ballardini<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=2965)

[pa=printpage&pid=2965](http://www.fieralingue.it/corner.php?pa=printpage&pid=2965)> **. Charlotte

Mandel<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2967>> **. Marton

Koppany<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=2975)

[pa=printpage&pid=2975](http://www.fieralingue.it/corner.php?pa=printpage&pid=2975)> **. Bob Grumman

<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2976>> **. Dan

Waber <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2977>> *. *. Hoshang

Merchant<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=2978)

[pa=printpage&pid=2978](http://www.fieralingue.it/corner.php?pa=printpage&pid=2978)> **. Max

Richards<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2980>> **. Barbara

Crooker<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3003)

[pa=printpage&pid=3003](http://www.fieralingue.it/corner.php?pa=printpage&pid=3003)> **. Tony

Trigilio<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3004>> **. Barry

Spacks<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3005>> **. Carol

Novack<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3006)

[pa=printpage&pid=3006](http://www.fieralingue.it/corner.php?pa=printpage&pid=3006)> **. Tad

Richards<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3007>> **. Jerome

Rothenberg<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3008)

[pa=printpage&pid=3008](http://www.fieralingue.it/corner.php?pa=printpage&pid=3008)> **. Jon Corelis

<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3009>> **. Wendy

Vardaman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3010>> **. Edward

Mycue<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3011)

[pa=printpage&pid=3011](http://www.fieralingue.it/corner.php?pa=printpage&pid=3011)> **. James

Cervantes<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3012>> **. David

Howard<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3013>> **. Frank

Parker<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3014)

[pa=printpage&pid=3014](http://www.fieralingue.it/corner.php?pa=printpage&pid=3014)> **. Ann

Fisher-Wirth<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3015>> **. Ruth

Fainlight<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3016)

[pa=printpage&pid=3016](http://www.fieralingue.it/corner.php?pa=printpage&pid=3016)> **. Pierre

Joris<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3017>> **. Grace

Cavalieri<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3018>> **. Elizabeth

Smither<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3019)

[pa=printpage&pid=3019](http://www.fieralingue.it/corner.php?pa=printpage&pid=3019)> **. Eileen

Tabios<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3020>> **. Nancy

Keane <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3021>> **. Douglas

Clark<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3022)

[pa=printpage&pid=3022](http://www.fieralingue.it/corner.php?pa=printpage&pid=3022)> **. Jeff Harrison

<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3023>> ** Sonja James
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3024>> ** Marilyn Hacker
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3029>> ** Pam Brown
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3030>> * * Crag Hill
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3031>> * . * Obododimma Oha
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3032>> ** Fan Ogilvie
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3034>> ** Ned Condini
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3035>> ** Diane Kendig
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3036>> ** Jerry McGuire
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3037>> ** Donna Pecore
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3038>> ** Barry Alpert
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3039>> ** William Allegrezza
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3040>> ** Rebecca Seiferle
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3041>> ** Geraldine Monk
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3043>> ** Geof Huth
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3045>> * . * John Gery
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3051>> * . * Eugen Galasso
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3060>> ** Wendy Taylor Carlisle
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3061>> ** Evelyn Posamentier
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3062>> ** Lars Palm
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3067>> * . * Daniel Zimmerman
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3075>> ** Karl Young
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3076>> ** Paolo Dalponte
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3085>> ** Sharon Dolin
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3107>>

And to thank all those who have followed me in this yearlong Tribute I would like to invite you to read the previous issues with further additions:

Spring:

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=333

** Editorial: Anny Ballardini
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2861>> ** Lesley Wheeler
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2862>> **

Barry Spacks<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2863>>
*. * Jerome Rothenberg<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2864>> *. * Joseph
Duemer<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2865>> *. *
Frank Parker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2866>>
*. * Camille Martin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2867>> *. * David
Howard<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2868>> *. *
Jeff Harrison <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2869>> *. * Márton Koppány
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2870>> *. * Pam
Brown <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2871>> *. *
Elizabeth Smither <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2872>> *. * Edward Mycue
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2873>> *. * Pierre
Joris <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2874>> *. *
Dennis Barone <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2875>> *. * Martin J. Walker
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2876>> *. * Geof Huth
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2877>> *. * Barbara
Crooker <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2878>> *. *
Silvia Levenson <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2879>> *. * Mark Young
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2880>> *. * Katia
Kapovich <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2881>> *. *
Daniela Gioseffi <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2882>> *. * Jon Corelis
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2883>> *. * Edward
Mycue <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2884>>
(Second Part) *. * Jesse Glass<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2885>> *. * Ned Condini
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2886>> *. * Wendy
Taylor Carlisle<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2887>> *. * Tom Savage
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2888>> *. * Wendy
Vardaman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2889>> *. *
Evelyn Posamentier<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2890>> *. * Larry Jaffe
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2893>> *. * Donna
Pecore<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2899>> *. *
Patricia Valdata<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2900>> *. * Jill Jones <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2900>>

pa=printpage&pid=2901> *.* Tad
Richards<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2902>> *.*
Hoshang Merchant<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2903>> *.* Tim Mayo <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2904>> *. * Karl Young
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2905>> *. * David
Graham <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2906>> *.*
Eve Rifkah <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2907>>
. Ren Katherine Powell<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2908>> *.* Penelope
Schott<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2909>> *.*
Alexander Jorgensen<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2911>> *.* Larissa
Shmailo<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2912>> *.*
Beebe Barksdale-Bruner<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2913>> *.* Linda
Benninghoff<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2914>>
. Charlotte Mandel<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2915>> *.* Katerina
Klemer<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2916>> *.*
Claire Keyes <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2917>> *.* Georgia Ann Banks-Martin
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2918>> *. * Christina
Pacosz<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2919>> *.*
Phibby Venable<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2920>> *.* Ada Jill
Schneider<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2921>> *.*
Ann Fisher-Wirth<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2922>> *.* Spencer
Selby<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2923>> *.* Amy
Gottlieb<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2925>> *.*
Fan Ogilvie <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2926>>
. Paul Vangelisti<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2944>> *.* Jerry
McGuire<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2945>> *.*
Jim Leftwich<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2948>>
. Wendy Taylor Carlisle<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2950>> *.* Jean Vengua
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2951>> *.* Dan
Waber <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2952>> *. *
John Bloomberg-Rissman <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2962>> *.* Bob Grumman

<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2964>>*. * Sharon Dolin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2966>> *. * Berty Skuber<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2968>> *. * Patrick McManus<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2969>> *. * David-Baptiste Chirot<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3000>> *. * Jennifer Hill<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3057>>

*Winter:

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[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=329](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=329)

*. * Editorial: Anny Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2744>> *. * Martha King <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2745>> *. * Hiram Larew <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2746>> *. * James Cervantes<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2747>> *. * Laura Kennelly<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2748>> *. * Edward Mycue<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2749>> *. * Alicia Ostriker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2750>> *. * Geof Huth <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2751>> *. * Elizabeth Smither<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2752>> *. * Daniel Zimmerman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2753>> *. * Barry Spacks<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2754>> *. * Eve Rifkah <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2757>> *. * Gertrude Halstaed<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2758>> *. * Beverly Matherne<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2759>> *. * Donna Pecore<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2760>> *. * Jeff Harrison<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2761>> *. * Grace Cavalieri<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2762>> *. * Diane Lockward<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2763>> *. * Camille Martin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2764>> *. * Dennis Barone<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2765>> *. * Alan Sondheim<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2766>> *. * Alexander

Dickow<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2767>> *.*
Douglas Clark<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2768>>
. David Graham<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2769>> *.* Bob Grumman
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2770>> *.* Eileen
Tabios<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2771>> *.*
Sarah Menefee<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2772>> *.* Pam Brown
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2773>> *.* Ray
DiPalma <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2774>> *.*
Jerry McGuire<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2775>>
. Henry Reed <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2776>> *.* Paolo
Ruffilli<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2777>> *.*
Allen Bramhall<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2778>> *.* J.P. Dancing
Bear<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2779>> *.* Mark
Weiss <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2780>> *.*
Susan Rich <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2781>>
. Karl Young <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2782>> *.* Ruth
Fainlight<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2783>> *.*
Geoffrey Gatza<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2787>> *.* Jim
Leftwich<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2788>> *.*
Alan Michael Parker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2789>> *.* Barbara
Crooker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2790>> *.*
Jerome Rothenberg<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2792>> *.* Deborah
Humphreys<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2793>>
. Paolo Dalponte<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2794>> *.* Susan
Edwards<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2795>> *.*
Jean Lamberty<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2796>> *.* Ned Condini
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2797>> *.* Jill Jones
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2798>> *.* Lois
Roma-Deeley<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2799>>
. Fan Ogilvie <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2800>> *.* Peter
Ciccariello<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2801>> *.*

Frank Parker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2803>>
*. * Jon Corelis <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2804>> *. * Tim Mayo <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2805>> *. * Alan Halsey
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2812>> *. * Spencer
Selby<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2814>> *. *
Márton Koppány<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2815>> *. * Wendy
Vardaman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2816>> *. *
Dan Waber <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2817>> *. *
*. * Wendy Taylor Carlisle<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2818>> *. * Evelyn
Posamentier<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2819>>
*. * Sheila E. Murphy<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2820>> *. * Ann Fisher-
Wirth<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2822>> *. * Bob
Holman <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2823>> *. *
Berty Skuber<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2824>>
*. * Michael Peverett<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2825>> *. * Obododimma
Oha<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2828>> *. *
Richard Dillon<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2830>>
*. * Diane Kendig<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2831>> *. * Jukka-Pekka
Kervinen<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2833>> *. *
Geraldine Monk<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2851>> *. * William
Allegrezza<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2853>> *. *
Séamas Cain<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2854>>
*. * Tad Richards<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2855>> *. * Bill Morgan
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2856>> *. * Hoshang
Merchant<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2857>> *. *
James Finnegan<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2858>> *. * Michael
Snider<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2859>> *. *
Yerra Sugarman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2860>> *. * Paul
Vangelisti<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2946>> *. *
Jukka-Pekka Kervinen<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2961>> *. * Patrick
McManus<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2992>> *. *

Bob Grumman <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2993>> ** Jennifer Hill<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3056>>

Autumn:
http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=318

** Introduction by Anny Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2567>> ** Dirk Vekemans<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2568>> ** Bobbi Lurie <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2569>> ** Anny Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2570>> ** Obododimma Oha<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2571>> ** Jeff Harrison<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2572>> ** Cecil Touchon<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2573>> ** Halvard Johnson<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2574>> ** Jill McCabe Johnson<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2575>> ** Ann Neuser Lederer<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2576>> ** Barbara Crooker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2577>> ** Christina Pacosz<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2578>> ** Penelope Schott<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2579>> ** Georgia Ann Banks-Martin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2580>> ** Sandra Giedeman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2581>> ** Joel Weishaus<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2582>> ** Pat Falk <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2583>> * Tim Mayo <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2584>> ** Wendy Taylor Carlisle <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2585>> ** Wendy Vardaman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2586>> ** Bill Morgan <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2587>> ** Eileen Tabios<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2588>> ** Sheila E. Murphy<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2589>> ** Alan Sondheim<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2590>> ** David Graham<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2591>> ** Tad Richards<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2592>>

**. Bob Grumman <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2593>> **. Henry Gould
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2594>> **. Jukka-Pekka Kervinen<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2595>> **. Guido
Catalano<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2596>> **. Ruth Fainlight<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2597>>
**. Ann Fisher-Wirth<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2598>> **. Fan Ogilvie
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2599>> **. Larissa Shmailo<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2600>> **. Geof Huth <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2608>> *
*. Grace Cavalieri<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2609>> **. Mark Weiss
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2610>> **. Pam Brown <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2621>> * *. David Howard <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2622>> **. Edward
Mycue<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2623>> **. Elizabeth Smither<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2625>> **. Elena Karina
Byrne<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2626>> **. David-Baptiste Chirot<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2627>> **. Nico
Vassilakis<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2631>> **. Allen Bramhall<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2632>> **. Dan Waber
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2633>> * *. Aaron Belz <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2635>> * *. Nicholas Piombino<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2636>> **. Joseph
Duemer<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2645>> **. Daniel Zimmerman<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2646>> **. Geoffrey
Gatza<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2647>> **. Jon Corelis <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2648>> **. Berty Skuber<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2649>>
**. Peter Ciccariello<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2650>> **. Evelyn
Posamentier<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2657>>
**. Sharon Dolin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2658>> **. Mark Young

<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2659>> *.* Charles Martin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2660>> *.* Skip Fox <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2661>> *.* Dianalee Velie<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2662>> *.* William Allegrezza<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2663>> *.* Karl Young <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2802>> *.* Richard Dillon<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2813>> *.* Dan Waber <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2826>> *.* Geraldine Monk<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2852>> *.* Paul Vangelisti<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2947>> *.* Jim Leftwich<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2949>> *.* Hoshang Merchant<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2979>>

The main index of the Poets' Corner:

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

As usual the order of apparition follows the order by which I received the submission.

My best wishes,

Anny Ballardini

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Anny Ballardini

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

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

<http://www.lulu.com/content/5806078>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

[↑ Contents](#)

337. **Nico Vassilakis**

SuBtExT/Seattle : Norma Cole & Will Owen : 8/5/09

Tue 28 Jul 2009

for more info:

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

thanks for your time,

nico

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[↑ Contents](#)

338. **Maria Damon**

Poetry and Cultural Studies: A Reader. Book Party, Bowery Poetry Club!

Tue 28 Jul 2009

September 19, 2009

3:00-5:30 PM

BOWERY POETRY CLUB, NYC

BOOK PARTY

FOR:

POETRY AND CULTURAL STUDIES: A READER, edited by Maria Damon and
Ira

Livingston

CELEBRATE POETRY'S ENGAGEMENT WITH THE SOCIAL!

GET YOUR PICTURE TAKEN WITH WALTER BENJAMIN!

ENTERTAINMENT AT 4:30: READINGS BY TRACIE MORRIS, CHARLES
BERNSTEIN,

AMITAVA KUMAR AND OTHER SPECIAL GUESTS.

FREE AND OPEN TO THE POETRY-AND-CULTURAL-STUDIES-LOVING
PUBLIC

This volume is the first of its kind to collect classic and contemporary work focused on the intersection of poetry and cultural studies, reaching from Wordsworth's "Preface to Lyrical Ballads" and W. E. B. Du Bois's "Of the Sorrow Songs" to present-day essays on rap lyrics, queer poetry, folk poetry, and beyond. Rethinking poetic experience and its roles in popular or mass culture, these essays effectively delineate the relationship between poetry and the public social culture in which it is engendered.

Partial List of Contributors: Lila Abu-Lughod, Theodor Adorno, Miguel Algarín, Walter Benjamin, Charles Bernstein, Kamau Brathwaite, Bruce Campbell, Steven Caton, Dipesh Chakrabarty, Page Dubois, W. E. B. Du Bois, Rachel Blau Duplessis, Antony Easthope, Henry Louis Gates, Jr., Stephen Henderson, Yunte Huang, Robin Kelley, Audre Lorde, Hans Robert Jauss, John Mowitt, Americo Paredes, Jacques Rancière, Kristin Ross, Eve Kosofsky Sedgwick, Trinh Minh Ha, Barrett Watten, William Wordsworth.

"It is time for this book. Poetry is studied more and more frequently with a cultural studies approach, and Damon and Livingston provide the perfect balance in this collection."--Juliana Spahr

COPIES OF THE BOOK WILL BE OFFERED FOR SALE AT AUTHORS' DISCOUNT

[↑ Contents](#)

339. **Andy Gricevich**

Meta-Shakespearean Socially Critical Theater in Minneapolis

Wed 29 Jul 2009

Hi, all!

Our theater group, the Nonsense Company, will premiere our big new theater piece, STORM STILL, at the Minnesota Fringe Festival, starting this weekend. If anyone's interested in socially critical metatextuality (gosh, who isn't?), avant-garde music, historical oddities, experimental writing, humor and pathos, very well-rehearsed acting, and a bit of targeted nastiness, please do come! It will be strange, fun, and probably a bit distressing.

(The attentive may also catch fragments of Foucault, Spicer, Crane, and others).

I've pasted our mass email blurb below. Hope you're all doing well!

Andy

Hello, all!

The Nonsense Company is proud to premiere its new play-thing, STORM STILL, as part of the Minnesota Fringe Festival, starting this Friday!

Outside an abandoned school a war rages.

Inside, three kids have been performing an unsupervised rendition of King Lear for years.

Further inside, the mad King debates the purpose of theater with his Fool, a licensed therapist.

There is music of many kinds, rapid character shifts, trenchant bits, hilarity, sadness, history, poetry, centuries-old legalese and medical jargon, and even a little Shakespeare.

The Philadelphia City Paper called it "Extremely funny, clever, literate, engrossing, and absurd, carefully orchestrated chaos that made for fantastic entertainment." And they only saw 25 percent of it.

July 31st-August 2nd
and
August 6th-8th

all shows at 10 p.m. (the show runs 95 intermissionless minutes)
City of Lakes Waldorf School
2344 Nicollet Avenue South

Help alert the masses! And support the Fringe:
<http://www.fringefestival.org/2009/show/?id=1154>

Hope to see you there!

The Nonsense Company
<http://www.nonsensecompany.com>

[↑ Contents](#)

340. **steve dalachinsky**
george russell

Wed 29 Jul 2009

pan-metric
a-metric the great composer thorist -pianist george russell passed away
at 86
listen if you never have

[↑ Contents](#)

341. **Alexander Jorgensen**
Pushcart Prize - looking for news

Wed 29 Jul 2009

Anyone able to pass along some news on the most recently awaited Pushcart?
Your time will be much appreciated.

Regards,
AGJ

[↑ Contents](#)

342. **steve dalachinsky**
reading

Wed 29 Jul 2009

Steve Dalachinsky - words
with
Albey Balgochian's Bassentric:
Lisle Ellis...bass

Mike Bisio...bass
Albey Balgochian...bass

Aug. 11th, 2009, 8 P.M.
@ Local 269 (269 E Houston St.)
the bar on the corner of Houston & Suffolk St.
\$10

[↑ Contents](#)

343. **Audrey Berry**
Re: Visual art / poetry
Wed 29 Jul 2009

Jim, you write, "it's the intensity of the engagement with language that counts. Not whether it's in a particular form of language." This hits it dead on. The intensity of the engagement becomes particularly transparent in the visual form, especially when the act of (spontaneous) making is evident in the visual poem. When the action of the brush is undeniable, its splatter, intention and even its accident, the energy speaks, and language formed out of the shape. At least this is one of the many ways it's possible. This is a bit different for digital visual poetry, since the body is not as directly evident. I'm curious what you think about this notion. For me, visual poetry is visceral. It acts upon the body more immediately than language alone. The image is registered by the brain before language, or as 'open language', as it impacts the senses. Size and color, whether something is can be touched or manipulated are other factors. Visual poetry gets people to "walk through" poems, it can invite and engage even the most reluctant and distracted viewer/participant. Audrey

--- On Mon, 7/27/09, Jim Andrews <[REDACTED]> wrote:

From: Jim Andrews <[REDACTED]>
Subject: Re: Visual art / poetry
To: [REDACTED]
Date: Monday, July 27, 2009, 2:28 AM

*I've had some discussions recently
following from a remark by a friend that the distinction between
visual art and poetry is reactionary, similarly to the hard and fast
distinction that used to be made between sculpture and painting.*

what do you mean by "reactionary"?

books on language in visual art have tended to concentrate on the work of
conceptual artists. such as kosuth.

visual poetry has not been prominent in visual art, certainly. partly because visual art is a gallery-oriented thing. and more involved in commerce than poetry tends to be.

also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in galleries and commerce and so on.

*Personally I can't help but thinking
that even though often the distinction is blurred, there remains an essential
difference between the two; namely, that
visual art might, but need not use language, but for poetry, however widely
understood, language is an essential ingredient.*

what do you mean by "language"?

i think that what we think of as language is changing.

just fer instance, in the theory of computation, a language can be simply a set of strings. and the theory of computation can be viewed as the study of the formal properties of sets of strings, of languages. clearly this notion of language is a bit different from what a poet might typically think of as language.

but, also, we see how the realm of the visual can in some cases be mapped to languages. we 'parse' the visual field. we give space a kind of syntax and grammar. pattern recognition is language recognition because patterns are expressed in computing environments as strings or sets of strings or rules for generating sets of strings.

all of which is just to suggest that part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language and where and how language operates. and of course this touches arts and science.

concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.

ja

<http://vispo.com>

[↑ Contents](#)

344. **steve dalachinsky**

Re: The cost of our dead poets society

Wed 29 Jul 2009

speaking of kerouac

it's been proven and upheld by the courts

tht kerouac's will was foged

now we'll see if it holds up when contested
if it does the entire estate goes to his only living relative
a nephew who is destitute drunk living in a trailer park
the sampas' now turn it all around say Kerouac's letter was forged
and that Nicosia is a bloodsucker
but those phonies tho they have done good by publishing
a lot of JK's unpublished stuff
have made it a multi-million dollar business
anyway those who sided with sampas and you all know who you are
may have to go looking elsewhere for employment soon
any one for a bottle of cheap port wine???

On Tue, 28 Jul 2009 08:47:17 -0700 steve russell <[REDACTED]>
writes:

> now i don't mind a little tourism in the town where i grew up as it
> gave us the Kerouac house in Orlando Florida, but where are those
> little greasy elves when you need them to burn down DISNEY
> WORLD?????????????????????
>
> --- On Mon, 7/27/09, David Chirot <[REDACTED]> wrote:
>
> From: David Chirot <[REDACTED]>
> Subject: Re: The cost of our dead poets society
> To: [REDACTED]
> Date: Monday, July 27, 2009, 2:42 PM
>
> One good thing abt the museums and landmarks approach is it helps
> generate
> money for the local community via tourism
> The money could be used for as Catherine suggest library places to
> teach or
> make zine posters anything-
> (there might be pressure to just crank out more little replicas of
> the house
> and the figure(s) of the writer/s who lived in the house-
> the "Faux Art" approach i call it-
> local citizens become elves in a little Bronte workshop and one day
> rebel!
> and burn the place down and then no more tourists--
>
> seriously, there have been efforts in recent years to restore the
> houses Poe

> lived in in NYC--
> my mother years ago sent a long long New Yorker article by a man who
> was in
> search of the house where Walt Whitman lived when he wrote and
> produced the
> First Edition of leaves of Grass. A very long search! Finally the
> writer
> climbs many flights of stairs and knocks on the door of the place
> where
> Whitman would've lived--and a giant Rastafarian answers the door.
>
> The writers says--did you know that the great poet Walt Whitman
> lived here
> when he wrote Leaves of Grass, the first version?
>
> the gentleman at the door replied--ho do you know a great poet isn't
> living
> here NOW.
>
> Recently, by accident, someone fired an actual shot during those
> mass
> recreations of the Battel of gettyburg in whcih people i exact
> historical
> uniforms and with gun replicas and swords and cannon fight out the
> "reply"
> of the 150 year old batte.
>
> I am surprised more people
> do not start taking advantge of these battles to do some battling of
> their
> own--
>
>
> i wonder if someday to keep the costs of maintenance down, these
> scenes
> might not be presented as are those of the caves where the cave
> paintings
> are--
> the caves one may no longer visit as part of their "protection" are
> replicated in every way, and that way the tourist, the interested,
> the
> curious--may "*re--experience*" in a literal way via the

> *re-creation* of the
> original house where once upon a time the great so and so wrote in
> one
> corner and used the chamber pot in another-
>
> to experience via a replica--is a very interesting concept in
> itself--
> does one experience the same sensory and spiritual aura & drama of
> the
> original site?
> or does one come away with a replica of what might have been one's
> experience in the face or inside the original?
> so that one's "experience" becomes removed from the site, distanced
> by
> replication--
> and is another way in which the world is "evacuated" by the
> simulacrum, the
> replicants, reproductions, simulations--
>
> one's feelings of a place are no longer of place but of an
> abstracted,
> distanced "idea" or "concept" of the "installation"--
> the materials one is experiencing are not the same as the originals,
> perhaps
> made out of an entirely different kind of material, though looking
> all the
> same "very life-like"--
>
> so now the living may visit a place where no one lived but is a
> life-like
> replica of a place where formerly people actually lived--
>
> if "no one" other than an idea of a being, lives inside the
> replica--then is
> one encountering--no one? or a replicant of the "writers spirit
> which one
> may still feel haunting these old walls."
>
> so--a "spirit" of the writer--becomes a replicant of the spirit of
> the
> writer existing in a replicated home of the writer--
>

> surrounded by so much replication, does human remain strictly human,
> or does
> it not perhaps begin to take on "the feelings and emotions of an
> imagination
> or idea of a replicant's feelings and ideas"--
> and so eventually the person who enter the replicated house and meet
> the
> replicants of the spirits of the dead writer--inhabiting and
> haunting these
> replicated spaces--what then?--eventually the person becomes aware
> of the
> touch of the replicated as being more real than the untouched
> original-to
> themselves and their friends and all the rest who come there--
>
> and by feeling only replications, replicants eventually the human
> might dream,
> desire to be also a replicant of oneself's' dead being, or of one's
> living
> one--to "live on" as a replication of one's spirit in a physical
> way
> impossible before--
>
> then death would become more important than life because in death
> one can
> replicate life without the consequences as one remains only inside
> the
> replication of one's "safe" abode--
>
> there would be then the necessitating of making a replicated body as
> well as
> replicated spirit--
> one doesn't even have to die to "have one's replicant and spirit
> walk beside
> one"--
> (perhaps related to --or a replicant of --"the Third Who Walks
> beside
> me"--as in Eliot or Burroughs-Gysin's The third mind--??-[they had
> in mind
> the quote from Eliot])
>
> i will leave off there, but it is a variant on-what exactly are people

> seeking
> to view an original house where once the lady's slippers trod?
>
> are one's dreams one's life one's imagination altered by the contact
> with
> the spirit 'sitl infusing these pieces of furniture, these curtains,
> the
> very fireplace, with the spirit of the writer--"
>
> so that one walks out with a part of the "dead' one's being
> accompanying
> one--
>
> and would this really be radically different once one was going to
> replicated caves and houses---
>
> to touch greatness is this a way to Thank the writer and also hope
> that God
> willing some of the Greatness might rub off on oneself, or inhabit
> oneself
> as it is "drunk in," as one is "immersed in its spirit waves"--
>
> i think the strangest "home of a writer" i have seen/been was that
> of
> Nostradamus (this was before much had been made of it being such--i
> imagine
> now a tourist trap of the Nostradamus-predictad
> MegaMagnitude!)-)--in
> Saint-Remy, where Van Gogh much later on committed suicide in the
> asylum
> just outside the little town--
>
> this place was so tiny and almost unnoticeable in a street without
> sunshine
> straight out of literally-- to be sure!-- the "Dark Ages"-- as t was
> so
> anonymously like every other tiny low ceilinged stone house among
> the row of
> them lined exactly next each other--
>
> the streets looked more like it belonged in the nearby town of
> Uzes--

> which is to say--
> like a much darker copy of the film Las Hurdas (Land without bread)
> by Luis
> Bunuel (a mockumentary)
>
> On Fri, Jul 24, 2009 at 10:53 AM, Catherine Daly
> <[REDACTED]> wrote:
>
> > Are you the one who also posted about how Edith Wharton's House is
> losing
> > money?http://www.edithwharton.org/
> >
> > <http://www.edithwharton.org/> "Thanks to the generosity of our
> supporters,
> > the co-operation of our principal creditors, and to a large gift
> from the
> > Alice M. Kaplan Memorial Reserve, The Mount has staved off the
> threat of
> > foreclosure that has recently threatened its existence."
> >
> > It always annoyed me that Lowe's supports Biltmore and not The
> Mount, but
> > The Mount people really overestimated the appeal of Wharton and
> the
> > Berkshires, and never hit up serious interior design /
> construction money.
> >
> > As opposed to The Mount, it seems that Gaskell's house is supposed
> to be
> > turned into a community center. I think that sounds like a good
> use,
> > rather
> > than teaching writing in soulless "youth centres," teaching
> writing in a
> > pretty house that local craftsmen helped restore. I think
> everyone's
> > beginning to realize how public objects become landmarks. That
> said,
> > "street view" of the existing community center indicates it is in
> yet
> > another tumbledown mansion.
> >

> > The Keats house has been a museum since 1925.
> >
> > --
> > All best,
> > Catherine Daly
> > 
> >
> guidelines
> >
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>

[↑ Contents](#)

345. **William Allegrezza**
Have Save Cracked Slab Books
Wed 29 Jul 2009

Cracked Slab Books is trying to stay alive through the recession. In order to do that, we are offering three of our books 45%-60% off their usual prices in order to raise some funds. One of the books is our anthology of Chicago Poetry, The City Visible. The other books are Garin Cycholl's Rafetown Georgics and Michelle Noteboom's Edging. Please help us by purchasing a book.

To purchase the books at the special price, visit
<http://crackedslabbooks.com/facebook.html>

Bill Allegrezza

[↑ Contents](#)

346. **Adam Katz**
Got a used copy of 'A'?
Wed 29 Jul 2009

Hello, You know how sometimes it's possible to just give someone the perfect gift? Well, I put a lot of thought into gifts for the people who are important in my life, and my best friend is getting married in Boston on Sunday, and if I could give him a copy of Zukofsky's 'A' - but it's out of print! See, he's a medieval scholar, but he loves modernist literature, though doesn't study it

enough to know about 'A' yet, and I am really, really hoping...anyways, if someone has a copy they'd be willing to sell - for less than the cheapest copy on Amazon, which is \$80 and I'm sure wouldn't come in time, and can meet me in Boston/Cambridge on Saturday/Sunday or have it delivered to the friend there who I'll be staying with - please backchannel! Best, Adam Katz

[↑ Contents](#)

347. **Mary Kasimor**

Re: Have Save Cracked Slab Books

Wed 29 Jul 2009

Bill, The anthology looks very interesting. I ordered it--I hope that helps.

Best,

Mary Kasimor

--- On Wed, 7/29/09, William Allegrezza <[REDACTED]> wrote:

From: William Allegrezza <[REDACTED]>

Subject: Have Save Cracked Slab Books

To: [REDACTED]

Date: Wednesday, July 29, 2009, 3:56 PM

Cracked Slab Books is trying to stay alive through the recession. In order to do that, we are offering three of our books 45%-60% off their usual prices in order to raise some funds. One of the books is our anthology of Chicago Poetry, *The City Visible*. The other books are Garin Cycholl's *Rafetown Georgics* and Michelle Noteboom's *Edging*. Please help us by purchasing a book.

To purchase the books at the special price, visit

<http://crackedslabbooks.com/facebook.html>

Bill Allegrezza

[↑ Contents](#)

348. **Allan Revich**

Re: Visual art / poetry

Wed 29 Jul 2009

I think that one of the advantages (among a few admitted disadvantages) of living in the age of postmodernity is that we no longer need to feel bound to any limiting grand narratives.

There is room for poetry that rhymes. There is room for poetry that is pleasing to the ear. There is room for poetry that is classically composed. There is room for short-forms, long-forms, old forms, sonnets, villanelles, haiku, senryu, tanka, and zen. And there is also room for visual poetry, language poetry, concrete

poetry, and for fluxus/intermedia works that cannot even be easily classed as poetry.

Write, read, make, and create whatever it is that pleases you --- and as long as the global village continues to communicate via bits and bytes, you are bound to find an audience and some fellow travelers on whatever road you happen to travel on.

Allan

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

From: Poetics List (UPenn, UB) [mailto: [REDACTED]] On
Behalf Of James Robinson
Sent: Tuesday, July 28, 2009 9:08 AM
To: [REDACTED]
Subject: Re: Visual art / poetry

Interesting thread.

It's funny. I am in the midst of proposing a show to a gallery. The name of the show is "I HATE POETRY READINGS"... Basically, it's an anthology bound on walls that promotes a public reading of work that resists , on some level, vocalization. I've always enjoyed art receptions and believe that kind of tone, and the communication amongst the viewers, is appropriate to fulfilling a text's meaning. Regular readings, in my experience, are so one way and very colonizing on the part of the reader...Further, there is also a serious tone, a stuffiness, that seems to stifle what could be valuable conversations regarding the work. The work I am looking for, and the work I've so far found for it, is what I call "post-genre" works. I somehow think it's important to stay away from the words "poems", "poetry", "visual poetry" -- people have assumptions of what these are, also, there are stereotypes of the "poem and poet" that I think are negative and cheesy-- black berets, warm and humid personalities. Case in point, I remember talking about poems to people who could care less-- their response: "Isn't poetry what you do before suicide?"-- So there's "poetry as symptom"...

Work being produced today fail public's templates of what a poem is-- largely because of curriculum and public education...

SO here's my thought:

- 1) Come up with a new label
- 2) do readings in appropriate settings
- 3) Publish and sell posters instead of books.

JR

On Mon, Jul 27, 2009 at 1:32 PM, nieuwwand jeroen <[REDACTED]> wrote:

> Thanks Jim,
> 'reactionary' wasn't a word my friend used, but I assume he meant that
> there was a time when a distinction between visual art / poetry made
sense,
> or at least was accepted, but that now it is anachronistic.
>
> I guess it does come down to what is meant with language and I do
> understand that images could be arranged in a formally 'linguistic'
> systematicity. It seems weird though that a visual artist or poet could
> present their work as either art or poetry. Not that I insist on the
> distinction, on the contrary. But I do have my doubts about calling
> syntactically/grammatically mapped images poetry. Isn't there a
> systematicity inherent in everything? Maybe it's the communal element I'm
> missing, that language is an agreed upon convention, used by a group of
> people..
>
> "...part of the whole intensity of our moment as poets involves a deep
> broadening and reexamination of what we think of as language": I think
this
> maybe is an accurate description of our present situation; that we're in a
> transitional moment with respect to language, leaving an unclear
distinction
> between visual art / poetry.
>
> J.
>
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>

> From: Jim Andrews <[REDACTED]>
> To: [REDACTED]
> Sent: Monday, July 27, 2009 8:28:55 AM
> Subject: Re: Visual art / poetry
>
> > I've had some discussions recently
> > following from a remark by a friend that the distinction between
> > visual art and poetry is reactionary, similarly to the hard and fast

> > distinction that used to be made between sculpture and painting.
>
> what do you mean by "reactionary"?
>
> books on language in visual art have tended to concentrate on the work of
> conceptual artists. such as kosuth.
>
> visual poetry has not been prominent in visual art, certainly. partly
> because visual art is a gallery-oriented thing. and more involved in
> commerce than poetry tends to be.
>
> also, visual poetry very often is not sophisticated as image, ie, it's not
> up to snuff as image. but even when it is, it's usually not very involved
in
> gallerys and commerce and so on.
>
> > Personally I can't help but thinking
> > that even though often the distinction is blurred, there remains an
> essential difference between the two; namely, that
> > visual art might, but need not use language, but for poetry, however
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>
> ja
> <http://vispo.com>
guidelines
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guidelines
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[↑ Contents](#)

349. **Allan Revich**
Re: Visual art / poetry
Wed 29 Jul 2009

RE:

"...but my observation is that there still are lots of divides between
visual art and visual poetry.

ja"

The idea of "divides" strikes me as outdated. I suppose that if one considers oneself to be something as limiting as a "painter", or a "poet" or a "novelist" or whatever sub-sub-genre of artist, then the idea of divisions might be attractive as a way to set oneself apart as an expert, or as a member of an exclusive elite.

For me these divisions are arbitrary and mostly meaningless. I don't see why an artist needs to limit himself to any one medium, or even genre. I have been involved with Fluxus and Intermedia for a number of years. I think that the most interesting and meaningful work being created today is happening in the spaces in which media intersect. Visual poetry sits in the intersection of visual art and text-based language. It also exists within a continuum of expression that

includes everything from typewriter based concrete poetry through asemic writing and glyphs to digitally created or intermediated work.

I think that Merce Cunningham and his partner John Cage exemplified the idea of Intermedia perfectly in their collaborations and in their independent works.

Allan

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

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

Behalf Of Jim Andrews

Sent: Tuesday, July 28, 2009 1:09 AM

To:

Subject: Re: Visual art / poetry

it's nothing about computers, murat. a lot of visual poetry--of course there are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual

poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily,

in a broad sense, and in visual art.

but, similarly, if you look at visual art, how often is it interesting concerning language even when it uses written language? it might be interesting as image or installation or event or in any number of other typically visual-art-oriented parameters.

moreover, some scepticism regarding the efficacy of attention to the visual art oriented quality of image is warranted. often what's of interest is of interest as image for silly reasons. popular culture is a forty five year old determinedly juvenile. visual poetry is not often popular, it doesn't have to do the popular thing, and that also is valuable.

also, a certain scepticism regarding the value of galleries is useful. i remember hearing a big canadian curator say 'an artist without a gallery is nothing'. which is unbelievably arrogant. you know, in net art, early on, there was talk about the value of artists doing net art to be free from the galleries. but of course much of that was punk-minded propaganda to attract the attention of a gallery.

so i don't intend the remark simply as a criticism of visual poetry or visual poets.

the practice is fluid, as douglas suggests. but my observation is that there still are lots of divides between visual art and visual poetry.

ja

<http://vispo.com>

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, July 27, 2009 6:13 AM

Subject: Re: Visual art / poetry

Hi Jim,

"also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on."

I do agree about poetry not being involved in commerce part of your comment.

But what do you mean by "not sophisticated"? Are you not equating sophistication by the technical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?

Ciao,

Murat

[↑ Contents](#)

350. **Hugh Behm-Steinberg**

Re: Visual art / poetry

Wed 29 Jul 2009

It might make more sense to say that there are many artistic practices that are concerned with the interaction of language and visibility, including web design, graphic design, painting, conceptual art, sculpture, calligraphy (especially non-alphabetic), comix, graffiti/taggers and visual/concrete poetry. It's not that one practice is more or less reactionary than another, it's that each of these groups function as different communities with their own values, vocabularies, audiences and institutions. What's cutting edge to one group is ordinary practice to another and irrelevant to a third. More often than not the groups don't intersect, but there are lots of examples of people crossing over from one

of these groups into another, like Ian Hamilton Finlay going from concrete poetry to sculpture/installation.

Hugh Behm-Steinberg

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Monday, July 27, 2009 10:09:06 PM

Subject: Re: Visual art / poetry

it's nothing about computers, murat. a lot of visual poetry--of course there are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily, in a broad sense, and in visual art.

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ja

<http://vispo.com>

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To: <[REDACTED]>
Sent: Monday, July 27, 2009 6:13 AM
Subject: Re: Visual art / poetry

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Ciao,

Murat

[↑ Contents](#)

351. **Adam Parrish**

Digital Writing with Python: Final Performance

Wed 29 Jul 2009

Strip, split, join, print: Digital Writing with Python Final Performance

<http://dwwp.decontextualize.com/show>

NYU Interactive Telecommunication Program
721 Broadway, New York, NY
4th floor, room 447

August 5th, 2009, 7pm-8:30pm

Over the course of the Summer semester, seven NYU students have composed, mangled, generated and remixed text with their new programming language of choice: Python. Student projects under development include programs to generate Fibonacci creation myths, stochastic Walt Whitman madlibs, e.e. cummings/Twitter mashups, and new poetic forms based on Gone With The Wind.

After an intense semester, these students gather for one night only to perform their textual creations. All are welcome to this evening of experimental performances of digital writing!

Digital Writing with Python is a course offered at NYU's Interactive Telecommunication Program. (<http://itp.nyu.edu/itp/>). The course is an introduction to both the Python programming language and contemporary techniques in electronic literature. Students use Python to acquire and analyze digital text, while devising new techniques for composing texts by algorithmic means. The goal of the course is to experiment with language and literature while exploring the aesthetic, technical and expressive possibilities of computer-generated (and -mangled) text.

Find out more here:

<http://dwwp.decontextualize.com/>

[↑ Contents](#)

352. **David Chirot**
Re: Visual art / poetry

Thu 30 Jul 2009

One of the problems with this discussion is that there are many kinds of visual poetry; it is not some "pan-visual=poetryism"--which can be dismissed as unsophisticated visually as Jim does. In the US--written poetry has been most of the base on which the visual poem is built--it is at the forefront of the examination of what a visual poem is qua poetry, and so the visual is relegated to a "lesser" realm. It is "language" which is fore fronted, though not in the more strict and linguistics/semantics orientations of much of earlier Concrete Poetry. Many aspects of Concrete Poetry at one point had much in common with early structuralism, and so their extensions in theory developed along linguistic lines, until, as Philadelpho Menezes points to and demonstrates historically in *Poetics and Visuality a Trajectory of Contemporary Brazilian Poetry*, the visual elements gain in importance as elements themselves, and these in turn develop into the demand for the deeper inquiry into the elements of sound, moving towards a "toaltity" of a work which is more akin to the cinema.

I think a lot of the "devaluation of the visual" is partly responsible for the "less sophisticated, less visual, less intersting" aspects of visual poetry. In a sense, alotof visual poetry has nothing to do with visuality, looking, seeing, movements of the eyes in examining attentively the field and peripheries of the visual as a notation of sonic transmissions from out the cracks as it were of the walls--the sounds of colors, colors of sounds, --al of this is eschewed in much Visual Poetry of the kind Jim is writing about in favor of what is a process not of looking, but of reading.

I think the uses of the virtual, of images which are there only via electricity--begins to decay the visual as a seeing, looking, with materials that exist

physically, and whose movements in time and through spaces are effected by an immense number of continually shifting phenomena--the weather being one of them. In the virtual real, the eye does not need to be as developing in looking "into" time and space, because there is less affecting the image, This virtual image becomes as it were "still" in a kind of "suspended eternity" in which neither the corrosions of time nor the effects created by the movements of objects in space that interact with the materials of the ever changing image exist.

One of the striking aspects of many types of Visual Poetry is the lack of interest in the visual which the poetry displays. Instead, the fascination is strictly of a textual nature, in that the poetry is anchored by its dependence on letters, words, phrases, as supports for the construction of a form of cross word puzzle/scrabble effect and in a playing with the sizes and fonts of letters in relation to these "impositions of the grid" onto not what is seen, but what is placed there within a grid, the grid being the guide to seeing/reading..

In this realm of discussion, between the uses of text and of the virtual, what is vacated is the visual. That is the actual "art of looking" of which Robert Smithson wrote. Smithson writes that a great artist may create a work simply by casting a glance. This creates an art which exists in the act of looking's looking--there is no "object" produced, there is no "concept" expressed, there is no "trace" of this other than what exists for Smithson as a reality which is as durable as any sculpture, written poem, machine, etc

Visual Poetry ironically then in the US seems to be far less about visuality and not even so much re poetry in this sense, as about a form of "solidifying" a text within a "stopped time" whose movements are done as "readings" rather than as the art of looking. :

in a visual poem all the elements are treated as equals in terms of their opening to possibilities-- , that is to say--a color, a line, a dot, a form , the texture of the surfaces, the "indelible imprint of the material world"--all of these are elements of language just as are morphemes, letter, syllables, words, phrase-- in the arrangements of a visual poem all of these elements are "calling"--speaking--singing--sounding--color itself is a language--and languages do not have to be written or formalized--a language may be found expressive in sounding a side walk crack, a shadow, the passage of footprints through a field, or in snow--these provide a basis, as well as those things found all around one which are the evidences of time passing in the effects which are wreaked on materials considered durable--

if one examines peeling, fading, cracking painted walls or the cracked paints on boards and doors, the movement of lichen and moss in obscuring the letters on a plaque, the cracking open of metal letters through decades of extremes of

heat, cold, being blasted, being bombed, being burned, all of these continually present languages of forms and letterings, numbers, in the process of a negentropy of out of chaos emerging forms and these forms wearing down, being time affected, and then these themselves are regenerations of forms out of the new chaos--

a teeming swarming world exists all around one and for the most part hidden in plain site/sight/cite from the no longer visual eyes of the virtual = written poetry--

if one is to work with visual poetry--then

the visual art of looking needs to be worked at, with, for--as does the soundings which are elicited by colors, forms, fragments or phrases--

a great deal of what is called "visual poetry" by more language influenced workers is just a carrying on of the "pattern poetry" which Dick Higgins made a book of. as far as visuality is concerned one might say, nice but weak--eh--very weak!

it is a rebranding of things long done, as though they have suddenly become "new and radical" because the names have been changed--

visual poetry at least for myself works with things which exist as actual found materials, found letterings, fragments forms--to be involved with the swarming teeming multiplicities which exist "before our very eyes"-- this kind of seeing requires a look /looking of far greater speed and attention than does what one finds in the virtual and digital--where the "framed" and stilled image is demanding instead a "reading" within a confinement to the realm of textuality--qua "text"--

the function of the virtual is not to be participant in time--which poetry is after all, an art of time--but to delete time--to erase--to make disappear things that were by the touch of the button, by the changing of a name on line--and --people's events names forms vanish --forever-deleted--

in another way, the virtual offers persons an example of "the new" and a glimpse of a simulated "eternity" in the virtual not being exposed to the effects of time--

as long as one has sufficient protection the "textual visual poem" remains

until one pulls the plug--or bombs the infrastructure, cuts off electricity due to non payment or as a siege weapon as with Gaza and in Rwanda--then, while the electricity is off and all communications have gone "dead"--then people's events cultures disappear, are deleted--and when the virtual comes on again--the electricity--there are now completely new names for the places which had

become for a while black holes in the fabric of controlled existence which is
that of the virtual and digital online-

in that sense in which things today are accepted unquestioningly like received
ideas no one thinks about--"natural" ideas, facts--"known to all"--there develops
what is truly reactionary--the end of questioning and the entrance into non stop
existence of what has long been spurned in readers of fiction: the willing
suspension of disbelief-

and in the case of Visual Poetry what is abandoned, or has yet to be there in a
real sense in terms of an art of looking--is visuality--

working with the found--one is having the experience of what Celan points
towards in writing " Poetry no longer imposes itself, it exposes itself."

exposing-exposure (to the elements, of a film negative)--the

[↑ Contents](#)

353. **Alan Sondheim**

more great audiovisual from neurotic rly mourn x-haustion

Thu 30 Jul 2009

more great audiovisual from neurotic rly mourn x-haustion

<http://www.alansondheim.org/ct1.mp3> cobza w/ echo silly tune 1

<http://www.alansondheim.org/ct1.mp3> cobza w/ echo silly tune 2

total cool maquette for Fooofwwaa dance/choreograph 2-moro

<http://www.alansondheim.org/maenad2.mp4>

actually a narrative of sorts

[↑ Contents](#)

354. **Jim Andrews**

Re: Digital Writing with Python: Final Performance

Thu 30 Jul 2009

terrific, adam. i also enjoyed your project page at

<http://www.decontextualize.com/projects/nite>

ja

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

From: "Adam Parrish"

Subject: Digital Writing with Python: Final Performance

Strip, split, join, print: Digital Writing with Python Final Performance

<http://dwwp.decontextualize.com/show>

NYU Interactive Telecommunication Program

[↑ Contents](#)

355. **Anny Ballardini**

Re: the Four Seasons - a tribute to Antonio Vivaldi

Thu 30 Jul 2009

With the lightness of notes, the entire Anthology has been characterized by late contributions, as soon as I send the update out, they start coming in. I would like to highlight two quite important for the Summer Issue that just arrived:

**. David Graham

:<http://www.fieralingue.it/corner.php?pa=printpage&pid=3110><<http://www.fieralingue.it/corner.php?pa=printpage&pid=3110>>

**. mIEKAL aND:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3111><<http://www.fieralingue.it/corner.php?pa=printpage&pid=3111>>

Enjoy, Anny

On Tue, Jul 28, 2009 at 11:37 PM, Anny Ballardini <>

> wrote:

*For an exceptional summer, as exceptional are the contributors to this issue, an issue that concludes *The Four Seasons*, one poem after another to honor *Antonio Vivaldi*. Today, on the commemoration of his death on July 28, 1741, I felt I had to send out this announcement and I rushed to put together an Editorial. Only while writing these words, I realized it is July 28. Things happen above and below. I am therefore paying my reverence to the Maestro of the Conservatorio dell'Ospedale della Pietà to thank him for his music.*

Summer:

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=340

**. Editorial: Anny

Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2965>>

. Charlotte Mandel<
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. Ann Fisher-Wirth<
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. Ruth Fainlight<
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. Pierre Joris<
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. Grace Cavalieri<
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. Elizabeth Smither<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3019>>
. Eileen Tabios<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3020>>

. Nancy Keane <
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. Douglas Clark<
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. Fan Ogilvie <
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. Ned Conдини <
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. Diane Kendig<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3036>>
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<http://www.fieralingue.it/corner.php?pa=printpage&pid=3038>>
. Barry Alpert<
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. William Allegrezza<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3040>>
. Rebecca Seiferle<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3041>>
. Geraldine Monk<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3043>>
. Geof Huth <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3045>>
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. John Gery <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3051>>
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* Eugen Galasso <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3060>>
. Wendy Taylor
Carlisle<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3061>>
. Evelyn Posamentier<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3062>>
. Lars Palm <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3067>>
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. Daniel Zimmerman<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3075>>
. Karl Young <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3076>>

***. Paolo Dalponte<
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**. Sharon Dolin<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3107>>*

*And to thank all those who have followed me in this yearlong Tribute I
would
like to invite you to read the previous issues with further additions:*

Spring:

*[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=333](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=333)*

***. Editorial: Anny
Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2861>>
**. Lesley Wheeler<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2862>>
**. Barry Spacks<
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**. Jerome Rothenberg<
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**. Joseph Duemer<
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Koppány <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2870>> **. Pam
Brown <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2871>> **. Elizabeth
Smither <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2872>> **. Edward
Mycue <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2873>> **. Pierre*

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Young <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2880>> *.*
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**. Eve Rifkah <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2907>

**. Ren Katherine

Powell<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2908>>

**. Penelope Schott<

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<http://www.fieralingue.it/corner.php?pa=printpage&pid=2912>>

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**. Linda Benninghoff<

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**. Katerina Klemer<

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**. Claire Keyes

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Banks-Martin <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2918>>

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**. Ada Jill Schneider<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2921>>

**. Ann Fisher-Wirth<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2922>>

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**. Amy Gottlieb<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2925>>

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**. Jim Leftwich<

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**. Wendy Taylor

Carlisle<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2950>>

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Grumman
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Dolin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2966>>
. Bert Skuber<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2968>>
. Patrick McManus<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2969>>
. David-Baptiste
Chirot<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3000>>
. Jennifer Hill<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3057>>

*Winter:
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. Editorial: Anny
Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2744>>
. Martha King <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2745>>
. Hiram Larew <
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. James Cervantes<
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. Laura Kennelly<
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. Edward Mycue<
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*** Bob Grumman <
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*** Eileen Tabios <
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*** Sarah Menefee <
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** Ray DiPalma <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2774>*

*** Jerry McGuire <
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*** Henry Reed <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2776>*

*** Paolo Ruffilli <
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*** Allen Bramhall <
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*** J.P. Dancing
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*** Mark Weiss <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2780>*

**. Susan Rich <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2781>

**. Karl Young <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2782>

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**. Geoffrey Gatzka<

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**. Jim Leftwich<

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**. Alan Michael

Parker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2789>

**. Barbara Crooker<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2790>>

**. Jerome Rothenberg<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2792>>

**. Deborah Humphreys<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2793>>

**. Paolo Dalponte<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2794>>

**. Susan Edwards<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2795>>

**. Jean Lamberty<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2796>>

**. Ned Conдини <

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2797>>

**. Jill Jones <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2798>

**. Lois Roma-Deeley<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2799>>

**. Fan Ogilvie <

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**. Peter Ciccariello<

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**. Frank Parker<

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**. Jon Corelis <

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**. Tim Mayo <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2805>>

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. * Spencer Selby<

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**. Márton Koppány<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2815>>

**. Wendy Vardaman<

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2816>>

**. Dan Waber <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2817>>
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*. Wendy Taylor
Carlisle<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2818>>
**. Evelyn Posamentier<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2819>>
**. Sheila E. Murphy<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2820>>
**. Ann Fisher-
Wirth<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2822>>
**. Bob Holman <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2823>>

**. Berty Skuber<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2824>>
**. Michael Peverett<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2825>>
**. Obododimma Oha<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2828>>
**. Richard Dillon<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2830>>
**. Diane Kendig<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2831>>
**. Jukka-Pekka
Kervinen<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2833>>
**. Geraldine Monk<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2851>>
**. William Allegrezza<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2853>>
*. Séamas Cain<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2854>>
**. Tad Richards<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2855>>
**. Bill Morgan <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2856>>
**. Hoshang Merchant<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2857>>
**. James Finnegan<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2858>>
**. Michael Snider<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2859>>
**. Yerra Sugarman<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2860>>
**. Paul Vangelisti<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2946>>
**. Jukka-Pekka
Kervinen<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2961>>
**. Patrick McManus<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2992>>

. Bob Grumman <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2993>>
. Jennifer Hill<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=3056>>

Autumn:

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=318](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=318)

. Introduction by Anny
Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2567>>
. Dirk Vekemans<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2568>>
. Bobbi Lurie <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2569>>
. Anny Ballardini<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2570>>
. Obododimma Oha<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2571>>
. Jeff Harrison<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2572>>
. Cecil Touchon<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2573>>
. Halvard Johnson<
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. Jill McCabe
Johnson<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2575>>
. Ann Neuser Lederer<
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. Barbara Crooker<
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. Christina Pacosz<
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. Penelope Schott<
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. Georgia Ann
Banks-Martin<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2580>>
. Sandra Giedeman<
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*. Wendy Vardaman<
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*. Bill Morgan <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2587>>
*. Eileen Tabios<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2588>>
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*. Alan Sondheim<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2590>>
*. David Graham<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2591>>
*. Tad Richards<
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*. Bob Grumman <
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*. Henry Gould <
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*. Jukka-Pekka
Kervinen<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2595>>
*. Guido Catalano<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2596>>
*. Ruth Fainlight<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2597>>
*. Ann Fisher-Wirth<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2598>>
*. Fan Ogilvie <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2599>>
*. Larissa Shmailo<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2600>>
*. Geof Huth <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2608>>
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*. Grace Cavalieri<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2609>>
*. Mark Weiss <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2610>>

*. Pam Brown <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2621>>
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*. David Howard <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2622>>
*. Edward Mycue<
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*. Elizabeth Smither<
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*. Elena Karina
Byrne<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2626>>

. David-Baptiste
Chiot<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2627>>
. Nico Vassilakis<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2631>>
. Allen Bramhall<
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. Dan Waber <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2633>>
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. Aaron Belz <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2635>>
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. Nicholas Piombino<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2636>>
. Joseph Duemer<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2645>>
. Daniel Zimmerman<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2646>>
. Geoffrey Gatz<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2647>>
. Jon Corelis <
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2648>>
. Berty Skuber<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2649>>
. Peter Ciccariello<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2650>>
. Evelyn Posamentier<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2657>>
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. Richard Dillon<
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. Dan Waber <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2826>>
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. Geraldine Monk<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2852>>
. Paul Vangelisti<
<http://www.fieralingue.it/corner.php?pa=printpage&pid=2947>>

*** Jim Leftwich<
http://www.fieralingue.it/corner.php?pa=printpage&pid=2949>
** Hoshang Merchant<
http://www.fieralingue.it/corner.php?pa=printpage&pid=2979>*

The main index of the Poets' Corner:

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

As usual the order of apparition follows the order by which I received the submission.

My best wishes,

Anny Ballardini

--

*Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche*

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http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche

[↑ Contents](#)

356. **Jonathan Ball**

Re: Got a used copy of 'A'?

Thu 30 Jul 2009

A 1-12 is available in a first edition, although somewhat damaged, for \$45 CDN here:

[http://www.apollinares.com/miva/merchant.mvc?](http://www.apollinares.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=2123)

[Screen=PROD&Store_Code=apollinaire&Product_Code=2123](http://www.apollinares.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=2123)

Also available are A 22 & 23 for \$35 CDN here:

[http://www.apollinares.com/miva/merchant.mvc?](http://www.apollinares.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=1720)

[Screen=PROD&Store_Code=apollinaire&Product_Code=1720](http://www.apollinares.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=1720)

This webstore is run by Jay MillAr, and if you ask nicely I'm sure he'd rush an order for you.

Hope this helps

Jonathan Ball

On Wed, Jul 29, 2009 at 4:04 PM, Adam Katz <[REDACTED]> wrote:

Hello, You know how sometimes it's possible to just give someone the perfect gift? Well, I put a lot of thought into gifts for the people who are important in my life, and my best friend is getting married in Boston on Sunday, and if I could give him a copy of Zukofsky's 'A' - but it's out of print! See, he's a medieval scholar, but he loves modernist literature, though doesn't study it enough to know about 'A' yet, and I am really, really hoping...anyways, if someone has a copy they'd be willing to sell - for less than the cheapest copy on Amazon, which is \$80 and I'm sure wouldn't come in time, and can meet me in Boston/Cambridge on Saturday/Sunday or have it delivered to the friend there who I'll be staying with - please backchannel!
Best,
Adam Katz

--

www.jonathanball.com

www.jonathanball.blogspot.com

www.haikuhoroscopes.com

[↑ Contents](#)

357. **Paul Siegell**

Dusie Dusie Dusie Dusie Dusie Dusie Dusie

Thu 30 Jul 2009

Give it up for Susana Gardner! Dusie #8 is live!

And at 314 pages, it's a free, downloadable E-BOOK >

<http://www.goodreads.com/book/show/6654316-dusie-issue-8>

Contributors:

rodney koeneke - justin katko - brenda coultas - victor hernández cruz - cindy savett - paul legault - jow lindsay & justin katko - jennifer h. fortin - rosamond king - jayne cortez - andrew zawacki & jennifer schuberth - angela genusa - sara mumalo - jessica rainey - matthew hittinger - julia cohen - james maughn - derek henderson - edward smallfield - ek rzepka - mark cunningham - heather sweeney - kismet al-hussaini - sandra huber

rauan klassnik - anne waldman - karen weiser - dawn pendergast - david toms - julia drescher - emily carr - andrew peterson - pattie mccarthy - elizabeth bryant - karen weiser - jr pearson - gian lombardo - john olson - jim goar - vernon frazer - rosamond king - letitia trent - michael fisher - jennie neighbors - leslie scalapino - megan kaminski - rob mclennan - kismet al-hussaini - heather sweeney - sarah dowling - sara mumolo - elizabeth bryant with jennie neighbors

sarah rosenthal - robert heffernan - jennifer firestone & dana teen lomax - elizabeth bryant with leslie scalapino - amy king - david toms - jessica rainy - ek rzepka - tara rebele - ana božić;ević; - karyna mcglynn - william minor - megan kaminski - amish trivedi - anne gorrick - brandon brown - randolph healy - rachel warriner - david wolach - mary biddinger - arielle guy - sarah rosenthal - cynthia roth - marthe reed - lisa samuels - juliet cook - cara benson - paul siegell

enjoy!

[↑ Contents](#)

358. **Murat Nemet-Nejat**

Re: Visual art / poetry

Thu 30 Jul 2009

Jim,

When I say the "visual" in poetry I mean a poetry where the eye is very important, not as an image; but the way it moves in the experience of the poem, as in a film or photograph, organizing what it sees into thought. In other words, the visual is a movement of weaving.

I do not think "visual poetry," the way it is defined today does anything of the sort. It seems to me it often is an exploration of new technological techniques provided to it. In that sense, it lacks resistance or it has resistance of a technical rather than intellectual kind. That is why I was objecting to your expression "not interesting as image." It implied, to me, the desire for a complexity impelled by technical openings, prowess, without anything else generating it. Of course, I may be wrong or misunderstand you.

The same argument occurred a few months ago when I asked why the special effects in the film **Blade Runner**, the last film where **no** digital effects were used, were much more powerful and resonant than many science fiction films which followed it. My guess was that, because to create special effects in **Blade Runner** was so hard and laborious, the creators only used what effects were necessary, in other words, which came from the vision of the film and were integral to it. Otherwise, as most cases afterwards, special effects are clichés.

Ciao,

Murat

On Tue, Jul 28, 2009 at 1:09 AM, Jim Andrews <[REDACTED]> wrote:

it's nothing about computers, murat. a lot of visual poetry--of course there are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily, in a broad sense, and in visual art.

but, similarly, if you look at visual art, how often is it interesting concerning language even when it uses written language? it might be interesting as image or installation or event or in any number of other typically visual-art-oriented parameters.

moreover, some scepticism regarding the efficacy of attention to the visual art oriented quality of image is warranted. often what's of interest is of interest as image for silly reasons. popular culture is a forty five year old determinedly juvenile. visual poetry is not often popular, it doesn't have to do the popular thing, and that also is valuable.

also, a certain scepticism regarding the value of gallerys is useful. i remember hearing a big canadian curator say 'an artist without a gallery is

nothing'. which is unbelievably arrogant. you know, in net art, early on, there was talk about the value of artists doing net art to be free from the gallerys. but of course much of that was punk-minded propaganda to attract the attention of a gallery.

so i don't intend the remark simply as a criticism of visual poetry or visual poets.

the practice is fluid, as douglas suggests. but my observation is that there still are lots of divides between visual art and visual poetry.

ja
http://vispo.com

----- Original Message ----- From: "Murat Nemet-Nejat" <[REDACTED]>
To: <[REDACTED]>
Sent: Monday, July 27, 2009 6:13 AM
Subject: Re: Visual art / poetry

Hi Jim,

"also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on."

I do agree about poetry not being involved in commerce part of your comment.

But what do you mean by "not sophisticated"? Are you not equating sophistication by the technical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?

Ciao,

Murat

[↑ Contents](#)

359. **Al Filreis**

PoemTalk #20: Baraka's "Kenyatta Listening to Mozart"

Thu 30 Jul 2009

Today we are releasing episode 20 of the PoemTalk series, a discussion of a 1963 poem written and performed by Amiri Baraka (as, then, LeRoi Jones), featuring three first-time PoemTalkers: Herman Beavers, Alan Loney, and Mecca Sullivan.

<http://www.poemtalk.org>

Al Filreis

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

[↑ Contents](#)

360. **Joel Weishaus**

'The Gateless Gate' Pages 27-28

Thu 30 Jul 2009

Dear Friends, and Colleagues;

Here are the next two pages (one screen) of the Gateless Gate:

Pages 27-28

<http://web.pdx.edu/~pdx00282/Gate/Pgs%2027-28.htm>

Mirror site:

<http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2027-28.htm>

Introduction:

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

Please let me know if you wish to be deleted from these periodic notices.

Comments are always welcome.

-Joel

[↑ Contents](#)

361. **Amanda Earl**

AngelHousePress Essay # 6 - Marcus McCann

Thu 30 Jul 2009

the sixth of our AHP essay series is now up: Marcus McCann muses on authorship, male birth envy and plagiarism vs plunder in his essay "Genus Envy: Is Our Culture Fixated on Plagiarism?" Marcus McCann is the editor of Ottawa's Capital Xtra, organizer of the Trangress Festival and the NaughtyThoughts Book Club, and a host of CKCU's Literary Landscapes. Soft Where (Chaudiere, 2009) is his first full-length book of poems.

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

[↑ Contents](#)

362. **Kyle Schlesinger**

ED SANDERS READING IN BROOKLYN FRIDAY JULY 31 @ 8:00

Thu 30 Jul 2009

@ The Arm
281 North 7th Street
Williamsburg Brooklyn, NY 11211
<http://www.thearmnyc.com>
(posted for Dan Morris)

[↑ Contents](#)

363. **Stephen Vincent**

Photography Interest??

Thu 30 Jul 2009

FYI -If you have an interest -as I know some of us - in photography, I have begun writing reviews for two magazines, the revived B/W (Black and White photography), and Color - both from the same publisher. Both have same, adventurous as possible editor, John Lavine. I have recently written on Larry Sultan, Leo Rubinfien, Linda Connor, and Robert Dawson, and (coming up Jim Goldberg, Michael Light) and, eventually Reneke Dykstra. Most of these folks are working one kind of interesting edge or other.

Anyway the mags are pretty well distributed in what remains of news shops in America.

Stephen Vincent
<http://stephenvincent.net/blog/>
Current July home of the Daily Phrase & Photo project

[↑ Contents](#)

364. **CA Conrad**

poet John Wieners 40TH ANNIVERSARY CELEBRATION

Fri 31 Jul 2009

poet John Wieners 40TH ANNIVERSARY CELEBRATION

40 summers ago John Wieners wrote ASYLUM POEMS (Angel Hair Books) click here: http://phillysound.blogspot.com/2009_07_01_archive.html

READ WIENERS THIS SUMMER!

He's always good for us,
CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

365. **Jeffrey Side**

Found a good article called 'POETRY SCENE: CURRENT DIFFICULTIES'

Fri 31 Jul 2009

Found a good article called 'POETRY SCENE: CURRENT DIFFICULTIES'

<http://www.textetc.com/modernist/current-difficulties.html>

[↑ Contents](#)

366. **William Allegrezza**

New Moria Online

Fri 31 Jul 2009

The new issue of Moria is online: <http://www.moriapoetry.com/v11i23.html>

It contains poetry by:

Subhashis Gangopadhyay Deborah Meadows, Marcia Arrieta,
Becca Klaver, Natalie Knight, Holms Troelstrup,
John Moore Williams, Talia Reed, Brian Zimmer,
Jason Fraley, Adam Strauss, Tom Hibbard,
Nick Demske, Sarah K Bell, Scott Doolin,
Hugh Tribbey, Ann Fine, Mark Young,
Alexander Jorgensen, Andrew Topel.

It also has an article by Heather Momyer on Stein, Myer, and Fraser

[↑ Contents](#)

367. **amy king**

This Summer's Saturday -- Tomorrow Night

Fri 31 Jul 2009

The Stain of Poetry carries on, so please
forward:

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The Stain of Poetry carries on, so please
forward:

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We're excited to introduce you to our new venue, Goodbye Blue Monday!Â A
"cave of wonders, living room, library, and curiosity shop," they offer
aÂ variety:Â sake-infused lemonade, your favorite beers, chocolate cake and
other tasty items -- what more could you want?Â How about some killer poets?

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Join us for the superlaunch:

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Saturday, August 1st @ 7 p.m. Â

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~ Julian Brolaski, Adam Fieled, Nada Gordon,
ScottÂ Hightower, Chris Stackhouse & David Wolach ~

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Goodbye Blue Monday

(go through cafe room

to back garden stage)

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013



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J M Z trains to Myrtle Ave

or J train to Kosciusko St.Â

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Julian T. Brolaski is the author of the chapbooks *Hellish Death Monsters* (Spooky Press,Â 2001), *Letters to Hank Williams* (True West Press, 2003), *The Daily Usonian* (Atticus/Finch, 2004) and *Madame Bovary*â€™s Diary (Cy Press, 2005) (underÂ the name Tanya Brolaski), *Buck in a Corridor* (flynpyntar, 2008) and the blog *herm of warsaw*.Â Xir first book *gowanus atropolis* is forthcoming from Ugly Duckling Presse. Brolaski lives in Brooklyn where xe writes poetry, serves as a Litmus Press editor, plays country music in *The Low & the Lonesome*, and curates thâ€™ every-other-monthly freakshow *Mongrel Vaudeville*.

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Adam Fieled is a poet, musician, and critic based in Philadelphia. He has released several books and chapbooks, maintains two blogs, and is finishing his PhD at Temple University, where he teaches.

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Nada Gordon is the author of four poetry books: *Folly*, *V. Imp*, *Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?*, and *foriegnn bodie* â€™ and, with Gary Sullivan, an e-pistolary techno-romantic non-fiction novel, *Swoon*. She practices poetry as deep entertainment and is a proud member of the *Flarf Collective*. Visit her blog

at <http://ululate.blogspot.com>.

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Scott Hightowerâ€™s third collection, â€™Part of the Bargain,â€™ received the 2004 Hayden Carruth Award. His translations from Spanish have garnered him a Willis Barnstone Translation Prize. He is a contributing editor to â€™The Journal.â€™Â His reviewsÂ frequently appear in â€™Coldfront Magazineâ€™ and

Boxcar Poetry Review. A native of central Texas, he lives with one foot in New York City, one in Texas, and one in Madrid, Spain. He teaches at NYU, and has taught poetry, non-fiction writing, and translation at Drew, F.I.T., Fordham, and Poets House.

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Christopher Stackhouse is the author of poetry collected in the chapbook Slip (Corollary Press, 2005); co-author of Seismosis (1913 Press, 2006), a dialogic collaboration featuring Stackhouse's drawings and text by writer/professor John Keene (Northwestern University), with essays from poet Ed

Roberson and poet/critic Geoffrey Jacques. He holds an MFA in Writing/Interdisciplinary Studies from Bard College; is a Cave Canem Writers Fellow; and is a 2005 Fellow in Poetry, New York Foundation for the Arts. His recent essays have been published in the literary journal American Poet, and the anthology A Best of Fence: The First Nine Years. He will be a guest faculty member in the Naropa University Summer Writing Program 2009, at the Jack Kerouac School of Disembodied Poetics in Boulder, Colorado. He organizes Readings at Max Protetch Gallery in New York City with poet/assistant gallery director Stuart Krimko. Currently completing a manuscript of poetry, while also doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn New York.

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David Wolach is professor of writing, poetics, & philosophy at The Evergreen State in Olympia, Washington, and visiting poet in Bard College's Workshop in Language & Thinking. Author of Fractions of M, The Transcendental Insect Reader, Acts of Art/Works of Violence, and the forthcoming Scripto Erratum (sound/text compositions, scored with composer Arun Chandra & video artist Tasha Glen), David's work has appeared this year or is forthcoming from Bird Dog, CRIT, Night Train, Diode, The Concelebratory Shoehorn Review, Venereal Kittens, [...]: An Anthology of New American Writing, AB OVO, and Ignavia Press: Journal

of Transgressive Queer Writing. Much of his work is multi-media and performative, and has been featured at venues such as Buffalo Poetics Series 2009, The American Cybernetics Conference 2009, and Bard's Visiting

Poets Series. David is also editor of Wheelhouse Magazine & Press and curator of PRESS: A Cross-Cultural Literary Conference.

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Hosted by Amy King and Ana BoÅ¾ićević

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INFO:Â

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

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RSVP:Â

<http://www.facebook.com/event.php?eid=103132898882>

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Amy's Alias<http://amyking.org>

[↑ Contents](#)