

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence **October 2009**

387 messages · Wed 30 Sep 2009 – Thu 29 Oct 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

October 2009 gave the conceptual decade its purest hall of mirrors — an appropriation of an appropriation, a theft of a theft, argued for fifty messages while the room tried to decide whether it had been provoked on purpose. Three hundred and eighty-seven messages moved through the list, and its largest thread orbited a single small book that had done nothing but borrow, and borrow again, until authorship itself dissolved into a set of nested quotation marks. The month asked whether a work whose only content is the annoyance it causes has, in fact, succeeded.

The largest thread was Kent Johnson's *Day*. Johnson had taken his title and gesture straight from Kenneth Goldsmith's *Day* — the book in which Goldsmith had retyped an entire newspaper — appropriating the appropriator, and the room argued for weeks over whether the provocation was art or merely irritation. One poster put the trap precisely: *"What if one took the annoyed response to Johnson's DAY as exactly the reaction he wanted"*, in which case the annoyance was the work, and to be annoyed was to complete it. The room had been drawn into a piece whose medium was the room's own exasperation.

The quarrel, underneath, was whether that counted. If a work's entire achievement is the reaction it engineers, is it a poem or a con; and does provoking a thing successfully make the thing good? The list split, some admiring the conceptual nerve of a theft so brazen it named its victim in the title, others refusing to reward a book that had, by any older measure, done nothing at all but relabel someone else's labor — the argument circling, as it always did, back to the same unanswerable knot, whether a gesture that succeeds at provoking has thereby succeeded at anything that lasts.

Against the mirror-games the month set a reminder that recognition still ran on other rails. Herta Müller won the Nobel — a novelist and poet of dictatorship and exile, honored for a body of witnessed suffering that no appropriation could have generated — and the room turned, gratefully, to a writer whose authority came from having lived the thing she wrote. Between Johnson's borrowed *Day* and Müller's earned prize sat the decade's whole argument about where a work's value comes from: the gesture, or the life behind it.

I have set October down exactly as the archive delivered it — the theft of a theft, the suspicion that annoyance was the whole art, and Herta Müller's Nobel for a

lifetime of witness — because it was the month the appropriative decade reached its vanishing point, a poem made entirely of borrowing another borrower, and the room could not decide whether it had been played or fed. That the same weeks crowned Müller, whose work is unappropriable because it is testimony, was the archive's own quiet verdict: that a Day retyped from a Day is a clever mirror, but the poems that finally hold are the ones no one else could have written, because someone had to live them first.

— *K. M. F.*

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366. Chris Jones — James Gleeson URL (Poetics of hate)
367. DAWN APRIL LONSINGER — Call for Hybrid and/or Collaborative Writing
368. John Perman — Idiolects of Silence
369. Rob McLennan — lake, oh pure contradiction
370. amy king — This Friday, October 30th @ 7 p.m. ~ Cara Benson, Elizabeth Bryant, Carla Drysd...
371. Hugh Behm-Steinberg — serendipity and webjournals
372. Nicholas Michael Ravnika — Re: serendipity and webjournals
373. Chad Sweeney — Re: serendipity and webjournals

- 374. Samuel Wharton — Re: serendipity and webjournals
- 375. Cara Benson — Re: serendipity and webjournals
- 376. steve russell — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
- 377. Stephen Vincent — Re: serendipity and webjournals
- 378. Murat Nemet-Nejat — Re: serendipity and webjournals
- 379. Camille Martin — new at Rogue Embryo
- 380. Mark Weiss — Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
- 381. Michael Tod Edgerton — Re: serendipity and webjournals
- 382. Mark Weiss — Fwd: The Whole Island: Cuban Poetry Anthology (November 5)

29 OCT 2009

- 383. Andy Gricevich — Open Submissions for CANNOT EXIST
- 384. Grant Jenkins — serendipity and webjournals
- 385. Robert Dewhurst — cfp: HANNAH WEINER // WILD ORCHIDS
- 386. Jason Harmon — Re: serendipity and webjournals
- 387. Jim Andrews — Klee Flowers

1. **Adam Katz**

Re: 'Day' by Kent Johnson

Wed 30 Sep 2009

*What if one took the annoyed response to
Johnson's DAY as exactly the reaction he wanted*

Not to answer this question one way or another, but to point out that, were this reaction what he was going for, that still doesn't make it a "good" thing to have gone for. It may very well be, though. a

[↑ Contents](#)

2. **Michael Heller**

Fwd: Replacement of garbled announcement--hope this is clearer. Apologies

Wed 30 Sep 2009

¥ PROSE PROS ¥
hosted by Martha King & Elinor Nauen

*New venue! SIDEWALK CAFÉ New venue!
Thursday, October 8, 2009
6:30 [boldly prompt!] to 8:30 p.m.
94 Avenue A at 6th Street*

*V or F train to Second Avenue stop (get off at
the front of the train at 1st Ave)*

Ekphrastic - Elastic - Fantastic

*Basil King - painter, poet. His recent books
are 77 Beasts: Basil King's Beastiary, mirage:
a poem in 22 sections, and the chapbooks Twin
Towers and In the Fields Where Daffodils Grow
(both from his on-going project Learning to
Draw/A history). Baz may be the only living
person to have studied writing with Charles
Olson, Robert Duncan and Robert Creeley: the
result is sui generis. See spdbooks.org for titles.*

Michael Heller – poet, essayist and critic. His recent books are *Eschaton*, a collection of poems and *Marble Snows: Two Novellas*. His fascinating *Beckmann Variations* (as in Max Beckmann) is forthcoming in 2010. Look for his books at saltpublishing.com, thing.net/~grist/ld/heller.htm or at good bookstores. Mike has also collaborated with the composer Ellen Fishman Johnson.

*** The reading takes place in the welcoming backroom of the Sidewalk Cafe, famed for really great hamburgers, plus vegetarian fare (mmm, panini!) and all beverages. ***
Eat! Drink! Tip!

We don't charge a cover, but we do pass the hat. All proceeds go to the readers.

For more information or to be added to (or dropped from) the e-mail list, contact

<mailto:[REDACTED]> [REDACTED] or

<mailto:[REDACTED]> [REDACTED]

NEXT Up, Thursday November 5: Joyce Johnson and pj borum.

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield

Distribution (www.gfibooks.com), www.amazon.com

and good bookstores. *Two Novellas:*

Marble Snows & The Study (ahadada press 2009)

available from SPD, [amazon.com](http://www.amazon.com) and from

ahadadpress at

<http://www.ahadadabooks.com/content/view/162/41/>

. *Speaking The Estranged: Essays on the Work of*

George Oppen (2008); *Uncertain Poetries: Essays*

on Poets, Poetry and Poetics (2005) and *Exigent*

Futures: New and Selected Poems (2003)

available at www.saltpublishing.com, [amazon.com](http://www.amazon.com)

and good bookstores. Survey of work at

<http://www.thing.net/~grist/ld/heller.htm>

Collaborations with the composer Ellen Fishman

Johnson at

<http://www.efjcomposer.com/EFJ/Collaborations.html>

Recordings at <http://writing.upenn.edu/pennsound/x/Heller.html>

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution

(www.gfibooks.com), www.amazon.com and good

bookstores. *Two Novellas: Marble Snows & The*

Study (ahadada press 2009) available from SPD,

*amazon.com and from ahadadpress at
http://www.ahadadabooks.com/content/view/162/41/.
Speaking The Estranged: Essays on the Work of
George Oppen (2008); Uncertain Poetries: Essays
on Poets, Poetry and Poetics (2005) and Exigent
Futures: New and Selected Poems (2003) available
at www.saltpublishing.com, amazon.com and good
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Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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3. **Jeffrey Side** **Re: 'Day' by Kent Johnson**

Wed 30 Sep 2009

Well said Bobby. You sum it up succinctly.

On Wed, 30 Sep 2009 09:28:05 -0700, Bobby Baird

<[REDACTED]> wrote:

>It's interesting, Jonathan, that you'd defend Goldsmith's DAY (and
>dismiss Johnson's DAY) in the name of originality ("produced a rich
>text, replete with previously dormant meaning"), when this is the

>regime of value that Goldsmith explicitly and repeatedly rejects. (See
>Goldsmith, internet, passim.) I presume that you, like many other
>people, accept that rejection as a pose, a mere mockery of public
>modesty, even though Goldsmith, apparently, does not see it that
way.

>("In fact, every time I have to proofread [my books] before sending
>them off to the publisher, I fall asleep repeatedly. You really don't
>need to read my books to get the idea of what they're like; you just
>need to know the general concept.")

>

>Or maybe you take Goldsmith's word for it that "In conceptual writing
>the idea or concept is the most important aspect of the work. When an
>author uses a conceptual form of writing, it means that all of the
>planning and decisions are made beforehand and the execution is a
>perfunctory affair." If that's the case, then tell me, please, what
>makes Goldsmith's idea interesting? Given that the same idea has
been

>had, and executed, by thousands of others, including Richard Prince,
>Sherri Levine, and anyone who's "written" a found poem, why should
we

>see Goldsmith's project as any more or any less interesting than
>Johnson's?

>

>But here's a thought: what if the dismissal of Kent's DAY as
>"superficially interesting" was exactly the point of his project? I
>don't say that it is; Kent can speak to that (or could, if he weren't
>banned from this list, though I'm sure he'll find a way to participate
>somehow). But what if? What if one took the annoyed response to
>Johnson's DAY as exactly the reaction he wanted, since it proved the
>fact--which you may take to be obvious, but which no one seems
willing

>to publicly acknowledge--that there is a bright line between the kind
>of people whose uncreative writing allows them to reap every reward
>the culture industry has to offer—publication, glossy magazine
>interviews, fellowships and tenured academic positions--and those
>whose *identical* uncreative writing gets them shunned as wannabes?
>And what if that bright line has nothing to do with the work, or the
>ideas behind the work, and everything to do with the fact that one has
>gone to the right schools, lived in the right cities, and licked the
>right boots? I think you'd have to admit that it's a superficially
>interesting thought, at the very least.

>

>Bobby
>
>
>++++++
>
>Bobby Baird
> [REDACTED]
>http://www.digitalemunction.com
>
>
>
>On Mon, Sep 28, 2009 at 7:45 PM, Jonathan Ball
<[REDACTED]> wrote:
>> I presume the "blurbs" in support of Johnson's book are also
appropriated or
>> fabricated. This is a clever joke, but I don't see how it is
conceptually
>> interesting. Unlike Goldsmith's DAY, which recontextualized text in
an
>> "uncreative" gesture (a Duchampian raising of "journalistic" prose
into the
>> realm of poetry), and thus produced a rich text, replete with
previously
>> dormant meaning, Johnson's DAY does little more than repeat the
gesture, and
>> thus the only significance it seems to hold is to question the
validity of
>> assigning such a work to any single, particular author, something
already
>> implicit in Goldsmith's project and only superficially interesting in
the
>> first place.
>>
>> --- Jonathan Ball
>>
>>
>

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4. **Jennifer Karmin**

Oct 2 & 3: Links Hall 30-Hour Festival (Chicago)

Wed 30 Sep 2009

Links Hall 30th Anniversary Celebration!
Celebrate 30 years of performance arts innovation.
Experience 30 hours of continuous performance.

LINKS HALL

956 Newport St “ Chicago, IL
<http://www.LinksHall.org>

Begins Friday, October 2nd at 6pm
with programming continuing nonstop through
Saturday, October 3rd at midnight.

Festival Pass \$30

Includes all performances, late night Poonie’s Cabaret, independent film and dance for the camera series, sunrise Gong Wash Meditation, classes, lecture demonstrations, readings and fabulous parties. Also refreshments and discounted drinks.

Performances by Links Hall Alumni including:

Julia Rae Antonick, Ayako Kato and Friends, Blair Thomas and Company, Bootsy, Peter Carpenter, Asimina Chremos, Contact Improve Jam, John Corbett, Jan Erkert, Kristina Fluty, Carol Genetti, Gong Wash Meditation, Haptic, Carleene Healy, Hedwig Dances, J’s Sun Howard, Jessica Hudson, Holly Hughes, Deeply Rooted Dance Theater, Jennifer Karmin, Jyldo, Maggie Kast, David Kodeski, LA Jesus, LezBoBo the Clown, Fred Lonberg-Holm, Lucky Plush Productions, Jenny Magnus, Julia Mayer, Christopher M. McCray of Corpo Dance Company, Meredith Miller, Molly Shanahan/Mad Shak, Mordine and Company Dance Theatre, Erica Mott, The Moving Architects, Beau O’Reilly, Dimitri Peskov, Poonie’s Cabaret, Annie Rudnik, Joseph St. Charles, Same Planet Different World Dance Theatre, Nana Shineflug, Mattrick Swayze, Synpse Arts Collective, Tila Von Twirl, Rita Warford, Edward Wilkerson and Michael Zerang.

With a special guest appearance by Links Hall founders
Bob Eisen and Charlie Vernon

Buy Ticket Now!

http://www.brownpapertickets.com/producerevent/77751?prod_id=9541

See the website for additional perks and information about your pass. Please note performances are first come first serve, please arrive early to secure your seat. Links Hall is a second floor walk up--there is no escalator or elevator. For more information please call [REDACTED]

****FRIDAY HIGHLIGHTS****

6:00pm Launch Party

at the Underground Lounge ~ (formerly Lower Links)

with special guest artists Synapse Arts Collective

8:00pm Friday Prime Time

Michael Zerang, emcee

Beau O'Neil Reilly & Jenny Magnus

Bob Eisen & Spoken word

Dmitri Peskov & Falling Man (world premiere)

Julia Rae Antonick, Carleen Healy and Joseph St. Charles

David Kodeski & I Thought I Wanted to be a Librarian

Asimina Chremos

Deeply Rooted Productions & Somewhere

Jennifer Karmin with Noë Cuellar, Kathleen Duffy, David Emanuel,

Amira Hanafi, Coman Poon & a few surprises & Aaaaaaaaalice

Blair Thomas and Company & St. James Infirmary

Charlie Vernon

11:00pm Poonie's Cabaret

hosted & curated by Jyldo

featuring Bootsy, LezBoBo the Clown, Mattrick Swayze & Tila Von Twirl

12:00am DJ LA Jesus

Saves the Dance Floor

3:00am Film Screening Slumber Party

curated by Sarah Best featuring Breakbone Dance , Hedwig Dances, Mordine & Company Dance Theatre, Nadia Oussenko, SPDW Dance Theatre with Colleen Halloran, Sheldon & Lisa Smith and others

****SATURDAY HIGHLIGHTS****

6:00am Gong Labyrinth: Suite for Dreamers

by Shu Shubat & Oliver Seay (of Jellyeye)

with storytelling by Chicago actors Alex Balestrieri and Kasey Foster

Bring your blankets, pillows, and cushy mats! The Gong Labyrinth is a 90 minute vibratory structure of sound and story, designed to bridge the gap between dreaming and waking while night blooms into morning.

7:30am Outdoor Cafe

opens on Newport Avenue with classes, street and roof performers, readings, and much more throughout the day--watch for J'Sun Howard, Erica Mott, Roxy Cardgame, Nicholas, Warner & Assoc. and Annie Peacenik.

8:30am Morning Tai Chi Chuan
in the Outdoor Cafe with Peter and Hau Cum

9:30am Coffee Dance
with Julia Mayer

10:30am Contact Improv Jam

12:00pm Open Workshops
with Jan Erkert and Ayako Kato

2:00pm Tai Chi Chuan

3:00pm Dance Matinee
Charlie Vernon, emcee
Ayako Kato and Friends
Lucky Plush Productions
Nana Shineflug

Hedwig Dances
Same Planet Different World Dance Theater
Christopher McCray of Corpo Dance Company
Celia and Christian Bambara Dance Project
Ayako Kato and Friends & Art Union Humanscape
Lucky Plush Productions & Memory Mash (excerpt from Punk Yankees)
Nana Shineflug & "Shimmering on the Edge", "Begin" and "a heart, three
trees and a brown dress" (an intersection)
Hedwig Dances & Moi, Aussi
Same Planet Different World Dance Theater & Sextet
Christopher McCray of Corpo Dance Company & Gaslight Sonnets
Celia and Christian Bambara Dance Project

5:00pm Party at The Yard
with special guest artist Adam Rose

6:00pm Street Performance
Jennifer Karmin & 4000 Words 4000 Dead

7:00pm Saturday Prime Time
Charlie Vernon, emcee
Edward Wilkerson and Rita Warford & Zora, Alas Our Eyes Are Watching
Meredith Miller & Burlesque Interludes
Molly Shannahan/Mad Shak
Darrell Jones and Lisa Gonzales
HAPTIC & Untitled composition for percussion and sine tones
Mordine & Company Dance Theatre & New Ground
The Moving Architects & The New
Peter Carpenter & My Fellow Americans (excerpt)

Charlie Vernon

Bob Eisen & Friends & B & B #1

10:00pm Celebration Cocktail Party

with DJ John Corbett

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5. **Ruth Lepson**

Re: Big Bridge

Wed 30 Sep 2009

finally getting to this issue of big bridge & just want to say it's worth getting into--esp slow poetry (worth considering as the conceptual poetry discussion goes on lately) & the Oppen section. burt kimmelman's piece in jacket & michael heller's as always illuminating excerpt are cases in point.

On 7/31/09 8:07 PM, "Eric Hoffman" <[REDACTED]> wrote:

http://www.bigbridge.org/index3
The new Big Bridge is now on-line:

http://www.bigbridge.org/index3.htm

As you can see from the contents below, it's a pretty incredible body of material, and I'm honored to have the George Oppen special feature included among such a stellar gathering.

Hope this finds you well,
Eric Hoffman

CHAPBOOK:
A Time in Fragments
Poem by Clark Coolidge; Drawings by Nancy Victoria Davis

FEATURES, 1

Slow Poetry
Edited by Dale Smith
One of the most refreshing and promising developments in poetry in recent years,
Slow Poetry does not propose another sectarian or clique position, but rather methods

of reading and attitudes toward production which could apply to most genres in the current scene or likely to emerge in the near future. The approach has a strong base in concepts and needs made more apparent than ever by current ecological and economic concerns.

Beauty Came Groveling Forward:

Selected South African Poems and Stories

edited by Gary Cummiskey

This collection was meant to show the diversity and spirited character of current

South African writing. It contains work by some celebrated writers, and some whose

work has not received wide circulation even in its home country. Without the problems caused by canon formation or trying to be totally comprehensive, this group of poems and stories is free to work outside the stereotypes and preconceptions

of South Africa and allow the participants to show what they can do as individuals.

All This Strangeness:

A Garland for George Oppen

Edited by Eric Hoffman

Commentary on Oppen has grown slowly, unobtrusively, and steadily, until it now forms

a major body in itself. This collection of essays evaluates that body of criticism in less partisan

terms than many of its predecessors, seeking to focus on individual poems and prosody in

a broad historical context, going beyond the dichotomies that dominated the 20th Century and

making room for further types of relevance in current literary and social dispensations.

Sephardic Proverbs

Collected and translated by Michael Castro

Proverbs act on many of the same principles as other miniatures, such as haiku. Like stand-alone

couplets and quatrains used in everything from toasts to insults, they also include a strong element of

collaboration and evolution. As a look at a tradition or a type of poem, this collection can stay with a

reader a long time.

Post-Beat Anthology

Reprint from the Chinese anthology, with brief intro

Edited by Vernon Frazer

How would you edit a collection of poems with that title for a Chinese audience? Probably not the same way Frazer has. That's one of the things that makes it interesting and refreshing.

*as per Le Roman de la Rose, for example
An Anthology of Middle East Genocide Edited by Arpine Konyalian Grenier
How does the cruel and unusual work for you through art, whether it comes from direct experience or direct/indirect memory. Be Genet, for example; lemon to lemonade,
for example. How does one turn to Le Roman de la Rose (a Middle Ages Poem) when
one is mired in or sorting out or faced with what happened or what is happening that is
cruel and unusual due to human intolerance: racial religious cultural gender related and other.*

*Charles Olson and the Nature of Destructive Humanism
by Craig Stormont*

*One Man Blues:
Remembering Thomas Chapin
Reminiscence by Vernon Frazer*

*Excerpt from
Autobiography
by David Bromige*

*The India Journals
by John Brandi*

*Genius and Heroin:
by Michael Largo
In this essay, the author reviews his own book. The themes of psycho-chemistry may
stretch back to pristine civilizations in China, Egypt, and Mexico, but they seem inexhaustible.
Perhaps associate chemicals with genius is because our brains produce such sophisticated
bases to start with, and self-review also finds a base in that phenomenon.*

*WAR PAPERS (3)
Poems and essays against war.
Sub-features by John Bradley, Joel Lewis, Philip Metres, Vincent Katz, Francesco Levato, and
Louise Landes Levi, plus reflections from around the world on the election of Barack Obama,
and, of course, Halvard Johnson's continuing anthology of anti-war poems.*

A Retrospective of the Publication Work of Karl Young

FEATURES, 2 &mdash ONGOING:

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 in San Francisco. Check out the ROCKPILE Blog for calendar and discussion!

Still Comming to Big Bridge this Year:

FEATURES, 3

Big Bridge New Orleans Sturm und Drang Anthology

edited by Dave Brinks and Bill Lavender

Introductory notes for work by 30 artists and 90 writers whose work will double the size of this issue when it appears at the end of summer.

Perfiles de la Noche / Profiles of Night

Mujeres poetas de Venezuela/Women Poets of Venezuela

A Selection from the Bi-lingual Anthology

Original complete text selected and translated by Rowena Hill

Co-edited by Pen de Venezuela and bid & co.

Selection for online edition by Terri Carrion

Poetry by

María Auxiliadora Álvarez, Edda Armas, Enriqueta Arvelo Larriva,

María calcaño, Laura Cracco, Ida Gramcko, Patricia Guzmán, Veronica Jaffe,

Maritza Jiménez, Rowena Hill, Martha Kornblith, Luz machado, María Isabel Novillo,

Cecilia Ortiz, Hanni Ossott, Yolanda Pantin, Emira Rodríguez, Margara

Russotto,

María Clara Salas, Elizabeth Schön, Blanca Strepponi, Ana Enriqueta Terán,

Alicia Torres, Elena Vera, Carmen Verde Arocha, Miyo Vestrin

A Tri-lingual Anthology of Galician Writers

Compiled, edited, and translated from Galician to Spanish by F.R. Lavandeira.

Translated from Spanish to English by Terri Carrion.

Poetry and Prose by

A.Nerium, María do Cebreiro, Estíbaliz Espinosa, Miro Villar, Olga Novo,

F.R Lavandeira, Antón Riveiro Coello, Anxos Sumai, Diego Ameixeiras, Inma

López Silva,

ART

Enigmas

paintings by Jim Spitzer

As a regular contributor to Big Bridge, these paintings, variations on an enigmatic

theme, show Spitzer's continuing evolution, as well as being koan-like meditations

in their own right.

The Kingdom of Madison:

Photographs from Madison County, North Carolina

by Rob Amberg

Selections from three sets of photos, exploring a still relatively isolated place,

where landscape still has functional meaning. When Amberg arrived, not as a tourist,

but as one seeking community "Planting was still done by the signs of the moon.

Water came from springs and heat from forests" and traditional music still part of

daily life. These photos add to the tradition begun in the WPA projects of the Great Depression, but decidedly retain an identity of their own.

These Are My Angels

by Tasha Robbins

Small paintings done in Brooklyn on found cardboard by one of the Post-Katrina diaspora. Celebrating the C-Train stop at Franklin + Fulton Avenues, as the artist writes,

they "kept my heart, eye + hand moving with a spirit of life close to the timbre and

vibration of the Crescent City, still healing. . .

Lectura en Tránsito

Project Created and Directed by Carmen Gloria Berríos

Set based on combination of public art and poetry from Santiago de Chile.

Poems translated by Terri Carrion and Carmen Gloria Berríos.

Animal Night Photography

by Felicia Murray; notes by Louise Landes Levi

New techniques in photography allow us to make photographic images of phenomena

we could only imagine in previous eras. We might debate whether the nature of cameras

and software brings us any closer to the spiritual world, but these haunting images of

animals should make us feel less alone, and more in touch with the continuum of life.

12 Collages

by John Brandi

These colages can be read as a non-verbal counterpart and extension of his India Journal and related work.

FICTION

Fiction by

Mel Freilicher, Eric Beeny, Stefani Christova, Lynda Schor, David Madgalene, Stephen-Paul Martin, Mark Wallace, Susan Smith Nash, Kirpal gordon, Richard Martin, Peter Connors, Ann Bogle, Jeffrey Hansen, Carol Novack

REVIEWS

Reviews of:

Wanda Phipps, Lewis Warsh, Simon Pettet, Larissa Shmailo, Bobbie Louise Hawkins, Ed Sanders,

Bill Berkson, Colter Jacobsen, Mark Young, John Roche, Philip Gounis, Rich Kruse, Michael Rumaker,

Annie Le Brun, George Kimball, and Ashis Gupta.

Reviewed by:

Kirpal Gordon; Svitlana Matviyenko, Garry Parrish, Jackie Sheeler, Jim Feast, Allan Graubard,

Charles Thorne, Barbara Henning, Tom Hibbard, Steve Elmer, Stephen Lewandowski

Joe Wetteroth, Vernon Frazer, Leverett T. Smith, and Katherine Hastings.

LITTLE MAGS

Plastic Ocean
Green Dragon
Untamed Ink

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6. **Murat Nemet-Nejat**

Re: 'Day' by Kent Johnson

Wed 30 Sep 2009

How come when Goldsmith copies the entire New York Times, he is a conceptual artist; but if one copied the whole text of a Paul Auster novel, for example, one will be hit with a law suit? Doesn't such a conceptual work depend upon the economic "valuelessness" of the first text in question? What does that say about conceptual gesture of copying as a critical gesture? But, if the person is ready to go to jail for his or for gesture, now that would be conceptual art.

Ciao,

Murat

On Wed, Sep 30, 2009 at 3:26 PM, Skip Fox <[REDACTED]> wrote:

For aesthetic judgment, have we gone from "newness is value" (Christian Bok) to "newness is the major, perhaps only, value" (which is what Bok implies when speaking of Goldsmith)? That's where it slips for me.

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7. **Tribbey, Hugh R.**

Re: 'Day' by Kent Johnson

Wed 30 Sep 2009

Skip, Maybe awfulness is more interesting than "aesthetic judgment"--& I'm addressing the issue here & not "passing judgment" on the 2 works. Release awfulness & let its spawn spread through the streets like so many shiny beetles.

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

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

Sent: Wednesday, September 30, 2009 2:27 PM

To: [REDACTED]

Subject: Re: 'Day' by Kent Johnson

For aesthetic judgment, have we gone from "newness is value" (Christian Bok)

to "newness is the major, perhaps only, value" (which is what Bok implies

when speaking of Goldsmith)? That's where it slips for me.

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8. **Ryan Daley**

Re: 'Day' by Kent Johnson . . . The Next Generation . . .

Wed 30 Sep 2009

And then: NYTimes Editors group to retype DAY...each day...for a year.

On Wed, Sep 30, 2009 at 3:22 PM, Skip Fox <[REDACTED]> wrote:

The next logical step is a text titled _Daze_ containing both Goldsmith and Johnson ("author" must retype each, of course).

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9. **Daniel Godston**

Chicago Calling at Elastic

Wed 30 Sep 2009

CHICAGO CALLING ARTS FESTIVAL EVENT

AT ELASTIC SOUND & VISION GALLERY

Saturday, October 3, 2009 (6 p.m.-midnight)

Elastic Sound & Vision Gallery

You are invited to attend this Chicago Calling event, which includes and poetry readings and musical performances, and Vibrational Sound Narratives, a collection of artworks by Alpha Bruton.

A gallery opening for Ms. Bruton's Vibrational Sound Narratives begins at 6 p.m. It features a performance with David Boykin (reeds, percussion) and Una MacGlone (upright bass). The gallery opening is free and open to the public.

Performances and projects beginning at 8 p.m. (\$15 admission) --

* Amie Sell -- "TEXTAPORT Teleporting a Mystery Object Through Words"

* Wayne Allen Jones (Chicago) and Duane Vorhees (Bangkok) -- poetry collaboration

* Bauhaus9090 performance

* Satya Alliance (Satya Gummuluri (voice), Douglas Brush (percussion), Dan Godston (trumpet), and Alex Wing (upright bass)). This performance includes poetry by Divik Ramesh (New Delhi), Elizebeth Varghese (Bombay/NYC), and Aaron Salles Torres (Brazil/Chicago).

* Jamie Kazay -- poetry

* Eric Elshtain (Chicago) and Gregory Fraser (Georgia) -- poetry collaboration

* Trio with Gino Robair (percussion / Oakland), Andrew Royal (violins / Chicago), and Aaron Zarzutzki (electronics / Chicago)

\$12 admission

Elastic Sound & Vision Gallery

2830 N. Milwaukee Ave., 2nd floor

Chicago, IL 60647



<http://www.chicagocalling.org>

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

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10. **Carol Novack**

Mad Hatters' Review Poetry, Prose, and Anything Goes Reading; Phoenix Reading

Thu 1 Oct 2009

*Friday, October 2nd, **7:00 – 9:00 pm** at the KGB Bar, NYC, **85 E 4thStreet ** (between Bowery & Second): *

Mad Hattersâ€™™ Review Poetry, Prose, and Anything Goes Reading featuring:

Karen Garthe, whose poetry has appeared in numerous journals including Lana Turner, Chicago Review, New American Writing, American Letters Commentary, VOLT, Denver Quarterly, Colorado Review, POOL, and Court Green. Her book Frayed escort won the 2005 Colorado Prize judged by Cal Bedient. She lives and works in New York City. Karen served briefly as a poetry editor for Mad Hattersâ€™™ Review and will have poems in the forthcoming Mad Bunkers Mash issue.

Jefferson Hansen is a graduate of the Poetics Program at SUNY-Buffalo, where he worked with Robert Creeley and Charles Bernstein. His most recent work is a novel, *And Beefheart Saved Craig* (BlazeVox) experiments radically with typography and visuals. He also has a poetry book coming out soon, *Jazz

Forms* (Blue Lion). A number of journals " such as *The Mad Hatters™ Review, Sulfur, **Denver** Quarterly, *and* **Big** **Bridge** " have published his stories and poems. He also runs a blog that focuses on interviews, reviews, and literary commentary ([http:// \[REDACTED\]](http://[REDACTED])). Jefferson lives in Minneapolis with his wife Elizabeth Burns, a novelist, his daughters Cecilia and Molly, and their dog Victor.

Erica Plouffe Lazure, the 2009 George Bennett Writer in Residence at Phillips Exeter Academy in New Hampshire. She is a graduate of Bennington College's Writing Seminars, and until recently had lived and worked as a writer and writing teacher at East Carolina University in Greenville, North Carolina. In addition to Mad Hatters™ Review, her work has appeared in McSweeney's Quarterly, North Carolina Literary Review, Smokelong Quarterly, Keyhole, and elsewhere.

M.E. Parker, an obscure fiction writer in Texas who aspires to one day be a card-carrying member of his local Card Carrier Society. In the mean time, his short fiction has recently surfaced or is scheduled to see daylight in numerous print publications and Internet haunts including 42 Opus, Alimentum, Barnstorm, The Briar Cliff Review, Electric Velocipede, The MacGuffin, Night Train, and Red Fez. www.meparker.com

SUNDAY October 4th, 2009, 5:30 pm

Phoenix Reading Series @ Bengal Curry, trendy Tribeca, NYC (hot hot hot!)

Curator: George Spencer

I will read chutney with Charles Butler and Fred Dasig.

Bengal Curry

65 West Broadway

Take the 1, 2, 3, A, C, or E trains to Chambers Street

1 1st, 2 blocks below Chambers St

--

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: <http://www.madhattersreview.com>

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11. **Nico Vassilakis**

SubText Seattle: David Buuck & Joel Felix: 10/7/09

Thu 1 Oct 2009

for more info:

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

thanks for your time,

n

Hotmail® has
ever-growing storage! Don't worry about storage limits.
[http://windowslive.com/Tutorial/Hotmail/Storage?
ocid=TXT_TAGLM_WL_HM_Tutorial_Storage_062009](http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage_062009)

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12. **Jeffrey Side**
Re: 'Day' by Kent Johnson
Thu 1 Oct 2009

Yes, there seems to be a fetish for the new, as opposed for what is interesting. I think that this is damaging to creativity, in that it doesn't allow time for a gestation for the new, before the next new thing is sought.

On Wed, 30 Sep 2009 14:26:49 -0500, Skip Fox

<[REDACTED]> wrote:

>For aesthetic judgment, have we gone from "newness is value"

(Christian Bok)

>to "newness is the major, perhaps only, value" (which is what Bok implies

>when speaking of Goldsmith)? That's where it slips for me.

>

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13. **Joel Weishaus**
"The Gateless Gate." Pages 35-36
Thu 1 Oct 2009

Dear Friends and Colleagues:

Here are pages 35-36 of "The Gateless Gate":

<http://web.pdx.edu/~pdx00282/Gate/Pgs%2035-36.htm>

Mirror site: <http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2035-36.htm>

The Introduction has been slightly revised:

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

Thank you to those of you who have written to me on this project. If you don't want to receive these notices, please let me know, and I will delete your name from the list.

-Joel

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14. **Patrick F. Durgin**

Dorantes, Solo?rzano, Hofer, Durgin, & Mohammad in Milwaukee, WI

Thu 1 Oct 2009

Patrick Durgin, Jen Hofer, and K. Silem Mohammad, Sunday, October 18, 2009.
Poetry Reading 2:00 p.m. Woodland Pattern (<http://www.woodlandpattern.org/>)

* * * *

Dolores Dorantes and Laura Solo?rzano, visiting poets from Mexico and English-language translator and poet, Jen Hofer, October 20, 2009

Poetry Translation Workshop 2:00-3:30 p.m. Curtin Hall, Room 368, University of Wisconsin, Milwaukee.

Bilingual Poetry Reading 7:00 p.m. Greene Hall - Free and Open to the Public, University of Wisconsin, Milwaukee.

Presented by the Center for Latin American and Caribbean Studies (CLACS), the Roberto Hernandez Center, the Creative Writing Program and the Spanish Department.

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15. **Jonathan Ball**

Re: 'Day' by Kent Johnson

Thu 1 Oct 2009

Bobby, I think you've put your finger on something --- regardless of Goldsmith's stance, I disagree with a basic tenant of conceptualist art, that the concept is everything, or "the charge [is] in the concept" as Mairéad more elegantly puts it. The facility of the execution and the richness of the end result maintain their lustre, and I think it is a mistake for Goldsmith and his ilk to eschew these "traditional" values in a fetishization of newness that belies the facility and the poetic richness of their works. For all of Goldsmith's boisterous contempt for originality, he is producing original texts that are worth reading. That's right ... Kenny Goldsmith's books are WORTH READING. Appropriation and recontextualization is old hat, as you say, insofar as artistic tactics are concerned, but old though they may be these tactics can still produce good work. In short, I disagree with Goldsmith and consider a text like DAY both readable and interesting, full of poetic richness. Johnson's DAY is not as interesting to me because it is a perfect example of the kind of empty conceptualism which Goldsmith CLAIMS to practice, when in fact his writing is more interesting than his soundbites regarding same. Of course, since the texts

are identical, Johnson's book is just as "rich" as Kenny's. But where Kenny produced a "uncreative" and yet, in another sense, "original" poetic text through the application of an artistic technique, Johnson is merely satirizing Goldsmith's pose.

Jonathan

Or maybe you take Goldsmith's word for it that "In conceptual writing the idea or concept is the most important aspect of the work. When an author uses a conceptual form of writing, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair." If that's the case, then tell me, please, what makes Goldsmith's idea interesting? Given that the same idea has been had, and executed, by thousands of others, including Richard Prince, Sherri Levine, and anyone who's "written" a found poem, why should we see Goldsmith's project as any more or any less interesting than Johnson's?

But here's a thought: what if the dismissal of Kent's DAY as "superficially interesting" was exactly the point of his project? I don't say that it is; Kent can speak to that (or could, if he weren't banned from this list, though I'm sure he'll find a way to participate somehow). But what if? What if one took the annoyed response to Johnson's DAY as exactly the reaction he wanted, since it proved the fact--which you may take to be obvious, but which no one seems willing to publicly acknowledge--that there is a bright line between the kind of people whose uncreative writing allows them to reap every reward the culture industry has to offer--publication, glossy magazine interviews, fellowships and tenured academic positions--and those whose *identical* uncreative writing gets them shunned as wannabes? And what if that bright line has nothing to do with the work, or the ideas behind the work, and everything to do with the fact that one has gone to the right schools, lived in the right cities, and licked the right boots? I think you'd have to admit that it's a superficially interesting thought, at the very least.

Bobby

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16. **Jeffrey Side**

Charles Bernstein enters Johnson/Goldsmith Day debate

Thu 1 Oct 2009

There has been a new development in the Johnson/Goldsmith debate. Charles Bernstein notified me to say that he had reproduced, in 2006, Kenny's 'Weather' in full:

<http://epc.buffalo.edu/authors/bernstein/blog/archive/weather.html>

The inference being that Kent's doing the same with Day is passe. In response to this new development Kent says:

‘Fascinating!

There is an important difference, though. Bernstein announces that the work is by Goldsmith, and he seems to add his name in a playful sort of gesture, a kind of "afterthought" beneath "Kenny Goldsmith's The Weather." It's a "half-hearted" ironic tweak, so to speak.

I'm not doing that. I'm *erasing* Goldsmith's name and affirming myself as the book's Author! I'm affirming (sardonic though the affirmation is) the book as my "property." Which is to say that the category of Authorship is bracketed in uncomfortable sorts of ways.

Feel free to send this on to Charles.’

Which I did. I won't quote Charles's full response as I haven't got his permission to do so. But he said that he used his version of 'Weather' in teaching a course on Goldsmith. And said the piece 'seemed more fresh three or four year ago'

Kenny's response to this is:

‘I think you need to spread this all over the place, Jeffrey. It takes the whole discussion into a new area. Please quote my letter if you do so at Poetics and your blog. There is simply no comparison.

Charles *always* needs to be first! (note the hilarious remark about how it seemed "more fresh three or four years ago"!)

Which is why I'm posting it here.

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17. **David Kirschenbaum**

Advertise in Boog City 60

Thu 1 Oct 2009

Please forward

Advertise in

Boog City 60

featuring Urban Folk 22

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Tues. Nov. 3-Submit Ad or Ad Materials

—Wed. Nov. 11-Distribute Paper

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

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

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

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

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

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

as ever,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

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18. **Scott Howard** ***Book Reviewers Sought***

Thu 1 Oct 2009

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture,
ISSN: 1938-3592,

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

. . . is looking for writers to review these books:

* Jean Daive. *Under the Dome: Walks with Paul Celan*. Trans. Rosmarie Waldrop. Burning Deck, 2009. [Literary Non-fiction; Memoir].

* Michael Gizzi. *New Depths of Deadpan*. Burning Deck, 2009.

* Andrew Zawacki. *Petals of Zero / Petals of One*. Talisman House, 2009.

We usually ask for book reviews to be between 1,000 and 1,500 words in length. Manuscripts will be due November six.

RECONFIGURATIONS is an open-access, peer-reviewed, MLA-indexed and EBSCO distributed electronic journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies.

If you're interested in writing one or more of these book reviews, reply to:

████████

///

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19. **Poetry Project**

Upcoming Events at The Poetry Project

Thu 1 Oct 2009

This is what's coming up at The Poetry Project.

Also, Brandon Brown has written his first blog post for us. Check it out here:

<http://poetryproject.org/project-blog>. And soon we'll be featuring some new

poems from Macgregor Card and Claire Becker here:

<http://poetryproject.org/featured-content/poems>.

Friday, October 2, 10 PM

Vibrant Futures: Episode Two

Vibrant Futures, directed by Robin Schavoir and Lea Cetera, is a fictional mini-series about a tree-dwelling community living in giant redwoods that experiences a rebirth of consciousness. Originally written and conceived as a five hour long film, it has been subdivided into an episodic miniseries being produced and released in consecutive order. Episode One, the 55 minute pilot, was completed in September of 2008, and was screened at Guild and Greyshkul Gallery, NYC. To view Episode One, and learn more about this project please visit vibrantfuturesmovie.com.

Vibrant Futures: Episode Two is the second installment of this five part miniseries. Watch as Trey solves the mystery of Lucy's hat, Carl shows off his scatting skills and Moonface is visited by her old love. Approx. running time: 60 min.

Robin Schavoir is a Belgian-born artist. He attended the Cooper Union School of Art, and the Longy School of Music in Boston. He now lives and works in New York City.

Lea Marie Cetera is a New York City based artist. She was born in Brooklyn, NY and received her B.F.A from the Cooper Union School of Art in 2005. She is the co-founder and director of the experimental puppetry collaborative, IMAGINATIONEXPLOSION.

Monday, October 5, 8 PM

Open Reading

Sign-in at 7:45 pm.

Wednesday, October 7, 8 PM

Naked Lunch at 50

William S. Burroughs's *Naked Lunch* was first published in Paris in July 1959. To mark this golden anniversary, the Poetry Project will inaugurate the New York portion of an international series of festivities with a group reading of Burroughs's masterwork. Join Eric Andersen, John Giorno, Jan Herman, Thurston Moore, Genesis Breyer P-Orridge, Simon Pettet, Jürgen Ploog, Anne Waldman, Nick Zedd, and more TBA in paying tribute to the book that Allen Ginsberg described as "the endless novel which will drive everybody mad." There will be a series of Kate Simon's photographs of WSB digitally projected during break, and a segment of the film *Nova Express* by Andre Perkowski will be shown as a prelude to the reading. This reading will be hosted by Keith Seward.

This event will take place in the Sanctuary.

Friday, October 9, 10 PM

Josef Kaplan & Jarrod Fowler

Josef Kaplan's work has appeared, or is forthcoming, in *Sprung Formal*, *Model Homes*, *Lana Turner*, *midrib*, *NAP* and the *West Wind Review*. He edits *Sustainable Aircraft*, an online journal of mostly critical writing on contemporary poetry, and lives in Brooklyn.

Jarrod Fowler is a conceptual percussionist with a focus around rhythm. In his work, he activates sources in order to emphasize their percussive and rhythmic forces and processes. These works may be presented in the form of documents or site specific happenings. He is the author of *Translation As Rhythm (Errant Bodies)* and *Per percussion as percussion (PLE)*.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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



www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

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

If you'd like to be unsubscribed from this mailing list, please drop a line at .

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20. **Jonathan Ball**
Re: 'Day' by Kent Johnson

Thu 1 Oct 2009

I want to say that I'm not annoyed by Johnson's DAY. I am new to this list and don't really know who Johnson is, he seems to have a longer history with this list (somebody mentioned that he was banned from it, for reasons I don't know about). I think his project is intended as a joke, but since it is being presented and supported by some as serious work, I just want to talk about whether or not it stands or falls as serious work. It certainly succeeds as a joke.

On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz < > wrote:

*What if one took the annoyed response to
Johnson's DAY as exactly the reaction he wanted*

*Not to answer this question one way or another, but to point out that, were
this reaction what he was going for, that still doesn't make it a "good"
thing to have gone for. It may very well be, though.*
a

--

Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor

University of Manitoba
University of Winnipeg
www.jonathanball.com

"If someone tells you writing is easy, he is either lying or I hate him." -- Farley Mowat

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21. **Mark DuCharme**

REMINDER: Collom & Catanzano, Stratford Park Reading Series, October 8th

Thu 1 Oct 2009

Please join us at the STRATFORD PARK READING SERIES for an evening of poetry featuring JACK COLLOM & AMY CATANZANO.

It all happens THURSDAY, OCTOBER 8th 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?
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.

§

Jack Collom was born in Chicago in 1931. He studied Forestry at Colorado A&M College and has been a birdwatcher since boyhood. His poetry (23 books) is notable for its formal and informal variety. Collom has collaborated extensively with other poets (especially Lyn Hejinian) and with musicians, visual artists, friends, passersby, and schoolchildren. Teachers and Writers has published three books of and about his work with children. Perhaps his chief study for many years has been the collaborative possibilities between poetry and nature. In spring 2008 he was a plenary speaker on this topic at the "Poetic Ecologies"

Conference in Brussels. He has been awarded two Poetry Fellowships by the National Endowment for the Arts and is working on a ridiculously large ms. called "Second Nature." Collom is married to writer Jennifer Heath.

Amy Catanzano is the author of *Multiversal* (Fordham University Press, 2009), selected by Michael Palmer for the Poets Out Loud Prize, and *iEpiphany* (Erudite Fangs, 2008). Her poetry and fiction have recently appeared in *La Petite Zine*, *Tarpaulin Sky*, *Denver Quarterly* and in the *Best of Fence* anthology. An essay, "Quantum Poetics: Writing the Speed of Light," which examines how principles in theoretical physics apply to poetry and prose, is forthcoming on Jerome Rothenberg's blog at <http://poemsandpoetics.blogspot.com/>. She has an MFA from the Iowa Writers' Workshop. Raised in Boulder, she currently works and teaches in the Jack Kerouac School of Disembodied Poetics at Naropa University.

§

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."

Lauren found her dream laptop. Find the PC that's right for you.
http://www.microsoft.com/windows/choosepc/?ocid=ftp_val_wl_290

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22. **Adam Katz**

Re: 'Day' by Kent Johnson

Thu 1 Oct 2009

I think an important question is not whether it "succeeds" or "fails" as a gesture, but at what cost. In other words, perhaps it "succeeds" but not as much as something else which "could have" been produced with the same time and amount of effort, skill, and knowledge. I think Badiou makes a similar argument against what he calls the "constructivist" stance: not that its statements are untrue, but that they are too slow. It's knowledge, but not action. Hence, perhaps the value of this situation is that it makes us ask a larger question about efficacy and goals in general. Any takers?a

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23. **Alan Sondheim**

Re: 'Day' by Kent Johnson

Thu 1 Oct 2009

Gads, personally I love Goldsmith's work - find it impossible not to. And thinking about the new, I remember Clark Coolidge talking about how great it was to step across boundaries, look back.

There's no Goldsmith and his "ilk" by the way, maybe a "lek!"

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24. **Maria Damon**

Re: 'Day' by Kent Johnson

Thu 1 Oct 2009

the main thing about kenny for me is that he's funny. it's hard not to enjoy laughing. in my experience, which admittedly is limited, kent johnson isn't funny.

Alan Sondheim wrote:

- > Gads, personally I love Goldsmith's work - find it impossible not to.
- > And thinking about the new, I remember Clark Coolidge talking about
- > how great it was to step across boundaries, look back.
- >
- > There's no Goldsmith and his "ilk" by the way, maybe a "lek!"
- >

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25. **Corey Frost**

Eileen Myles at the GC

Fri 2 Oct 2009

Tonight (Friday, October 2, 2009, at 6:30 pm), we are lucky enough to have Eileen Myles, the sui generis downtown poet, novelist, essayist, and performer, "my President," as Erica Hunt recently said at the AdFemPo conference, for a couple of hours at the Grad Center, in the English Department lounge, room 4406, during which she will read from her new book, *The Importance of Being Iceland: Travel Essays in Art*, and then Corey Frost (me) and Erica Kaufman, both writers, doctoral English students at the Grad Center, and fans of Eileen, will give short responses to her work, following which there will be plenty of time for questions, making for an excellent opportunity to discuss a variety of topics, everything from melting glaciers, movie stars, and menopause, to class, gender, and barf, and a chance to talk to a legendary writer, a vital part of the New York poetry scene from the 70s until now.

There are 30 commas in the one-sentence paragraph above, a surfeit of organizational punctuation that is more or less the opposite of Eileen Myles' semantically messy, often punctuation-free Steinian sentence. Her new book covers a wide range of subjects (travel, art, people, and poetry, for starters) and has two or three brilliant, casually subversive ideas on each page, but each of the essays is unmistakably Eileen Myles. Each one feels like an improvised performance, as though the author didn't know she was going to be asked that question but is really enjoying the process of figuring out an answer. And the process is never a linear one. In the title essay, Myles gives various reasons for her interest in Iceland, but perhaps one way that Iceland is important is that it seems so tangential to the way the rest of the world works, and therefore a perfect landscape for such an ambulatory intellectual method. "I'm not sure if I'm telling a story or unveiling my mania," she says...

[On the Poetics Group website you'll find a continuation of this introduction to The Importance of Being Iceland, including favourite lines.]

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26. **Jeffrey Side**
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

Jonathan, please see my blog on this, where I say:

'Incidentally, it could be said that Johnson's appropriation of Goldsmith's "work" is, perhaps, the more innovative and audacious act in comparison to Goldsmith's "original" gesture, which, I think most will recognise, was based on an already established artistic precedent.'

<http://jeffrey-side.blogspot.com/>

On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball

<[REDACTED]> wrote:

>I want to say that I'm not annoyed by Johnson's DAY. I am new to this list

>and don't really know who Johnson is, he seems to have a longer history with

>this list (somebody mentioned that he was banned from it, for reasons I

>don't know about). I think his project is intended as a joke, but since it

>is being presented and supported by some as serious work, I just want to

>talk about whether or not it stands or falls as serious work. It certainly

>succeeds as a joke.
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>> > What if one took the annoyed response to
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>> Not to answer this question one way or another, but to point out
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>Dr. Jonathan Ball, Ph.D. (English)
>Sessional Instructor
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>University of Winnipeg
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>www.jonathanball.com
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>"If someone tells you writing is easy, he is either lying or I hate
him." --
>Farley Mowat
>

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27. **Jeffrey Side**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Very good point. Kent's act is far braver than Kenny's, as it could lead to legal action. I think this is what makes Kent's act historically more artistically original than Kenny's.

On Wed, 30 Sep 2009 18:19:25 -0400, Murat Nemet-Nejat

<[REDACTED]> wrote:

>How come when Goldsmith copies the entire New York Times, he is a conceptual

>artist; but if one copied the whole text of a Paul Auster novel, for

>example, one will be hit with a law suit? Doesn't such a conceptual work

>depend upon the economic "valuelessness" of the first text in question? What

>does that say about conceptual gesture of copying as a critical gesture?

>But, if the person is ready to go to jail for his or for gesture, now that

>would be conceptual art.

>

>Ciao,

>

>Murat

>

>

>On Wed, Sep 30, 2009 at 3:26 PM, Skip Fox <[REDACTED]> wrote:

>

>> For aesthetic judgment, have we gone from "newness is value" (Christian

>> Bok)

>> to "newness is the major, perhaps only, value" (which is what Bok implies

>> when speaking of Goldsmith)? That's where it slips for me.

>>

guidelines

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28. **Jeffrey Side**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Kent asked me to post his response to someone on the Digital Emunction blog: "OK, Brennen, but if it isn't, then what is it I might have "plagiarized"? I'm not saying I haven't, I'm just curious what you mean.

I see that you are thinking about this at your blog in terms of recent art history and theory, quoting Danto, and I think that's great (Kenny should think it's great, too, since he's supposedly all about reflection and discussion).

In their writings on the Duchampian readymade and its neo-avant-garde recyclings, I find critics like Buchloh and Foster more interesting than Danto. Though they take strong exception to Burger's wholesale dismissal of the neo-avant-garde, they're also very critical of ways the great, original readymade move has been cut and pasted ad infinitum into the art market since, say, Nouveau realisme- recycled gestures with this or that generic tweak or novelty, that is, emptied of any radical, anti-institutional charge- ready-made, as it were, for rapid capture and incorporation by the networks of "Museum Culture."

This recycling, I'd say, is transparently the case with the work of Kenny Goldsmith (Goldsmith and Bok, to be sure, who despite their polemics for the benefits of ego-less "uncreativity" seem to have been drunk for the past few years on some kind of secret Author Function Ego Juice, are quite exuberantly open about their desire for the Museum). KG's work is "uncreative" and "boring" not just as affective extension of its proclaimed poetic and "ontological" premises; it's uncreative and boring because it's so damn old hat: an attempted importation of decades-old gestures into a Post-Biz scene that, as Goldsmith himself puts it, "is forty years behind art," and thus likely (at least part of its crowd) to take his "conceptual" banalities as exciting and new. In some circles, they call it snake oil.

But it's MY Day, Brennen, that is truly new, you see. The Authentic Item. Because no one has ever done it quite like this before. I've taken his whole bookum and made it mine, in single decisive act. And doing so, I've put his plagiarized bookum into the dustbin of sub-poetic sub-history. I am being both funny and serious, in saying that. Doubled in my intent, so to speak, like the red-hot "Doubled K" poker that K. dreamily mentions in his blurb to my Day, where he acknowledges me, his mirrored K, as his master. And it's why he's going to put my book up on UbuWeb.

And one more thing, though here I'm not kidding around: What they call "Conceptual poetry"? It's forty years behind Broodthaers and Institutional Critique.

Kent"

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29. **Vernon Frazer**

ROCKPILE TOUR CALENDAR (submitted on behalf of Michael Rothenberg)

Fri 2 Oct 2009

The ROCKPILE Tour Calendar is finally complete and we're ready to go. And make sure you check out the ROCKPILE Blog, www.bigbridge.org/rockpile/ We will be posting journal entries, videos, interviews for the entire two month trip. See you on the road. Best, Michael R.

ROCKPILE TOUR CALENDAR 2009

LOS ANGELES

ROCKPILE Performance

Thursday, October 8th 7:00pm

The Hammer Museum

Billy Wilder Theater

10899 Wilshire Blvd

Los Angeles, CA 90024

Phone: [REDACTED]

<http://hammer.ucla.edu>

ADMISSION: free

David Meltzer and Michael Rothenberg with Theo Saunders (piano), Johnny Lee Schell(guitar), John B. Williams(bass), Joe Sublette(saxophone), Debra Dobkin (drums and percussion) for a fusion of poetry, jazz, blues and roots rock.

ALBUQUERQUE

ROCKPILE Performance

Thursday, October 15th 7:30 pm

Outpost Performance Space

210 Yale SE â€¢ 2 blocks south of Central

Albuquerque, NM 87196

[REDACTED]

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

ADMISSION: \$7, \$5 dollars for members,

(Outpost accepts phone orders as well as in-person sales at the

Outpost Performance Space Box Office Hours: 2:00-5:30pm—Monday-Friday and 1 hr before each show at the door

David Meltzer and Michael Rothenberg with Thunderbird Poetry Orkestra: JB Bryan, alto saxophone, rumba box, rattles; Mark Weber, hubcapaphone & glockenspiel; Leif Rustebakke, koto, hurdy gurdy, percussion; Jon Baldwin, cornet; Mark LeClaire, cello; Daisy Kates, mellophone, percussion; Lou Liberty, taiko, little instruments; Jim Burbank, djembe, didgeridoo, wooden flutes; John Tritica, rain stick, cowhorn rattle, percussion; Riha Rothberg, balafon & percussion; plus special guest Terri Carrion, accordion.

NEW ORLEANS

Friday, October 23, 7-12pm

—Bob™s Compound—

3027 Chartres Street

New Orleans, LA

Admission Free

ROCKPILE Workshop and a Poetry and Music Open Mic Jam Session. An open conversation with David Meltzer, Michael Rothenberg, Terri Carrion, and Bill Lavender... —Poetry & Music & the Troubadour Tradition, Art, Activism, Collaboration & the Source of Creation.— followed by an open mic jam session of poetry and music. Refreshments

NEW ORLEANS

ROCKPILE Performance

Sun, October 25th 8PM

Zeitgeist Multi-Disciplinary Arts Center

1618 Oretha Castle Haley Blvd.

New Orleans, Louisiana 70113

██████████ or ██████████

<http://www.zeitgeistinc.net>

ADMISSION: all events are by donation - \$7 general / \$6 students & seniors / \$5 Zeitgeist members / Patrons & Children 15 and under free (unless otherwise indicated)

David Meltzer, Michael Rothenberg and, Blodie with members of The Dirty Dozen Brass Band including Gregory Davis (trumpet), Roger Lewis (baritone sax), Terence Higgins (drums), Julius McKee (sousaphone), and Jake Eckert (guitar).

RICHMOND, VA

Friday, October 30, 7:30pm-9:30pm

Art 6 Gallery

6 East Broad Street
Richmond, Virginia 23219

5 dollars admission

ROCKPILE Halloween Reading with David Meltzer, Michael Rothenberg and
Teresa Carrion

WASHINGTON, DC

Sunday, November 1st, 2pm – 5:00pm

The Writer's Center

4508 Walsh Street

Bethesda, MD 20815

www.writer.org

ADMISSION: free

"All About Rockpile" with David Meltzer, Michael Rothenberg, and celebrated pianist and composer Burnett Thompson with members of The New Columbia Orchestra. Guest readers include Terri Carrion, Tom Mandel, Sarah Browning, Ed Baker, Beth Joselow, Buck Downs, Carlo Parcelli and more

WASHINGTON, DC

Tuesday, November 3, 12 noon-1:30pm

Poets in the (Think) Tank: ROCKPILE

Symposium

Cosponsored by Split This Rock and the Institute for Policy Studies

Tuesday, November 3, noon-1:30 pm

Brown bag lunch

The Institute for Policy Studies

1112 16th Street, NW, Suite 600

Washington, DC

Farragut North or Farragut West Metro

For more info: ,

In anticipation of what is sure to be a music and poetry extravaganza at Busboys and Poets November 4, ROCKPILE artists David Meltzer and Michael Rothenberg host an open discussion on Art and Activism, Poetry, Music and The Troubadour Tradition, Censorship and The Academy, Community and Collaboration. With guest readers to be announced. Moderator: Sarah Browning

WASHINGTON, DC

ROCKPILE Performance

Wednesday, November 4th, 9pm-11pm
Busboys and Poets: "Hump Day Groovez"
2021 14 St. NW
Washington, DC 20009



<http://www.busboysandpoets.com/>
ADMISSION: 10 dollars at the door

David Meltzer and Michael Rothenberg with Burnett Thompson and The New
Columbia Orchestra

NEW YORK CITY

Saturday, November 7th 2-5pm
Poetry Project at St. Mark's Church
Parish Hall
131 E. 10th St.(& 2nd Ave.)
Manhattan, NY
ADMISSION: free

ROCKPILE Symposium: David Meltzer and Michael Rothenberg host a
discussion on "Art and Activism, Poetry, Music and The Troubadour Tradition,
Censorship and The Academy, Community and Collaboration: Open discussion
with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Michael
Franklin, Murat Nemat-Nejat, Wanda Phipps, Robert Priest, Harris Schiff, Suzi
Winson and Bill Zavatsky. We welcome audience participation. Moderator: Jim
Feast. Refreshments

NEW YORK CITY

Monday, November 9th, 12:30-2pm
Segal Theater
The Center for the Humanities
The Graduate Center, CUNY
365 Fifth Avenue, Room 5103
New York, NY 10016



ADMISSION: free

ROCKPILE- Poetry and Music and The Troubadour Tradition
A Discussion with David Meltzer and Michael Rothenberg hosted by David
Henderson and Ammiel Alcalay.

NEW YORK CITY

ROCKPILE Performance

Monday, November 9th 8pm
The Gershwin Hotel
7 East 27th Street
New York, NY 10016
[REDACTED]

<http://www.gershwins.com/english/site1.html>

ADMISSION: \$10 at the door

David Meltzer and Michael Rothenberg with Marty Ehrlich (multi-reed player),
Lindsey Horner (bass), Bill Zavatsky (piano), Michael Stephans (drums)

ROCHESTER, NY

November 11th, 4-5:15 pm
David Meltzer and Michael Rothenberg read
and discuss ROCKPILE
Rochester Institute of Technology
College of Liberal Arts Faculty Lounge
Bldg. 6, Rm 1251
92 Lomb Memorial Dr
Rochester, NY
[REDACTED]

ADMISSION: free

November 11th, 7pm
David Meltzer, Michael Rothenberg and Terri Carrion
Reading at: Writers and Books
740 University Ave
Rochester, NY
[REDACTED]

ADMISSION: free

November 12th, 10:30 am
Rochester Institute of Technology lecture
Michael Rothenberg and Terri Carrion class on
"Editing The Literary Magazine"
Rochester Institute of Technology
92 Lomb Memorial Dr.
Rochester, NY
ADMISSION: free

BUFFALO, NY

November 12th, 7PM
David Meltzer and Michael Rothenberg reading
Just Buffalo @ WNYBAC

Western New York Book Arts Center
468 Washington St. @ Mohawk Place 2nd Floor
Buffalo, NY 14203
<http://www.justbuffalo.org/>
ADMISSION: free

TORONTO

Friday, November 13th
David Meltzer, Michael Rothenberg, Terri Carrion, Robert Priest and
Jim Christy
reading
Time and location tba, please check ROCKPILE Blog for specifics
www.bigbridge.org/rockpile/
Toronto, Canada

CHICAGO

Tuesday, November 17th 5pm to 8pm
Columbia College Chicago,
Ferguson Hall
600 South Michigan Avenue
Chicago, IL 60605
██████████

ROCKPILE Symposium--Music and Poetry: The Art of Poetry Collaboration.
About: Since Kenneth Rexroth and Langston Hughes first collaborated with jazz musicians (but then Jelly Roll Morton claimed to have collaborated with authors, as well) poetry and music have enjoyed a special relationship. The subject ranges far and wide: Brecht's Threepenny Opera, Allen Ginsberg's manic rock combos, modern hip-hop, the singer-songwriter tradition of troubadours such as Bob Dylan and Lou Reed--the relationship between music, specifically jazz, and poetry has been percolating for generations. Sit in with these artists as they discuss this tempestuous relationship in a rapid-fire panel discussion about poetry and music.

Panelists include: David Meltzer, Michael Rothenberg, Art Lange, Dan McNaughton, Tony Trigillio, Ed Roberson, Dan Godston, Larry Sawyer, Francesco Levato, Terri Carrion, Bob Malone, and others.

CHICAGO

ROCKPILE Performance

Thursday, November 19, 8pm- 12pm
The Hideout
1354 W Wabansia

Chicago, Il 60622



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

ADMISSION: 10 dollars at the door

(all shows 21 & over unless stated otherwise

advance tickets online or by phone at )

Poetry & Jazz Festival with ROCKPILE: David Meltzer and Michael Rothenberg perform with The Spider Trio and The Bob Malone Band and special guests Art Lange, Ed Roberson, Francesco Levato, Larry Sawyer, Dan Godston Band and Terri Carrion.

ST. LOUIS

Monday, November 23rd 6pm

Untamed Ink, Under and Above Ground:

A Publication Celebration

hosted by David Meltzer, Michael Rothenberg
and Terri Carrion

Lindenwood University, LCIE auditorium.

ADMISSION: free

ST. LOUIS

ROCKPILE Performance

November 24th 7:30-11pm

Regional Arts Commission Performance Space

6128 Delmar Blvd.

St. Louis, MO 63112-1204



<http://www.art-stl.com/>

ADMISSION: free

David Meltzer and Michael Rothenberg with Zimbabwe Nkenya (Bass), Dave Black (guitar), Bob Malone (piano), Michael Franklin, Shirley LeFlore, Michael Castro, K. Curtis Lyle and David Jackson (assorted percussion and electronics), Alexander Balogh, Sean Arnold, Terri Carrion, Howard Schwartz, and Philip Gounis.

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30. **steve dalachinsky**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

well none of that shit is poesie conceptual or not
hey guess what it might rain tonite
and tomorrow they're predicting scattered showers

On Fri, 2 Oct 2009 15:10:10 -0400 Christopher Leland Winks

<[REDACTED]> writes:

- > A lor of verbiage on Kent Johnson's taking the piss out of Kenneth
- > Goldsmith, who richly deserves it as another one of those
- > necrophiles brandishing (among other gestures) the
- > cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art
- > sans concepts, sans art, sans eyes, sans everything. But while I
- > like the joke, is it really worth killing so many trees just to play
- > one?
- >
- >
- >

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31. **Jonathan Ball**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim that there is nothing innovative or audacious about this appropriation by Johnson. Its conceptual value is not to earmark thievery as art, or to question categories of authorship --- both dry, boring notions by now --- but rather to extend to its logical extreme the rhetoric of a conceptualist like Goldsmith.

My point is that Goldsmith's rhetoric of conceptulist value being the only value is already dry and boring. What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings. Therefore, Johnson's act, aside from being hamfisted satire, is just "more of the same" insofar as conceptualist writing is concerned. Goldsmith makes use of conceptualist tactics to defamiliarize language (in this case the language of journalism and advertising) through a reframing in order to produce poetic texts. Johnson is taking a work of conceptualist poetry as his source, and turning it into more conceptualist poetry no such radical

defamiliarization of language has occurred (in other words, no poetry is produced through a shift of the text's framework).

Moreover, the act by Johnson will not lead to legal action --- Goldsmith suing over somebody stealing his previously stolen text ... the thought is absurd. The original act by Goldsmith is the only one subject to legal action. In any case, whether or not a poetic act is subject to legal action is no source or guarantor of its artistic value.

Jonathan

On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[REDACTED]> wrote:

Jonathan, please see my blog on this, where I say:

'Incidentally, it could be said that Johnson's appropriation of Goldsmith's "work" is, perhaps, the more innovative and audacious act in comparison to Goldsmith's "original" gesture, which, I think most will recognise, was based on an already established artistic precedent.'

<http://jeffrey-side.blogspot.com/>

On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball

<[REDACTED]> wrote:

I want to say that I'm not annoyed by Johnson's DAY. I am new to this list and don't really know who Johnson is, he seems to have a longer history with this list (somebody mentioned that he was banned from it, for reasons I don't know about). I think his project is intended as a joke, but since it is being presented and supported by some as serious work, I just want to talk about whether or not it stands or falls as serious work. It certainly succeeds as a joke.

On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz

< [REDACTED] > wrote:

*What if one took the annoyed response to
Johnson's DAY as exactly the reaction he wanted*

*Not to answer this question one way or another, but to point out
that, were
this reaction what he was going for, that still doesn't make it
a "good"
thing to have gone for. It may very well be, though.
a*

guidelines

--

*Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor
University of Manitoba
University of Winnipeg*

www.jonathanball.com

*"If someone tells you writing is easy, he is either lying or I hate
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Farley Mowat*

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32. **Jonathan Ball**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

What bothers me about comments like Johnson's remark on how Kenny's use of conceptualist tactics is old hat, and Goldsmith's comments that writing is 40 years behind painting (itself an appropriation of a Brion Gysin quote) is that they both make use of a false notion of progress. As if there were some timeline extending into the future, and the arts were all racing to get to the end, and attain their perfect and final forms this is what I mean when I complain of the fetishization of the new. The art world as a horse race: "Painting takes the lead over writing, oh, and writing is left in the dust!" Regardless of how "old" conceptualism is in the art world, it is relatively "new" in the poetry world. And even if it wasn't, who cares? The debate, to me, has nothing to do with who was there first or what is going on in the visual arts. It has to do with which of two identical texts could be considered poetically more interesting in light of the conceptualist underpinnings of the practice which produced them.

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33. **Mairead Byrne**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Other aspects of the artistic practices of KG and KJ are worth considering. KG has brought Abbie Hoffman's *Steal This Book* to vital and extraordinary development in the stunning super-energizing panoramic UbuWeb. He's also an A1 performer: live, on paper, and conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just as heartily to some senses of humor as KG does to mine. The work often seems mean to me, not just mean-spirited but flimsy. A lot of what KG is doing is energizing the poetry world by importing and writing (in VERY large letters) ideas from the art world. KJ, to me, is a kind of policeman (CIA man?), setting off small bombs to injure poets, or at least crumple their horny toe-nails. This policeman is an upstanding citizen as teacher and translator though, maybe he even loves poetry there. But at night, he puts on his little cape, and runs round sticking needles into things YIKES now he's heading for me....

>>> Jonathan Ball <[REDACTED]> 10/02/09 9:39 AM >>>

Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim that there is nothing innovative or audacious about this appropriation by Johnson. Its conceptual value is not to earmark thievery as art, or to

question categories of authorship --- both dry, boring notions by now --- but rather to extend to its logical extreme the rhetoric of a conceptualist like Goldsmith.

My point is that Goldsmith's rhetoric of conceptualist value being the only value is already dry and boring. What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings. Therefore, Johnson's act, aside from being hamfisted satire, is just "more of the same" insofar as conceptualist writing is concerned. Goldsmith makes use of conceptualist tactics to defamiliarize language (in this case the language of journalism and advertising) through a reframing in order to produce poetic texts. Johnson is taking a work of conceptualist poetry as his source, and turning it into more conceptualist poetry no such radical defamiliarization of language has occurred (in other words, no poetry is produced through a shift of the text's framework).

Moreover, the act by Johnson will not lead to legal action --- Goldsmith suing over somebody stealing his previously stolen text the thought is absurd. The original act by Goldsmith is the only one subject to legal action. In any case, whether or not a poetic act is subject to legal action is no source or guarantor of its artistic value.

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34. **Sarah Sarai**

3 reviews: Steve Tills, Kristin Prevallet, Larissa Shmailo

Fri 2 Oct 2009

Steve Tills' *Rugh Stuff*

<http://my3000lovingarms.blogspot.com/2009/09/beckett-on-golf-course-steve-tills-rugh.html>

Kristin Prevallet's *I, Afterlife*

<http://my3000lovingarms.blogspot.com/2009/10/i-afterlife-response-to-kristin.html>

Larissa Shmailo's *A Cure for Suicide*

<http://my3000lovingarms.blogspot.com/2009/05/cure-for-suicide-by-larissa-shmailo.html>

There is no expiration date on poetry. :-)

Sarah Sarai

<http://www.blazevox.org/bk-ss2.htm>

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

AuthorName=sarah+sarai

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35. **judith goldman**

Chicago, Thurs., Oct. 8th: NOT TO BE MISSED! Readings by Brandon Brown and Daniel Borzutzky

Fri 2 Oct 2009

You are cordially invited to an evening of reading / performance on

Thursday, October 8th, 7:30 to 11pm

Poetry / micro-fiction / cross-genre / translation readings by

Brandon Brown, visiting from San Francisco, CA

&

Daniel Borzutzky, who lives here in Chicago, IL

Readings will begin at 8pm

These writers are funny, tragic, passionate, irreverent and devotional, multilingual and obsessed with (not to say acting out on) the profounder issues and minutiae of translation and inter-textuality. Readings not to miss!

This event is hosted by Judith Goldman, a Chicago-area poet and postdoctoral fellow / assistant professor at the University of Chicago. Location: 5517 N. Paulina St., 1 (Andersonville).

[See more on event location / directions to site below writer bios and sample texts.]

The Working Day Lady Died

* *

It's 1349 on the fief and I've got 163 holidays
my colleagues and their offspring know
Bastille Day is no holiday! so I just get
my joints scuffed because I go straight from
one demarcated zone without my species
essence to chaos: sweet, domestic, and high;
filling it with mescal and snuck smokes,
head out the window like a fucking
crane. some of my colleagues shrug about
"every day a beating", it's all abstraction
and no nectar. Little lambs love to watch
their friends sheared. My batsuit. My shred
passports. My dead co-workers. Dead
on Bastille Day, weird.

Brandon Brown is from Kansas City, Missouri. Poems recently in *Brooklyn Rail, Try!, Sprung Formal, West Wind Review. *His friends have published chapbooks. *Memoirs of My Nervous Illness *(Cy Press), * *(Transmission), *Camels! *(Taxt) and the forthcoming *Wondrous Things I Have Seen *(Mitzvah Chaps). He publishes small press books under the imprint OMG! and in October 2009 will be guest blogging at poetryproject.org.

See more of Brandon Brown's work at:

<http://www.deepoakland.org/text?id=268>

<http://www.kswnet.org/fire/wmag-displaypage.cfm?wmagreturn=6>

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

<http://chax.org/eoagh/issue3/issuethree/brown.html>

<http://www.brooklynrail.org/2009/02/poetry/six-from-lunch-poems>

* *

The Book of Decomposition

It is in the tranquillity of decomposition that I remember the long confused emotion which was my life.

Samuel Beckett, *Molloy*

Here the reader rots alongside of the book and its characters. A man in the opening chapter pulls strands of hair off his head; the reader does the same. A man feels maggots crawling all over his skin; the reader feels the same. The book begins in a butcher shop that has been looted by poor bodies that tear out cow intestines and unravel them in the dead grass behind the butcher's shed. The bodies see books in the intestines whose characters are their mirror images, and the bodies grow terrified of themselves. They run into the woods but they hate nature so they take shelter in the stables where rotten bodies hide in the hay. The dead bodies in this stable are countries and the protagonist says USA USA your assets are rotten you are dying and Haiti your huts have flooded and your citizens kill for bread and beans and New Orleans your bodies float in puddles of shit hey China your babies are drinking poisoned milk and Mexico your peasants cannot hear or see and in the USA the assets are rotten the Bolivians sell less coke on Wall Street the Iranians don't have enough money to blow Israel off the map the Russians can't build new weapons to sell to the Syrians and Venezuelans the Cuban doctors and prostitutes service bodies that live far away the nations conduct business in body parts here are the legs of our citizens we will trade you for arms and kidneys and here take these eyes and livers and give us hearts and tongues and intestines. Full stop. Period. In the end it's unclear if it's the reader or the characters who request some form of movement to free the bodies from the sorcery of global capital. Nevertheless, the request is granted and the book ends happily with the entrance of a saint who has so much love that he heals the sores of the bodies with his tongue and prepares them once more to succeed as cosmopolitan bodies in a ring of fantastically interconnected commerce. The book ends with a giant ejaculation behind the butcher shop where the bodies rub against each

other as if there were no barriers to keep them from consummating their fiscal intimacies. And in the final scene water streams off the pages, cleansing the skin of the readers in a climax of diluvial bubbling.

Daniel Borzutzky's books include **The Book of Interfering Bodies** (Nightboat Books, forthcoming), **The Ecstasy of Capitulation** (BlazeVox, 2007), **Arbitrary Tales** (Triple Press, 2005), and the chapbooks **One Size Fits All** (Scantly Clad Press, 2009) and **Failure in the Imagination** (Bronze Skull Press, 2007). He is the translator of **Song for his Disappeared Love** by Raul Zurita (Action Books, forthcoming); **Port Trakl** by Jaime Luis Huenún (Action Books, 2008); and **One Year and other stories** by Juan Emar, which was published as a special issue of the Review of Contemporary Fiction. Journal publications include **Fence*; *Chicago Review*; *TriQuarterly*; *Action, Yes*; *Conjunctions*; *Words Without Borders*; *Circumference*; *American Letters and Commentary*; *Mandorla*; *Denver Quarterly** and many others. He lives in Chicago, and is a faculty member in the English Department at Wright College. His website is www.danielborzutzky.com.

See more of Daniel Borzutzky's work online:

<http://www.milkmag.org/BORZUTZKY9.html>

http://www.diodepoetry.com/v1n3/content/borzutzky_d.html

<http://www.wheelhousemagazine.com/press/BORZUTZKY.pdf>

<http://intranslation.brooklynrail.org/spanish/chile-is-the-name-of-my-father>

READING LOCATION INFORMATION

Judith Goldman's residence:

5517 N. Paulina Ave, #1—about 6 blocks north of Foster, between Catalpa and Gregory; Paulina is one block west of Ashland.

PLEASE NOTE: This location is unfortunately not wheelchair accessible.

DIRECTIONS FROM CTA RED LINE

From the Bryn Mawr stop: walk west from Broadway to Paulina, about ½ mile (it's a 12-15 min. walk). Turn left at Paulina and walk 1 1/2 blocks (my building is about 3 houses down from the corner of Paulina and Gregory).

Email [REDACTED] or [REDACTED] with any questions.

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36. **Daniel Godston**

Chicago Calling at Mercury Cafe and Brown Rice

Fri 2 Oct 2009

You are invited to attend these two Chicago Calling Arts Festival events happening tonight --

Chicago Calling at Mercury Café

Friday, October 2, 2009 (6:00-9:00 p.m.)

Vittorio Carli (poetry) and Carolyn Curtis Magri (visual art)

Leonard De Montbrun (Chicago) and Don Coorough (Arizona) -- poetry collaboration

poetry and music collaboration with Elizabeth Harper (Chicago), Faux Paul (New Haven, CT), and Ben Erickson (Milford, CT)

Rachel Javellana (Chicago) and Donna Collins (Detroit) -- poetry collaboration

Elizabeth Marino (Chicago) -- poetry collaboration

Matt Barton (Chicago) and Poggio Trattoria (San Francisco)

Cathleen Schandelmeier (Chicago) -- poetry collaboration

Charlie Newman (Chicago) and Steven Schroeder (China) -- poetry collaboration

collaboration between Bob Rashkow (poetry / Chicago) and Tony Renner (visual art / St. Louis)

Janina Ciezadlo (Chicago), Asrini Bambang Widjanarko, (Indonesia), Joy Posse (North Dakota), Penelope Rosemont (Chicago), Helene Smith Romer (Chicago), Leanne Hasse Goeble (Colorado), Mike Perkovich (Chicago), Nancy Van Kanegan (Chicago), and Owen Land (Los Angeles) -- poetry collaboration

Novica Tadic (Serbia) and Steven and Maja Teref (Chicago) -- poetry translation project

Sid Yiddish (Chicago), in collaboration with Clean Boys (Århus, Denmark)

This event is free and open to the public.

Mercury Café

1505 W. Chicago Ave.

Chicago, IL 60642-5237



<http://chimercurycafe.com/>

* * *

Chicago Calling at Brown Rice

Friday, October 2, 2009 (10:00-11:30 p.m.)

featuring two sets of sound, music, and films:

1st set: performance by Chicago Phonography

2nd set: Set of live music, while videos by Jayve Montgomery, Annie Heckman, and Mikey Peterson are projected. Performers include:

Gregory O'Drobinak -- Arc of the Oven / Chicago

Jayve Montgomery -- saxophones and percussion

Jim Ryan -- kalimba / Oakland

Williwaw -- amplified ukulele / Edinburgh

Ernesto Sturm Diaz-Infante San Francisco

Ritwik Banerji -- saxophone / Chicago

Steve Dalanchinsky poetry -- New York City

Jon Godston -- soprano saxophone / Chicago

Michael Staron -- bass / Chicago

Jimmy Bennington -- drums / Chicago

\$5 suggested donation

Brown Rice

4432 N. Kedzie Ave., 1st floor

Chicago, IL 60625

<http://www.brownricemusic.org>

<http://www.chicagophonography.org>

<http://www.chicagocalling.org>

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37. **Murat Nemet-Nejat**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

For me, Thoreau's going to jail for his civil disobedience (even if only for a day) is a piece of conceptual art. In fact, he may be the first conceptual artist, at least, in the United States. That act itself is followed by words, the essay "Civil

Disobedience," which actually is a manifesto of conceptual gesture transformed into political act.

Let's face it, neither Goldsmith nor Johnson expect to go to jail for their acts. Both lack, I think, an element of risk. Therefore, essentially they become conversation pieces as conceptual works. On the other hand, *Doubled Flowering* is truly a conceptual gesture, and John has paid and is still paying a price for it.

I have a question: how many on this list has read Goldsmith's work through? Jonathan, have you read it through? I am curious how many of us are talking about works that we actually read? What does reading of a conceptual mean? Is it the same as any other reading? Jonathan, talking about the "richness" of Goldsmith's text, you are implying that you have read it through. Have you done so?

Ciao,

Murat

On Fri, Oct 2, 2009 at 9:39 AM, Jonathan Ball <[REDACTED]> wrote:

Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim that there is nothing innovative or audacious about this appropriation by Johnson. Its conceptual value is not to earmark thievery as art, or to question categories of authorship --- both dry, boring notions by now --- but rather to extend to its logical extreme the rhetoric of a conceptualist like Goldsmith.

My point is that Goldsmith's rhetoric of conceptualist value being the only value is already dry and boring. What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings. Therefore, Johnson's act, aside from being hamfisted satire, is just "more of the same" insofar as conceptualist writing is concerned. Goldsmith makes use of conceptualist tactics to defamiliarize language (in this case the language of journalism and advertising) through a reframing in order to produce poetic texts. Johnson is taking a work of conceptualist poetry as his source, and turning it into more conceptualist poetry no such radical defamiliarization of language has occurred (in other words, no poetry is produced through a shift of the text's framework).

Moreover, the act by Johnson will not lead to legal action --- Goldsmith suing over somebody stealing his previously stolen text the thought is absurd. The original act by Goldsmith is the only one subject to legal action. In any case, whether or not a poetic act is subject to legal action is no source or guarantor of its artistic value.

Jonathan

On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[REDACTED]> wrote:

Jonathan, please see my blog on this, where I say:

'Incidentally, it could be said that Johnson's appropriation of Goldsmith's "work" is, perhaps, the more innovative and audacious act in comparison to Goldsmith's "original" gesture, which, I think most will recognise, was based on an already established artistic precedent.'

<http://jeffrey-side.blogspot.com/>

On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball

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I want to say that I'm not annoyed by Johnson's DAY. I am new to this list and don't really know who Johnson is, he seems to have a longer history with this list (somebody mentioned that he was banned from it, for reasons I don't know about). I think his project is intended as a joke, but since it is being presented and supported by some as serious work, I just want to talk about whether or not it stands or falls as serious work. It certainly succeeds as a joke.

On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz

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What if one took the annoyed response to

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*Not to answer this question one way or another, but to point out
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guidelines

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Farley Mowat*

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38. **Ruth Lepson**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

what would oliver goldsmith & samuel johnson have to say about all this?

On 10/2/09 6:48 AM, "Jeffrey Side" <[REDACTED]> wrote:

Jonathan, please see my blog on this, where I say:

'Incidentally, it could be said that Johnson's appropriation of Goldsmith's ³work² is, perhaps, the more innovative and audacious act in comparison to Goldsmith's ³original² gesture, which, I think most will recognise, was based on an already established artistic precedent.'

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39. **Tribbey, Hugh R.**
Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

So much of the "shunning of wannabes" in these situational fiefdoms is hidden in judgments of "good." Makes the whole business a bit silly. So seeking an objective process to engage in may make more sense. The products of applied concepts or objective procedures are often "awful" by conventional consensus, but "awful" is often more interesting than "good." There's more than "entertainment value" involved. The awful can yield insight and trigger creativity. Some people become fascinated by melon molds and bat guano.

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

From: Poetics List (UPenn, UB) [mailto:████████] On Behalf Of Jonathan Ball
Sent: Thursday, October 01, 2009 12:03 PM
To: ██████████
Subject: Re: 'Day' by Kent Johnson

Bobby, I think you've put your finger on something --- regardless of Goldsmith's stance, I disagree with a basic tenant of conceptualist art, that the concept is everything, or "the charge [is] in the concept" as Mairéad more elegantly puts it. The facility of the execution and the richness of the end result maintain their lustre, and I think it is a mistake for Goldsmith and his ilk to eschew these "traditional" values in a fetishization of newness that belies the facility and the poetic richness of their works. For all of Goldsmith's boisterous contempt for originality, he is producing original texts that are worth reading. That's right ... Kenny Goldsmith's books are WORTH READING. Appropriation and recontextualization is old hat, as you say, insofar as artistic tactics are concerned, but old though they may be these tactics can still produce good work. In short, I disagree with Goldsmith and consider a text like DAY both readable and interesting, full of poetic richness. Johnson's DAY is not as interesting to me because it is a perfect example of the kind of empty conceptualism which Goldsmith CLAIMS to practice, when in fact his writing is more interesting than his soundbites regarding same. Of course, since the texts are identical, Johnson's book is just as "rich" as Kenny's. But where Kenny produced a "uncreative" and yet, in another sense, "original" poetic text through the application of an artistic technique, Johnson is merely satirizing Goldsmith's pose.

Jonathan

Or maybe you take Goldsmith's word for it that "In conceptual writing the idea or concept is the most important aspect of the work. When an author uses a conceptual form of writing, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair." If that's the case, then tell me, please, what makes Goldsmith's idea interesting? Given that the same idea has been had, and executed, by thousands of others, including Richard Prince, Sherri Levine, and anyone who's "written" a found poem, why should we see Goldsmith's project as any more or any less interesting than Johnson's?

But here's a thought: what if the dismissal of Kent's DAY as "superficially interesting" was exactly the point of his project? I don't say that it is; Kent can speak to that (or could, if he weren't banned from this list, though I'm sure he'll find a way to participate somehow). But what if? What if one took the annoyed response to Johnson's DAY as exactly the reaction he wanted, since it proved the fact--which you may take to be obvious, but which no one seems willing to publicly acknowledge--that there is a bright line between the kind of people whose uncreative writing allows them to reap every reward the culture industry has to offer-publication, glossy magazine interviews, fellowships and tenured academic positions--and those whose *identical* uncreative writing gets them shunned as wannabes? And what if that bright line has nothing to do with the

work, or the ideas behind the work, and everything to do with the fact that one has gone to the right schools, lived in the right cities, and licked the right boots? I think you'd have to admit that it's a superficially interesting thought, at the very least.

Bobby

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40. **Jeffrey Side**
Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Jonathon,

In fairness to Kenny, I haven't read Day so I can't take issue with you over whether it defamiliarises language any more than any other borrowed verbatim prose texts do.

Even if it this were so, I'm not sure that defamiliarising language is in itself an exceptionally important measure of poetic achievement, any more than a novel use of punctuation would be. Nor can I see how your following statement expresses anything other than your personal opinion:

'What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings.'

Both points seem to me incidental to the conceptualising of theft as an artistic act.

On Fri, 2 Oct 2009 08:39:31 -0500, Jonathan Ball

<[REDACTED]> wrote:

>Thanks Jeffrey, however I did read your post when you originally sent it
>around. My original point is to take issue with your statement, as I
claim

>that there is nothing innovative or audacious about this appropriation
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>> <http://jeffrey-side.blogspot.com/>

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41. **Jeffrey Side**
Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Mairead,

But being fun as a measure of artistic worth is not being questioned by Kent? What he is questioning are concepts of authorship in relation to literary theft.

On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne

<[REDACTED]> wrote:

>Other aspects of the artistic practices of KG and KJ are worth considering. KG has brought Abbie Hoffman's Steal This Book to vital and extraordinary development in the stunning super-energizing panoramic UbuWeb. He's also an A1 performer: live, on paper, and conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just as heartily to some senses of humor as KG does to mine. The work often seems mean to me, not just mean-spirited but flimsy. A lot of what KG is doing is energizing the poetry world by importing and writing (in VERY large letters) ideas from the art world. KJ, to me, is a kind of policeman (CIA man?), setting off small bombs to injure poets, or at least crumple their horny toe-nails. This policeman is an upstanding citizen as teacher and translator though, maybe he even loves poetry there. But at night, he puts on his little cape, and runs round sticking needles into things YIKES now he's heading for me....

>

>

>>>> Jonathan Ball <[REDACTED]> 10/02/09 9:39 AM >>>

>Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim

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42. **Christopher Leland Winks**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

A lot of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art, sans eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?

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43. **Murat Nemet-Nejat**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

I meant "Kent," not "John" paid a price for *Doubled Flowering*.

Ciao,

Murat

On Fri, Oct 2, 2009 at 11:57 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

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44. **amy king**

Two Twomorrow -- NYC

Fri 2 Oct 2009

*****MANHATTAN The New York Public Library: Grand Central Branch @ 135 East 46th Street NY, NY October 3rd @ 2 PM Shanna Compton, Nada Gordon and Amy King Shanna Compton is the author of *For Girls (& Others)* (Bloof Books, 2008), *Down Spooky* (Winnow, 2005), *GAMERS* (Soft Skull, 2004), and several chapbooks. Her poems and essays have appeared widely, including *Best American Poetry 2005*, *McSweeney's*, the Poetry Foundation website, and the forthcoming *Flarf* anthology. Recent poems and an essay may be found in the tenth anniversary issue of *LIT*. She blogs desultorily at shannacompton.com. Nada Gordon's books include *V. Imp.*, *Are Not Your Lowing Heifers Sleeker Than Night-Swollen Mushrooms*, *Swoon* (with Gary Sullivan) and *Foriegn Bodi*, and *Folly* (2007). Visit her blog at <http://ululate.blogspot.com> Amy King is the author of *In the Man Who Loves You* and *Antidotes for an Alibi*, and forthcoming, *I Want to Make You Safe and Slaves to Do These Things*. She teaches English and Creative Writing at Nassau Community College and curates the Brooklyn-based reading series, *The Stain of Poetry*. For more information, please visit amyking.org

*****BROOKLYN

EOAGH Issue 5

First Launch Event

SATURDAY, OCT 3rd @ 8 PM

Unnameable Books

600 Vanderbilt Ave, Brooklyn This event is co-sponsored by Chax Press 8:00 Amy King

8:15 Jeremy James Thompson

8:30 Mark Lamoureux

8:45 Christie Ann Reynolds

9:00 Eric Lindley

9:15 Bill Marsh

9:30 Adeena Karasick

9:45 Matthew Rotando Amy King is the author of *In the Man Who Loves You* and, and forthcoming, *I Want to Make You Safe and Slaves to do These Things*. She curates the Brooklyn-based reading series, *The Stain of Poetry*. For more information, please visit amyking.org. Jeremy James Thompson is an instructor at New York's Center for Book Arts, as well as curator of the reading series *TEXTFORM*. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde. Mark Lamoureux lives in Astoria, NY. He is the author of *Astronomy Organon* (Blazevox) and 5 chapbooks. In 2006 he started Cy Gist Press, a micropress

focusing on ekphrastic poetry. Christie Ann Reynolds is a native New Yorker. She is the 2009 winner of The New School Chapbook Contest, chosen by Brenda Shaughnessy. Her first full-length manuscript will be published by Black Maze Books in the summer of 2010. She lives on the undetermined border of Queens and Brooklyn. Eric Lindley loves language like a baby loves life; that is, fearfully, perversely, inscrutably, and currently working as a robot-builder, electro-folk musician, and psycholinguist. Bill Marsh co-directs Factory School and edits the Heretical Texts series. He also curates NoDiff.com, a social networking site for his students at Queensborough Community College. Adeena Karasick is a poet, media-artist and the award-winning author of six books of poetry and poetic theory, most recently *Amuse Bouche: Tasty Treats for the Mouth* (Talonbooks 2009). Matthew Rotando's first book of poems, *The Comeback's Exoskeleton*, (with a foreword by Tim Peterson) is available from Upset Press. He is a member of POG, a collective of artists and poets in Tucson, Arizona. <http://amyking.wordpress.com/2009/10/01/two-this-saturday-october-3rd/>

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

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45. **Nick LoLordo**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Killing trees? Kent has merely killed a few stickers. It's Kenny who killed the trees; in this sense Kent's work, whatever one thinks of it otherwise, is at least arguably a more "conceptual" project.....

On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks

<[REDACTED]>wrote:

A lor of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art, sans eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?

--

V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[REDACTED]

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46. **Jeffrey Side**
Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Nick, I agree. I've been trying to get this across here, but I think people just don't like Kent. I bet if Kent had done Day first and Kenny "stole" it and published it people would say "Wow, what a great idea!".

Regarding Kenny's artistic strategies.... when he says:

'On the contrary, we employ intentionally self and egoeffacing tactics using uncreativity, unoriginality, illegibility, appropriation, plagiarism, fraud, theft, and falsification as our precepts; information management, word processing, databasing, and extreme process as our methodologies; and boredom, valuelessness, and nutritionlessness as our ethos. If we appear to you as fads, then we feel we've succeeded beyond our wildest expectations: we'll be yesterday's news by the time you read this'.

What sort of response is he expecting? If all he says is the case, then is it a case worth making outside of his wanting attention from it? I'm surprised no one can see though this.

Incidentally, Kenny still hasn't responded to my comment on Dale Smith's blog left some weeks ago, regarding statements in Kenny's interview with Dale. In that comment I said:

'I was rather perplexed to see Kenny so supportive of the idea that anything should go in poetry, yet admit that UbuWeb is not a democracy and that he decides "what goes there", and that: "99% of what is submitted is not accepted. But that's why it's so good. The bar is set very high according to Ubu's standards, which are quite rigorous."

Yet, I wonder what criteria are brought into play when deciding what is the best of "anything should go", or arbitrarily collaged texts etc. I suppose, there isn't one, and that it is all personal taste.'

Kenny refuses to comment on this.

On Fri, 2 Oct 2009 15:47:04 -0700, Nick LoLordo

<[REDACTED]> wrote:

>Killing trees? Kent has merely killed a few stickers. It's Kenny who
>killed the trees; in this sense Kent's work, whatever one thinks of it
>otherwise, is at least arguably a more "conceptual" project.....

>

>On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks

><[REDACTED]>wrote:

>

>> A lot of verbiage on Kent Johnson's taking the piss out of Kenneth
>> Goldsmith, who richly deserves it as another one of those
necrophiles

>> brandishing (among other gestures) the cryogenically-preserved
>> (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art,
sans

>> eyes, sans everything. But while I like the joke, is it really worth

>> killing so many trees just to play one?

>>

guidelines

>>

>

>

>

>--

>V. Nicholas LoLordo

>Assistant Professor

>Department of English

>University of Nevada-Las Vegas

>[REDACTED]

>

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47. **Rosalie Calabrese**

ROSALIE'S READINGS OCTOBER - DECEMBER 2009

Fri 2 Oct 2009

Two new dates and one reminder:

À

Wednesday, October 21 at 7:00 PM

The Brownstone Poets Presents: Rosalie Calabrese, Jim Porter and Moira Smith
Tillies of Brooklyn

248 DeKalb Ave. (corner of Vanderbilt and DeKalb), Brooklyn

Phone: [REDACTED]

Take the J, M, R or Q trains to DeKalb Avenue; the C to Lafayette; the G to Clinton/Washington;

2, 3, 4, 5 to Nevins St.

\$3 Donation + Food/Drink Limited Open Mic

Curated by Patricia Carragon email: [REDACTED]

Sunday, October 25 at 5:30 PM

Phoenix Reading Series @ Bengal Curry

65 West Broadway

(1-1/2 blocks below Chambers St.)

Take 1, 2, 3, A, C, or E train to Chambers Street

Donation requested Open Mic

œIf

you love poetry you will not want to miss it. If you love Indian food, including the best nan in NYC, you will not want to miss it. If you love both you will be in Nirvana.

Thursday, December 3 @ 8:00 PM

Kiva Caf 

139 Reade St. (Between Hudson & Greenwich Sts.)

Phone: [REDACTED]

Take A or C train to Chambers St.

Food & Drink available Open Mic

www.kivacafe.com

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48. **Ryan Daley**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

We all kill trees. Killing trees is positive: too many trees = too much CO = big problems for globe/warming trends.

Seriously tho, I'll go out on a limb, or perhaps not, and say this: I like both ideas. I thought KG's idea was great and interesting (albeit, w/o reading in full) and Kent's new piece also seems interesting, especially relevant in an era when intellectual privacy, piracy and property is the next big thing (those of you not following the piratebay.org lawsuit, should). Goldsmith and KJ should celebrate together, they're pushing the boulder along, smiling.

I will add that I think Johnson's project excels at what much of his work seems to address lately: the destruction of "PoBiz" egos and hype. Certainly Kent has

created a type of anti-hype (not like anti-christ, more like anti-matter), denying authorship of Doubled Flowering to this day...

I think Kent probably settled on this idea because of 1) DAY's concept almost begs for "theft" and 2) Goldsmith's work has received a lot of warranted and unwarranted attention. To attack something boring and unknown is one thing, but to attack what everyone seems to be talking about, now * that's* something. I think what Kent's piece says is not only that our ideas on authorship are hypocritical (giving KG credit for something he didn't "write," attacking Kent for something he most likely DID write, as if he were someone else), but that once accepted, that pseudonymous work can become sacrosanct, which would explain the hubbub here about KJ supposedly defiling KG's work.

-Ryan

On Fri, Oct 2, 2009 at 6:47 PM, Nick LoLordo <[REDACTED]> wrote:

Killing trees? Kent has merely killed a few stickers. It's Kenny who killed the trees; in this sense Kent's work, whatever one thinks of it otherwise, is at least arguably a more "conceptual" project.....

On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks <[REDACTED]> wrote:

A lor of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art, sans eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?

guidelines

--

*V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[REDACTED]*

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49. **Alison Croggon**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Jeffrey, to be perfectly honest what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise. You can't measure artistic courage by suability, or every tabloid journo would be Pound. Mind you, Enzensberger did say once that the contemporary tabloid paper is the exemplary modernist art object, but if that's the case Goldsmith is onto it while Johnson isn't. I can see, like Jonathan, the point of recontextualising language in the way KG does - there's nothing in KJ's act that recontextualises the language, except the fact that he's put his name on it, when authorship was never that important in the first place. In other words, the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature, and it merely operates at the level of a punchline. Ok, the subsequent (non)fuss points to the mechanisms by which books get known in the consumerist politics of exchange etc, but really, yawn. In theorising "theft as an artistic act" - which as several people have said isn't precisely groundbreaking - I think it's seriously more interesting to look at Madoff. Or maybe that young guy who stole Damien Hirst's pencil, who is being sued (and who I think is much funnier and is making a much more interesting point). And here you are talking about the "innovation" of a book you frankly confess you haven't read, which is wholly *reductio ad absurdum*. I mean, it's a fake storm in an egg-cup.

xA

On Sat, Oct 3, 2009 at 3:54 AM, Jeffrey Side <[REDACTED]> wrote:

> Mairead,

>

> But being fun as a measure of artistic worth is not being questioned by

> Kent? What he is questioning are concepts of authorship in relation to

> literary theft.

>

>

>

> On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne

> <[REDACTED]> wrote:

>

>>Other aspects of the artistic practices of KG and KJ are worth

> considering. KG has brought Abbie Hoffman's *Steal This Book* to vital

> and extraordinary development in the stunning super-energizing

> panoramic UbuWeb. He's also an A1 performer: live, on paper, and

> conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree

> with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just
> as heartily to some senses of humor as KG does to mine. The work
> often seems mean to me, not just mean-spirited but flimsy. A lot of
> what KG is doing is energizing the poetry world by importing and writing
> (in VERY large letters) ideas from the art world. KJ, to me, is a kind of
> policeman (CIA man?), setting off small bombs to injure poets, or at
> least crumple their horny toe-nails. This policeman is an upstanding
> citizen as teacher and translator though, maybe he even loves poetry
> there. But at night, he puts on his little cape, and runs round sticking
> needles into things YIKES now he's heading for me....

>>

>>

>>>>> Jonathan Ball <[REDACTED]> 10/02/09 9:39 AM >>>

>>Thanks Jeffrey, however I did read your post when you originally sent it
>>around. My original point is to take issue with your statement, as I
> claim

>>that there is nothing innovative or audacious about this appropriation
> by

>>Johnson. Its conceptual value is not to earmark thievery as art, or to
>>question categories of authorship --- both dry, boring notions by now --
> -

>>but rather to extend to its logical extreme the rhetoric of a
> conceptualist

>>like Goldsmith.

>>

>>My point is that Goldsmith's rhetoric of conceptualist value being the
> only

>>value is already dry and boring. What makes Goldsmith's texts, such
> as DAY,

>>innovative and audacious works is the actual poetic richness of the
> texts

>>produced under these "uncreative" constraints, not the their
> conceptualist

>>underpinnings. Therefore, Johnson's act, aside from being hamfisted
> satire,

>>is just "more of the same" insofar as conceptualist writing is
> concerned.

>>Goldsmith makes use of conceptualist tactics to defamiliarize
> language (in

>>this case the language of journalism and advertising) through a
> reframing in

>>order to produce poetic texts. Johnson is taking a work of conceptualist

>>poetry as his source, and turning it into more conceptualist poetry
> no
>>such radical defamiliarization of language has occurred (in other
> words, no
>>poetry is produced through a shift of the text's framework).
>>
>>Moreover, the act by Johnson will not lead to legal action --- Goldsmith
>> suing over somebody stealing his previously stolen text the
> thought is
>>absurd. The original act by Goldsmith is the only one subject to legal
>>action. In any case, whether or not a poetic act is subject to legal
> action
>>is no source or guarantor of its artistic value.
>>
>>Jonathan
>>
>>
>>
>>On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[REDACTED]>
> wrote:
>>
>>> Jonathan, please see my blog on this, where I say:
>>>
>>> 'Incidentally, it could be said that Johnson's appropriation of
>>> Goldsmith's "work" is, perhaps, the more innovative and audacious
> act
>>> in comparison to Goldsmith's "original" gesture, which, I think most
> will
>>> recognise, was based on an already established artistic precedent.'
>>>
>>>
>>> <http://jeffrey-side.blogspot.com/>
>>>
>>>
>>>
>>>
>>>
>>>
>>> On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball
>>> <[REDACTED]> wrote:
>>>
>>> >I want to say that I'm not annoyed by Johnson's DAY. I am new to

>>> this list
>>> >and don't really know who Johnson is, he seems to have a longer
>>> history with
>>> >this list (somebody mentioned that he was banned from it, for
>>> reasons I
>>> >don't know about). I think his project is intended as a joke, but
> since
>>> it
>>> >is being presented and supported by some as serious work, I just
>>> want to
>>> >talk about whether or not it stands or falls as serious work. It
> certainly
>>> >succeeds as a joke.
>>> >
>>> >
>>> >
>>> >
>>> >
>>> >
>>> >On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz
>>> <[REDACTED]> wrote:
>>> >
>>> >> >
>>> >> > What if one took the annoyed response to
>>> >> > Johnson's DAY as exactly the reaction he wanted
>>> >>
>>> >>
>>> >> Not to answer this question one way or another, but to point out
>>> that, were
>>> >> this reaction what he was going for, that still doesn't make it
>>> a "good"
>>> >> thing to have gone for. It may very well be, though.
>>> >> a
>>> >>
>>> guidelines
>>> >>
>>> >
>>> >
>>> >
>>> >--
>>> >Dr. Jonathan Ball, Ph.D. (English)
>>> >Sessional Instructor
>>> >University of Manitoba

>>> >University of Winnipeg
>>> >
>>> >www.jonathanball.com
>>> >
>>> >"If someone tells you writing is easy, he is either lying or I hate
>>> him." --
>>> >Farley Mowat
>>> >
>>>
> guidelines
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>>
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>

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

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

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

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50. **David Kirschenbaum**

d.a. levy lives: celebrating the renegade press 2009-10 schedule

Fri 2 Oct 2009

Hi all,

Last month we kicked off the seventh season of our d.a. levy lives: celebrating the renegade press series with South Boston's Rope-A-Dope Press. Below is the remaining schedule for the season. (Poets and musical acts TBA, excluding October event listed below.)

as ever,
David

P.S. And on Fri., Dec. 4, from 9:00 p.m.-11:00 p.m. at Sidewalk Café (94 Ave. A, NYC), for the 20th anniversary of its first full performances at The Brooklyn Academy of Music, we will be performing Lou Reed and John Cale's Andy Warhol concept album Songs for Drella as part of our Classic Albums Live series. With performances by Christy Davis and friends, Jesse Schoen, JUANBURGUESA, Lady Blanche, Renminbi, and more.

d.a. levy lives: celebrating the renegade press

Season 7 schedule

all events take place at 6:00 p.m. on last Tuesdays (except December)
at ACA Galleries, 529 W. 20th St., 5th Flr., NYC

2009

Tues. Oct. 27

Peaches and Bats

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

(Portland, Ore.)

Sam Lohmann, founder and editor

Featuring readings from

Marcella Durand

Lohmann

Eléna Rivera

David Shapiro

and music from

Ann Adachi and friends

<http://www.rasbliutto.net/concerts/aidolon.html>

Tues. Nov. 24

Brave Men Press

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

(Northampton, Mass.)

E. B. Goodale, proprietor/art director

Brian Foley, poetry editor

Tues. Dec. 15

N.Y.C. Small Presses Night

curated by Kitchen Press editor Justin Marks

featuring Flying Guillotine Press, Mal-o-mar Editions,

Ryan Murphy's rotating press, and more

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

<http://mal-o-mar.blogspot.com/>

2010

Tues. Jan. 26

Alice James Books

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

(Farmington, Maine)

Tues. Feb. 23

Forklift, Ohio

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

(Cincinnati)

Matt Hart, editor-in-chief

Tues. March 30

Cannibal Books

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

(Fayetteville, Ark.)

Matt Henriksen, ed.

Tues. April 27

Lana Turner: A Journal of

Poetry and Opinion

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

(Santa Monica, Calif.)

Calvin Bedient and David Lau, editors

Tues. May 25

Wave Books

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

(Seattle)

Joshua Beckman, ed.

Tues. June 29

Interbirth Books

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

(Dallas)

Micah Robbins, ed.

Tues. July 27
Eleven Eleven
<http://elevenelevenjournal.com/>
(San Francisco)
Hugh Behm-Steinberg, faculty ed.

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://welcometoboogcity.com/>
T: (212) 842-BOOG (2664)

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51. **John Perman**
Idiolects of Silence by John Perlman

Sat 3 Oct 2009

John Perlman would like to thank those who have asked for a copy of his new book, *Idiolects of Silence*, available from [REDACTED]. in pdf format. Others who wish to receive the book, please feel free to request.

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52. **Mary Kasimor**
Re: 'Day' by Kent Johnson

Sat 3 Oct 2009

Thank you, Steve.

Mary

--- On Fri, 10/2/09, steve dalachinsky <[REDACTED]> wrote:

From: steve dalachinsky <[REDACTED]>

Subject: Re: 'Day' by Kent Johnson

To: [REDACTED]

Date: Friday, October 2, 2009, 8:32 AM

well none of that shit is poesie conceptual or not
hey guess what it might rain tonite
and tomorrow they're predicting scattered showers

On Fri, 2 Oct 2009 15:10:10 -0400 Christopher Leland Winks
<[REDACTED]> writes:

> A lot of verbiage on Kent Johnson's taking the piss out of Kenneth
> Goldsmith, who richly deserves it as another one of those
> necrophiles brandishing (among other gestures) the
> cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art
> sans concepts, sans art, sans eyes, sans everything. But while I
> like the joke, is it really worth killing so many trees just to play
> one?
>
>
>

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53. **Stephen Ellis**

Re: 'Day' by Kent Johnson

Sat 3 Oct 2009

Isn't the issue in much of this literary coup-coup simply an interrogation of where "authority" comes from? What legitimizes authorship? I seem to recall even Dante pulled a paradoxical shift and switcheroo between something Aristotle had said about poiesis, and something that, hmmm . . . was if de capo of the Holy Roman Empire also said, each in contradistinction with the other, so, Dante did a little creative editing to make them more aligned with his own purpose in the Commedia. I don't recall, exactly, and I don't have the books in front of me, but that kind of manipulation has been rife in literature from day one. Hermes, of course, is god of thieves, lockpicks and poets, so there's no surprise that we all find ourselves (or get found out) inching the crowbar under the door of "that good booty." In terms of creativity at large and poetry specifically, we live in a dead zone, this is one of those dead areas in the history of The Art, so it makes sense that operations like Kent's or Kenny would look to be a mop-up scene, pulling corpses out of circular lecture halls with pincers and dragging them to The Fires, etc. Aesthetically, of course, and in complete denial of poetry's current "situation": It's simply up for theft. And these guys are doing the non-proprietary, proper thing, which is dual: Giving old corpses burial by ceremonial fire (the repetition, and, yeah, the repetition) as well as pulling off the originary act of stealing a little of the black soil (blackened a little more by the ash of the burning minions) from Paradise in order to institute on the staid earth, the "new time" of yet another indecent and lovely Adamic crime wave. SE

EMAILING FOR THE GREATER GOOD

Join me

| *Date: Fri, 2 Oct 2009 21:28:09 -0400*

| *From:* [REDACTED]

Subject: Re: 'Day' by Kent Johnson

To: [REDACTED]

We all kill trees. Killing trees is positive: too many trees = too much CO = big problems for globe/warming trends.

Seriously tho, I'll go out on a limb, or perhaps not, and say this: I like both ideas. I thought KG's idea was great and interesting (albeit, w/o reading in full) and Kent's new piece also seems interesting, especially relevant in an era when intellectual privacy, piracy and property is the next big thing (those of you not following the piratebay.org lawsuit, should). Goldsmith and KJ should celebrate together, they're pushing the boulder along, smiling.

I will add that I think Johnson's project excels at what much of his work seems to address lately: the destruction of "PoBiz" egos and hype. Certainly Kent has created a type of anti-hype (not like anti-christ, more like anti-matter), denying authorship of Doubled Flowering to this day...

*I think Kent probably settled on this idea because of 1) DAY's concept almost begs for "theft" and 2) Goldsmith's work has received a lot of warranted and unwarranted attention. To attack something boring and unknown is one thing, but to attack what everyone seems to be talking about, now *that's* something. I think what Kent's piece says is not only that our ideas on authorship are hypocritical (giving KG credit for something he didn't "write," attacking Kent for something he most likely DID write, as if he were someone else), but that once accepted, that pseudonymous work can become sacrosanct, which would explain the hubbub here about KJ supposedly defiling KG's work.*

-Ryan

On Fri, Oct 2, 2009 at 6:47 PM, Nick LoLordo <[REDACTED]> wrote:

Killing trees? Kent has merely killed a few stickers. It's Kenny who killed the trees; in this sense Kent's work, whatever one thinks of it otherwise, is at least arguably a more "conceptual" project.....

On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks <[REDACTED]> wrote:

A lor of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art, sans eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?

guidelines

--

V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[REDACTED]

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54. **Jeffrey Side**

Poem by Peter Philpott at The Argotist Online

Sat 3 Oct 2009

Poem by Peter Philpott at The Argotist Online:

<http://www.argotistonline.co.uk/Philpott%20poem.htm>

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55. **Herb Levy**

Re: 'Day' by Kent Johnson

Sat 3 Oct 2009

On Oct 2, 2009, at 5:55 AM, Jeffrey Side wrote:

Very good point. Kent's act is far braver than Kenny's, as it could lead to legal action. I think this is what makes Kent's act historically more artistically original than Kenny's.

The only reason that I can imagine Johnson's act resulting in some kind of legal action, would be if the copies of the Figures edition of Day were stolen. & that doesn't seem to be the case.

My reading of this is that it has to be just about the safest "brave" action that anyone could make. Regardless of what Goldsmith may think of Johnson and this act, I think he's smart enough to understand any of the aesthetic & PR ramifications of Johnson's action and would be very, VERY unlikely to bother to sue. The Figures is getting whatever their wholesale price to Amazon is, so they have no reason to sue either.

This isn't about someone claiming to make an original one of a kind object that's an exact copy of another original one of a kind object. It's about someone buying a book, apparently at retail price (so Goldsmith and the Figures are getting paid already), and charging more for it with some added stickers.

In the software business, this is called "added value."

If there are ten people out there who want to spend \$7 extra for some stickers, a signature and an aesthetic concept, that's great. But that doesn't seem too much different to me than the fact that there are people who were willing to spend \$22 extra for the book without the stickers and a slightly different aesthetic concept. Because ANY of these people could have originally bought the NYTimes for that day for a buck or less, & they could still get a copy of it from the NYTimes for less than the price of the Figures book.

This isn't Robert Rauschenberg erasing a real drawing by Willem de Kooning and exhibiting the erased paper as his own work. It's not Kathy Acker getting sued by Arthur Hailey for using large chunks of his novels in her own work. It's not John Oswald reconfiguring music by the Beatles, Michael Jackson, etc and being forced to destroy all the undistributed copies of the recordings. It's not Todd Haynes being forced to stop exhibiting and distributing Superstar for it's use of music by the Carpenters.

If Johnson wants to make a brave gesture concerning authorship and copyright, let him try to sell copies of books by Dan Brown or Patricia Cornwall as his own work.

This is about one relatively esoteric artist trying to make some noise while pulling the chain of another relatively esoteric artist. Sure, Goldsmith has some more visibility than Johnson, but neither of these guys have any visibility in the mass culture we live in the midst of. We're talking about artists that may be known to a couple of thousand people in a world with a population of 6 billion.

About a dozen people have posted about this on the poetics list and almost all of these posts seem to be trying to make it seem like Johnson's made some kind of aesthetic coup. I don't see how you can read it like that, and I think the lack of pushback that Johnson's partisans have found here is a sign that I'm not the only one who sees this issue that way.

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56. **Daniel Godston**

Chinese Whispers at Myopic Books

Sun 4 Oct 2009

Chinese Whispers at Myopic Books

Sunday, October 4, 2009 (7-9 p.m.)

You are invited to attend "Chinese Whispers," which features a "poetry and art by telephone" game with poetry. This event is part of the poetry series curated by Larry Sawyer, and it is part of the Fourth Annual Chicago Calling Arts Festival.

This event will be in homage -- in part -- to the "Art by Telephone" event which happened at Chicago's Museum of Contemporary Art in 1969. (And that event 40 years ago was inspired by Bauhaus artist Laszlo Moholy-Nagy.) "Chinese Whispers" might include directions which involve chance operations, surrealist games, Oulipo strategies, and other elements. Out-of-town directions will be coming from Lisa Hemminger (San Diego), Jesse Seldess (Berlin), Billie Maciunas, Christopher Welch (Washington, DC), David Harrison Horton (Beijing), Mathew Timmons (Los Angeles), and Eric Lietz (Oakland). Chicago poets will include Jamie Kazay, Larry Sawyer, Jennifer Karmin, Dan Godston, and Kevin Kilroy. After "Chinese Whispers" is over, examples of the collaborations will be posted on a TBD website.

This event is free and open to the public.

Myopic Bookstore

1564 N Milwaukee Ave

Chicago, IL 60622-2008



<http://www.myopicbookstore.com>

<http://www.chicagocalling.org>

<http://www.mcachicago.org/information/history.php?page=ihist>

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57. **Camille Martin**

collages - Camille Martin

Sun 4 Oct 2009

Some recent collages:

<http://www.camillemartin.ca/19.php>

<http://www.camillemartin.ca/20.php>

<http://www.camillemartin.ca/21.php>

Cheers!

Camille

Camille Martin
Toronto, Ontario
<http://www.camillemartin.ca>
<http://rogueembryo.wordpress.com>

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58. **Nate Pritts**
often I am permitted to return to Duncan
Sun 4 Oct 2009

Incliner - the magazine from the Art Academy of Cincinnati - has a new series on their blog called SEEING IS READING: videorecordings of artists & writers. Here's the link:

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

The newest installment is up now - me reading Robert Duncan's poem "Often I Am Permitted to Return to a Meadow." It is accompanied by an essay that is about Coleridge, Duncan & Nate Pritts (veering off into talk about my new book, THE WONDERFULL YEARE, due out in early 2010 from Cooper Dillon books).

I had kind of a bad hair cut at the time.

:: Dr. Nate Pritts

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

Your E-mail

and More On-the-Go. Get Windows Live Hotmail Free.
<http://clk.atdmt.com/GBL/go/171222985/direct/01/>

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59. **{ brad brace }**
NP/bbs
Sun 4 Oct 2009

NOW PLAYING:

latest release: LBOSPI recordings
field-compilations from Lake Brule, Oil Springs and Peele Island

—
—
—

over 13 hours of fresh mp3 rips of long reticent monoaural, radio-drifts¥, soup kitchens, police sirens, and forgotten film-soundtracks

--- bbs: brad brace sound --- http://69.64.229.114:8000
--- http://bbrace.net/undisclosed.html ---

¥ strangely compelling recordings from car radio while travelling under high-frequency transmission lines in central california

--- bbs: brad brace sound --- http://69.64.229.114:8000
--- http://bbrace.net/undisclosed.html ---

[eventually these will also be uploaded to internet archive, scrib and lulu]
enjoy! /:b

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60. **Emily Carr**

call for submissions for dandelion magazine

Sun 4 Oct 2009

dandelion magazine is taking submissions for issue 35 number 2, "the sexual politics of meat." The theme of this issue is inspired by Carol J. Adam's theory of "the sexual politics of meat" in her provocative book the of the same title (published in 1990).

In this issue, we are looking for works that sketch, hypothesize, challenge, elaborate, query, and otherwise address unexpected juxtapositions between the human and the animal and amongst sex, politics, and meat. What, we invite you to consider, are the historic, gender, race, and class implications of meat culture? How has the consumption of meat shaped our contemporary human cultures? How, by extension, has the consumption of meat shaped our notions of what it means to be humans? &, as a consequence, what it means to be men & women? How does the language of meat bleed into the vocabulary of gender, & vice versa?

We are particularly interested in what innovative thinkers, writers, & artists have to say about the relatings (or lack thereof) amongst sex, politics, and meat. How, by pushing language to increasingly expressive limits, can innovative texts intervene in the discourse of gender and food? How can innovative literatures articulate an alternative to meat culture as portrayed in the mass media?

dandelion publishes both critical and creative work and has, historically, been interested in writing that challenges (or otherwise ignores) generic expectations. It is the oldest literary magazine in Western Canada and is

dedicated to publishing a diverse selection of writing by established and emerging writers from Canada and abroad.

Submission deadline is Dec 1st, 2009. The issue is slated to be published in late February 2010.

Email submissions are preferable, as a single attachment, with your last name and "sexual politics of meat" in the subject line, to [REDACTED]. **

*dandelion *is on-line at dandelionmag.ca.

Emily Carr

Managing Editor

*dandelion *Magazine

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61. **Jonathan Ball**
Re: 'Day' by Kent Johnson

Sun 4 Oct 2009

In response to Murat, yes, I have read DAY, although I read it some time ago. DAY is not a masterpiece. But there are some stunning and exciting poetic effects, most of which result from effective juxtaposition and disjunction that results when ad-texts or other types of text (pull-quotes, headlines, "garbage" like headers) interrupt news stories, and in some cases the news items attain a certain pathos or silliness as a result of their placement in a book rather than a newspaper, as the medium lays additional emphasis on certain things. Of course, I find it conceptually interesting as well.

In response to Jeffrey, it seem to me that defamiliarizing language is one of the basic components of poetry itself. Estranging language from its normal functions for heightened, poetic effect. Insofar as the "conceptualising of theft as an artistic act," I suppose my response is "yes, but who cares"? So what? Theft is conceptualized as an artistic act constantly. Any found poem conceptualizes theft as an artistic act, to a lesser degree obviously, and in this example the theft is very bold and (insofar as the insular poetry world is concerned) high-profile, but so what? I don't see why anyone should care.

Perhaps this does come down to a matter of taste, as you suggest. Insofar as the conceptual underpinnings of each work, I find Goldsmith's act interesting insofar as it works to defamiliarize language, imply commentary on the print medium and on the news media, declare uncreative appropriation and textual reframing as poetic to an absurd degree, and trouble questions of authorship. Johnson's act seems, by comparison, to extend certain of Goldsmith's concerns

(theft, questions of authorship) for the sake of satire, and so I don't see what is to be considered radical here.

It seems to me that this debate has become more about the personalities of the authors involved and whether or not somebody likes one or dislikes the other. I have absolutely no interest in this kind of discussion, and unless the tide turns I intend this as my last word on the subject.

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62. **Jeffrey Side**

Re: 'Day' by Kent Johnson

Sun 4 Oct 2009

Alison, Kenny advocates not reading his appropriations. For him, talking about them is more important, which is all I'm doing.

Regardless of the extent of Kent's innovation, I think his action is more interesting because, to me, it goes further than Kenny's in that Kenny's act did not involve appropriating a "single author book", as Kent has done but, rather, a newspaper authored by many.

I don't think Jonathan said anything about Kenny's Day recontextualising language so much as defamiliarising it, which is more radical. Yet, as I responded to him at the time: 'Even if it this were so, I'm not sure that defamiliarising language is in itself an exceptionally important measure of poetic achievement, any more than a novel use of punctuation would be'.

On Sat, 3 Oct 2009 12:30:48 +1000, Alison Croggon

<[REDACTED]> wrote:

>Jeffrey, to be perfectly honest what's mostly getting up my nose is
>the smartarse complacency of the publicity, which is, I guess, the
>point of the whole exercise. You can't measure artistic courage by
>suability, or every tabloid journo would be Pound. Mind you,
>Enzensberger did say once that the contemporary tabloid paper is the
>exemplary modernist art object, but if that's the case Goldsmith is
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>recontextualising language in the way KG does - there's nothing in
>KJ's act that recontextualises the language, except the fact that he's
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>> On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne

>> <[REDACTED]> wrote:

>>

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>> considering. KG has brought Abbie Hoffman's Steal This Book to
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>>>> <http://jeffrey-side.blogspot.com/>
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>>>> >talk about whether or not it stands or falls as serious work. It
>> certainly
>>>> >succeeds as a joke.
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>>>> >
>>>> >On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz
>>>> <[REDACTED]> wrote:
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>>>> >> >
>>>> >> > What if one took the annoyed response to
>>>> >> > Johnson's DAY as exactly the reaction he wanted
>>>> >>
>>>> >>
>>>> >> Not to answer this question one way or another, but to point
out

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>>>> that, were
>>>> >> this reaction what he was going for, that still doesn't make it
>>>> a "good"
>>>> >> thing to have gone for. It may very well be, though.
>>>> >> a
>>>> >>
Check
>>>> guidelines
>>>> >>
>>>> >
>>>> >
>>>> >
>>>> >
>>>> >--
>>>> >Dr. Jonathan Ball, Ph.D. (English)
>>>> >Sessional Instructor
>>>> >University of Manitoba
>>>> >University of Winnipeg
>>>> >
>>>> >www.jonathanball.com
>>>> >
>>>> >"If someone tells you writing is easy, he is either lying or I hate
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>Editor, Masthead: <http://www.masthead.net.au>

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

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

>

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63. **Stephen Ellis**

Re: 'Day' by Kent Johnson

Sun 4 Oct 2009

Since when does "legal action" determine literary value, and how did "bravery" become one of those values, if, in fact, it did? I mean, let me get this straight: A bold work of literature would be one that invokes legal action against it, not for what it says, but for what it is, a text whose authorship is in question, but whose authority is not. Yes? Does this mean Kent's book ought to be put in a witness protection program? Or in preventive detention as "prospective terrorist act"? Or perhaps both? Authorship and/or authority in that sense is really just a matter of serving more papers - ah . . . so THEY'RE "the literature", right? - anyway, something that ought to be taken up on the Oprah/Obama/Larry King Tower of Power Hour, and not on UB Poetics, where, gee, unbelievable . . . Buffalo is now in Pennsylvania? Cool.

EMAILING FOR THE GREATER GOOD

Join me

Date: Sat, 3 Oct 2009 12:55:14 -0500

From: [REDACTED]

Subject: Re: 'Day' by Kent Johnson

To: [REDACTED]

On Oct 2, 2009, at 5:55 AM, Jeffrey Side wrote:

Very good point. Kent's act is far braver than Kenny's, as it could lead to legal action. I think this is what makes Kent's act historically more artistically original than Kenny's.

The only reason that I can imagine Johnson's act resulting in some kind of legal action, would be if the copies of the Figures edition of Day were stolen. & that doesn't seem to be the case.

My reading of this is that it has to be just about the safest "brave" action that anyone could make. Regardless of what Goldsmith may think of Johnson and this act, I think he's smart enough to understand any of the aesthetic & PR ramifications of Johnson's action and would be very, VERY unlikely to bother to sue. The Figures is getting whatever their wholesale price to Amazon is, so they have no reason to sue either.

This isn't about someone claiming to make an original one of a kind object that's an exact copy of another original one of a kind object. It's about someone buying a book, apparently at retail price (so Goldsmith and the Figures are getting paid already), and charging more for it with some added stickers.

In the software business, this is called "added value."

If there are ten people out there who want to spend \$7 extra for some stickers, a signature and an aesthetic concept, that's great. But that doesn't seem too much different to me than the fact that there are people who were willing to spend \$22 extra for the book without the stickers and a slightly different aesthetic concept. Because ANY of these people could have originally bought the NYTimes for that day for a buck or less, & they could still get a copy of it from the NYTimes for less than the price of the Figures book.

This isn't Robert Rauschenberg erasing a real drawing by Willem de Kooning and exhibiting the erased paper as his own work. It's not Kathy Acker getting sued by Arthur Hailey for using large chunks of his novels in her own work. It's not John Oswald reconfiguring music by the Beatles, Michael Jackson, etc and being forced to destroy all the undistributed copies of the recordings. It's not Todd Haynes being forced to stop exhibiting and distributing Superstar for it's use of music by the Carpenters.

If Johnson wants to make a brave gesture concerning authorship and copyright, let him try to sell copies of books by Dan Brown or Patricia Cornwall as his own work.

This is about one relatively esoteric artist trying to make some noise while pulling the chain of another relatively esoteric artist. Sure, Goldsmith has some more visibility than Johnson, but neither of these guys have any visibility in the mass culture we live in the midst of. We're talking about artists that may be known to a couple of thousand

people in a world with a population of 6 billion.

About a dozen people have posted about this on the poetics list and almost all of these posts seem to be trying to make it seem like Johnson's made some kind of aesthetic coup. I don't see how you can read it like that, and I think the lack of pushback that Johnson's partisans have found here is a sign that I'm not the only one sees this issue that way.

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64. **mIEKAL aND**

Fwd: [silence] Merce Cunningham Memorial

Sun 4 Oct 2009

for those of your in the area...

Begin forwarded message:

From: LAURA KUHN <[REDACTED]>
Date: October 4, 2009 6:23:54 PM CDT
To: [REDACTED]
Subject: [silence] Merce Cunningham Memorial

On behalf of the Merce Cunningham Dance Company and the John Cage Trust, thank you for reaching out to all of us at the time of Merce's passing. We were overwhelmed by the outpouring of love and support from around the world, only reaffirming the number of people who were touched by Merce's life and artistry, and reminding us all how fortunate we are to have been a part of his adventure.

In celebration of Merce, a public memorial will take place on Wednesday, October 28. 4 - 9 pm, at the Park Avenue Armory, New York. The Merce Cunningham Dance Company's Event performances in honor of Merce will take place at 4:30 pm and 7:30 pm, but check the Merce Cunningham Dance Foundation's website, www.merce.org, after October 21 for a full schedule of events. The memorial is free and open to the public, no reservations are required.

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65. **Lauren Rachel**

Plastique Publishes Book-Length Poem "War Rug" by Francesco Levato

Sun 4 Oct 2009

"Francesco Levato's powerful documentary, 'War Rug' -- like Eliot Weinberger's What I heard about Iraq before it -- detains the language of the perpetrators of

global military aggression and redeploys it to indict them. From J.C. Penny catalog copy to counterintelligence manuals and autopsy reports, War Rug is a fierce yet unfortunate reminder of the absolute horrors of our age." -- Mark Nowak, author of Coal Mountain Elementary

"War Rug" is a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources.

This enhanced eBook contains the author's notebook with hyperlinks to access additional content such as books, web sites, audio, and video that inspired and informed the author's creative process. It is distributed in Portable Document Format (PDF) and is viewable and printable on virtually any platform -- Mac OS, Microsoft Windows, UNIX, and many mobile platforms, including the Apple iPhone.

Please visit <http://www.plastiquepress.com> to purchase the book directly.

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66. **Wystan Curnow**
Re: 'Day' by Kent Johnson
Mon 5 Oct 2009

Alison wrote: 'what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise.' It is part of the point, but not the whole point. But it's a separate point, 'Conceptualist poetry' comes comes rhetorically wrapped, because I read it as faux avant wrapping, and take its serio-comic register as strategically acute, I do not find it complacent, and it does not get up my nose, let alone my smart arse.

Then she wrote: 'the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature'. True enough, except that there's much to be said for, and has been said of, shifting language from literature to more literature. To start with what is of interest in a comparison of Johnson's appropriation with Goldsmith's appropriation, relies less on the matter of 'originality' than on the comparison of the role Day plays in Goldsmith's oeuvre with the role it acquires within Johnson's.

Wystan

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Alison Croggon

[REDACTED]

Sent: Saturday, 3 October 2009 3:30 p.m.

To: [REDACTED]

Subject: Re: 'Day' by Kent Johnson

Jeffrey, to be perfectly honest what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise. You can't measure artistic courage by suability, or every tabloid journo would be Pound. Mind you, Enzensberger did say once that the contemporary tabloid paper is the exemplary modernist art object, but if that's the case Goldsmith is onto it while Johnson isn't. I can see, like Jonathan, the point of recontextualising language in the way KG does - there's nothing in KJ's act that recontextualises the language, except the fact that he's put his name on it, when authorship was never that important in the first place. In other words, the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature, and it merely operates at the level of a punchline. Ok, the subsequent (non)fuss points to the mechanisms by which books get known in the consumerist politics of exchange etc, but really, yawn. In theorising "theft as an artistic act" - which as several people have said isn't precisely groundbreaking - I think it's seriously more interesting to look at Madoff. Or maybe that young guy who stole Damien Hirst's pencil, who is being sued (and who I think is much funnier and is making a much more interesting point). And here you are talking about the "innovation" of a book you frankly confess you haven't read, which is wholly *reductio ad absurdum*. I mean, it's a fake storm in an egg-cup.

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>>> >
>>> >
>>> >On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz
>>> <[REDACTED]> wrote:
>>> >
>>> >> >
>>> >> > What if one took the annoyed response to
>>> >> > Johnson's DAY as exactly the reaction he wanted
>>> >>
>>> >>
>>> >> Not to answer this question one way or another, but to point out
>>> that, were
>>> >> this reaction what he was going for, that still doesn't make it
>>> a "good"
>>> >> thing to have gone for. It may very well be, though.
>>> >> a
>>> >>
>>> guidelines
>>> >>
>>> >
>>> >
>>> >
>>> >--
>>> >Dr. Jonathan Ball, Ph.D. (English)
>>> >Sessional Instructor

>>> >University of Manitoba
>>> >University of Winnipeg
>>> >
>>> >www.jonathanball.com
>>> >
>>> >"If someone tells you writing is easy, he is either lying or I hate
>>> him." --
>>> >Farley Mowat
>>> >
>>>
> guidelines
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>>--
>>Dr. Jonathan Ball, Ph.D. (English)
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>>University of Winnipeg
>>
>>www.jonathanball.com
>>
>>"If someone tells you writing is easy, he is either lying or I hate
> him." --
>>Farley Mowat
>>
>>
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>
--

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

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

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

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67. **Sharon Dolin**

REMINDER: CBA READING THIS WED.

Mon 5 Oct 2009

Dear Friends,

Just a reminder that The Center for Book Arts Annual Letterpress Chapbook Competition Reading will take place this Wednesday at 6:30 pm. Kim Addonizio who judged the competition, and Bonnie Jo Campbell, the winner, will read from their letterpress chapbooks and Teresa Leo will read from her letterpress broadside. Another broadside by Lucia Perillo, the other honorable mention, will also be for sale that evening. I'll be hosting the festivities. Hope you can join us for the celebration.

The Center for Book Arts
28 W. 27th St., 3rd floor (bet. 6th & B'way)
[REDACTED]

\$10 suggested donation/ \$5 members & students.
Refreshments will be served.

And next year's deadline is December 1st. Terrance Hayes will be the final judge. Here's the link for guidelines: <http://www.centerforbookarts.org/opportunities/chapbook2010guidelines.pdf>

Sharon

Sharon Dolin

[REDACTED]
www.sharondolin.com

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68. **susan maurer**

Susan Maurer reading from PERFECT DARK at the Bowery Poetry Club

Mon 5 Oct 2009

I'll be reading at George Wallace's series at the (NYC) Bowery Poetry Club on 10-18 at 2:30. Do come say hello if a lister shows up. Susan Maurer

Hotmail:

Powerful Free email with security by Microsoft.
<http://clk.atdmt.com/GBL/go/171222986/direct/01/>

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69. **Jason Quackenbush**

Re: 'Day' by Kent Johnson

Mon 5 Oct 2009

I read Johnson's Day as saying that Goldsmith's Day is full of shit. Which may just be my own bias showing, but also is something that I think is hilarious. Still, I think the Arsonism anthology was better than either version of Day, and while I've not read any of them, I'm more than willing to concede that my bias

towards Issue 1 is a result of my having been in it. Whereas I think it's disingenuous to ever claim that Day was all that special or attributable to anyone since Johnson via Goldsmith let James Joyce and Jackson Mac Low inadvertently pick the date of his Day.

On Oct 3, 2009, at 8:36 AM, Stephen Ellis wrote:

Isn't the issue in much of this literary coup-coup simply an interrogation of where "authority" comes from? What legitimizes authorship? I seem to recall even Dante pulled a paradoxical shift and switcheroo between something Aristotle had said about poiesis, and something that, hmmm . . . was if de capo of the Holy Roman Empire also said, each in contradistinction with the other, so, Dante did a little creative editing to make them more aligned with his own purpose in the Commedia. I don't recall, exactly, and I don't have the books in front of me, but that kind of manipulation has been rife in literature from day one. Hermes, of course, is god of thieves, lockpicks and poets, so there's no surprise that we all find ourselves (or get found out) inching the crowbar under the door of "that good booty." In terms of creativity at large and poetry specifically, we live in a dead zone, this is one of those dead areas in the history of The Art, so it makes sense that operations like Kent's or Kenny would look to be a mop-up scene, pulling corpses out of circular lecture halls with pincers and dragging them to The Fires, etc. Aesthetically, of course, and in complete denial of poetry's current "situation": It's simply up for theft. And these guys are doing the non-proprietary, proper thing, which is dual: Giving old corpses burial by ceremonial fire (the repetition, and, yeah, the repetition) as well as pulling off the originary act of stealing a little of the black soil (blackened a little more by the ash of the burning minions) from Paradise in order to institute on the staid earth, the "new time" of yet another indecent and lovely Adamic crime wave.
SE

EMAILING FOR THE GREATER GOOD
Join me

Date: Fri, 2 Oct 2009 21:28:09 -0400
From: [REDACTED]
Subject: Re: 'Day' by Kent Johnson
To: [REDACTED]

We all kill trees. Killing trees is positive: too many trees = too much CO =

big problems for globe/warming trends.

*Seriously tho, I'll go out on a limb, or perhaps not, and say this:
I like
both ideas. I thought KG's idea was great and interesting (albeit,
w/o
reading in full) and Kent's new piece also seems interesting,
especially
relevant in an era when intellectual privacy, piracy and property
is the
next big thing (those of you not following the piratebay.org lawsuit,
should). Goldsmith and KJ should celebrate together, they're
pushing the
boulder along, smiling.*

*I will add that I think Johnson's project excels at what much of
his work
seems to address lately: the destruction of "PoBiz" egos and hype.
Certainly
Kent has created a type of anti-hype (not like anti-christ, more like
anti-matter), denying authorship of Doubled Flowering to this day...*

*I think Kent probably settled on this idea because of 1) DAY's
concept
almost begs for "theft" and 2) Goldsmith's work has received a lot of
warranted and unwarranted attention. To attack something boring and
unknown
is one thing, but to attack what everyone seems to be talking
about, now *
that's* something. I think what Kent's piece says is not only that
our ideas
on authorship are hypocritical (giving KG credit for something he
didn't
"write," attacking Kent for something he most likely DID write, as
if he
were someone else), but that once accepted, that pseudonymous work
can
become sacrosanct, which would explain the hubbub here about KJ
supposedly
defiling KG's work.*

-Ryan

*On Fri, Oct 2, 2009 at 6:47 PM, Nick LoLordo <[REDACTED]>
wrote:*

*Killing trees? Kent has merely killed a few stickers. It's Kenny
who*

killed the trees; in this sense Kent's work, whatever one thinks of it otherwise, is at least arguably a more "conceptual" project.....

On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks <[REDACTED]> wrote:

A lot of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art, sans eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?

guidelines

--

*V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[REDACTED]*

guidelines

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70. **Christopher Leland Winks**

Re: 'Day' by Kent Johnson

Mon 5 Oct 2009

None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in terms of provocative anti-aesthetic moves, nor does it even approach the theory of "détournement" formulated in the 1950s by Debord and Asger Jorn, following Isidore Ducasse's systematic practice of creative plagiarism (of Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the 19th century. Maybe it's the case, following the fashionable phrase, that "everything old is new again," but to me it seems like literary history repeating itself as farce.

And Kent Johnson, whose work I admire, is certainly a good *farceur* who at least indicates the fundamentally farcical nature of po-biz and oxymoronic "writing communities" populated by herds of independent minds.

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71. **J. P.**
DAY & son
Mon 5 Oct 2009

Are either on Kindle yet?

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72. **Brian Clements**
Firewheel/Sentence Announcement
Mon 5 Oct 2009

Firewheel Editions announces the second Sentence Book Award and the fourth Firewheel Chapbook Award. The Firewheel Chapbook Award is given to a collection of no more than 20 manuscript pages in any genre. Preference is for innovative work (liberally interpreted), work that crosses genres, work that combines images and text, work in formats other than the traditionally bound book, or work that may have difficulty finding publication elsewhere due to the nature, typography, or format of the work. The recipient of the award will receive 50 copies out of a limited edition. Entry fee: \$15 by check to Firewheel Editions or by PayPal at <http://firewheel-editions.org>. Checks and submissions may be mailed to Firewheel Chapbook Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [REDACTED].

Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. The Sentence Book Award will be given to a book-length manuscript of prose poems or a book-length manuscript consisting substantially of prose poems (for example, a book that is half prose poems and half free-verse, or a book-length sequence that mixes passages of prose poetry with other modes). The recipient of the award will receive publication in a trade paper edition with a standard royalty contract and 50 copies of the book. All entrants will receive Sentence #7 (entrants who are already subscribers will have their subscription extended by one issue). Entry fee: \$25 by check to Firewheel Editions or by PayPal at <http://firewheel-editions.org>. Checks and submissions may be mailed to Sentence Book Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [REDACTED]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. Firewheel Editions subscribes to the CLMP Code of Ethics: "CLMP's community of independent literary publishers believes that ethical

contests serve our shared goal: to connect writers and readers by publishing exceptional writing. We believe that intent to act ethically, clarity of guidelines, and transparency of process form the foundation of an ethical contest. To that end, we agree to 1) conduct our contests as ethically as possible and to address any unethical behavior on the part of our readers, judges, or editors; 2) to provide clear and specific contest guidelines defining conflict of interest for all parties involved; and 3) to make the mechanics of our selection process available to the public. This Code recognizes that different contest models produce different results, but that each model can be run ethically. We have adopted this Code to reinforce our integrity and dedication as a publishing community and to ensure that our contests contribute to a vibrant literary heritage." The recipient of the Sentence Award will be selected by Brian Clements, Editor of Sentence and Firewheel Editions; the recipient of the Firewheel Chapbook Award will be selected by Brian Clements and Tom Nackid, Design Manager for Firewheel Editions. In the event that no recipient is chosen for either award, entry fees will be returned to all of the award's entrants. Authors who have published a chapbook or book with Firewheel Editions, authors who have served on the Board of Contributing Editors of Sentence, graduate or undergraduate students and relatives of Brian Clements and Tom Nackid, and all past and current staff members of Sentence and Firewheel Editions are ineligible. All manuscripts will come to the editors anonymously after screening and preparation by Firewheel staff. Submission guidelines: *

- * Chapbook Award entrants must explain any special production requirements for their projects in the cover letter.
- * All entrants must provide email address or SASE for Award results.
- * Unless SASE with sufficient postage for return is included, manuscripts will be recycled.
- * Multiple submissions are acceptable with an entry fee for each submission.
- * Translations are acceptable with proof of permission to publish translations.
- * Electronic submissions must be sent as a single attachment in .rtf (preferred for text-only submissions), .doc, or .pdf format.
- * All submitted manuscripts must include a one-page cover with author's name, title, author's email address, and name of Award (Chapbook or Sentence); also include a second title page with title only.
- * The author's name should be recognizable nowhere in the manuscript other than on the cover page.

For more information on Sentence and Firewheel Editions, visit <http://firewheel-editions.org> or email [REDACTED]

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73. **amy king**

EOAGH #5 -- NOW ONLINE

Mon 5 Oct 2009

NOW ONLINE EOAGH: A Journal of the Arts ISSUE

5 <http://chax.org/EOAGH/issuefive.html> Contents: A PANEL, READING, & EXHIBITION CHARLES OLSON: LANGUAGE AS PHYSICAL FACT Tenney Nathanson Cole Swensen Steve McCaffery Barbara Henning Anne Waldman A CHAPBOOK Nothing is in Here, by Andrew Levy READINGS/ARTICLES An Interview with Kevin Killian, by Tony Leuzzi TEXT FOR A CUL-DE-SAC, by Wystan Curnow & Lawrence Weiner The Functional Art of Bruce Nauman, by Jessica Hullman A Topological Memoir, by Penelope Bloodworth Poetic Ecologies in Bruxelles, by Arpine Konyalian Grenier Composition as Exposition: A Case File, by Bill Marsh Paradox: The Diminishing Increase of an Author, by Tom Clark Field Poetics (a complete history of de-individualizing practices), by Donald Wellman Raymond Roussel's (New) Africa, by Louis Bury Iterative View (of Brent Cunningham's Bird & Forest), by Jesse Seldess Double Review of Amy King, by Matthew Rotando Review of Brenda Iijima's Rabbit Lesson, by Geoffrey Olsen Metapoetic Speculation In/On Tom Beckett's "This Poem," by Thomas Fink Reading Julian Poirer's Poetry, by Filip Marinovich Review of Joseph Lease's Broken World, by John Chavez A POWERPOINT Pace of Dream, by Eric Magrane & Wendy Burk PLAYS Captain America, by Laura Goldstein The Obituary Show, by CA Conrad from Conversations Over Stolen Food, by Andy Fitch & Jon Cotner POETRY BY Samuel Ace & Maureen Seaton, William Allegrezza, Renee Angle, Robyn Art, Ari Baniyas, Emily Beall, Roberto Bedoya, James Belflower, Graeme Bezanson, Carlos T. Blackburn, Kate Broad, Julian T. Brolaski, Ethan Saul Bull, Tetman Callis, Sean Casey, Stephen Chamberlain, Cheryl Clark, Kate Colby, Thomas Cook, Lisa Cooper, Barbara Cully, Mark Cunningham, Shira Dentz, Amanda Deutch, Michelle Detorie, Rachel Blau DuPlessis, Moses Eder, Will Edmiston, Thomas Fink & Maya Diablo Mason, Greg Fuchs, Kristen Gallagher, Lawrence Giffin, Giles Goodland, Noah Eli Gordon, Stephanie Gray, Arpine Grenier, Gabriel Gudding, John Harkey, Jeff Harrison, Nathan Hauke, Stefania Heim, Derek Henderson, Michael S. Hennessey, Chelsea Hodson, N. M. Hoffman, Erika Howsare, Paolo Javier, Adeena Karasick, Michael Kelleher, Vincent Katz, Amy King, Paula Kolek, Mark Lamoureux, Dorothea Lasky, Gregory Laynor, Sueyeun Juliette Lee, Ruth Lepson, Joel Lewis, Eric Lindley, Hillary Lyon, Kimberly Lyons, Jami Macarty, Majena Mafe, Jill Magi, CJ Martin, Filip Marinovich, Kristi Maxwell, Rachel May & Joshua A. Ware, E.J.. McAdams, Pattie McCarthy, Chris McCreary, Nicholas

Messenger,Â Benjamin Miller,Â Carol Mirakove,Â Rajiv Mohabir,Â Emily Moore,Â Glenn Mott,Â Uche Nduka,Â Gale Nelson,Â Maurice Olivier,Â Geoffrey Olsen,Â Monica Peck,Â Jennifer Petersen,Â Lance Phillips,Â Siri Phillips,Â Nick Piombino,Â Lanny Quarles,Â Jessy Randall & DanielÂ M. Shapiro,Â Karin Randolph,Â Karen Randall & Ross,Â Priddle,Â Michael Rerick,Â Christie Ann Reynolds,Â James Sanders,Â Sam Schild,Â Kyle Schlesinger,Â Morgan Lucas Schuldt,Â Paul Siegel,Â Sandra Simonds,Â Joel Sloman,Â Rick Snyder,Â Alan Sondheim,Â Leah Souffrant,Â Sparrow,Â Christopher Stackhouse,Â Elizabeth Kate Switaj,Â Eileen Tabios,Â Paige Taggart,Â Anne Tardos,Â Jeremy James Thompson,Â Elizabeth Treadwell,Â Matt Turner,Â Mara Vahratian,Â Nico Vassilakis,Â Andi Werblin,Â Sara Wintz, andÂ Deborah Wood.

<http://chax.org/eoagh/issuefive.html> _____

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

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74. **amy king**

This is What a (Pro)Feminist [Man Poet] Looks Like

Mon 5 Oct 2009

In May 2009, Danielle Pafunda curated the first installment of Delirious Hem's This is What a Feminist [Poet] Looks Like. This forum featured women discussing the relationship between their feminism & their poetry, and these contributions elicited thoughtful responses from women & men bloggers alike. Mark Wallace was one of those bloggers. Together, we've curated This is What a (Pro)Feminist [Man Poet] Looks Like. We hope you'll visit, read, comment, & enjoy!

Monday October 5: Brian Teare, Christian Peet, & H.L. Hix Tuesday October 6:

Hugh Behm-Steinberg, Kareem Estefan, & Kevin Simmonds Wednesday

October 7: Mark Wallace, Mike Hauser, & Nate Pritts Thursday October 8:

Philip Jenks, Tim Atkins, & Tony Frazer Friday October 9: Tony Trigilio, David Lau & Rodrigo Toscano

Upcoming Forums:

November: This is What a Feminist [Poet] Looks Like, 2

December: 2009 Advent Kalendar (check out 2008's!)

Delirious Hem -- http://delirioushem.blogspot.com/2009_05_03_archive.html

Delirious Lapel -- <http://www.deliriouslapel.blogspot.com/>

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

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75. **ART ELECTRONICS**

53. Venice Biennale: Poetry Network & Virtual Installation on SL

Mon 5 Oct 2009

53. BIENNALE DI VENEZIA Eventi Collaterali

Poetry Network / Net-Poetry Reading in Web Cam by Caterina Davinio

Info: e-mail: [REDACTED]

Audio/video events of poetry in networked live connection

The Italian digital artist and poet Caterina Davinio on October 9 will realize in San Servolo (Venice) - in the context of the Venice Biennale / Collateral Events - a poetry video-reading in web cam, together with poets and artists from the world, who will bring their poetic presence in a participative event of global communication.

NOTE: This collaborative performance is part of 53. Esposizione Internazionale d'Arte La Biennale di Venezia - Eventi Collaterali 2009 / MHO_Save The Poetry / Fondazione Mare Nostrum

Opening: October 9 2009

Time: live 03:PM - 04:00 PM (Italian time) Get info, time could be changed.

Recordings screening no-stop.

Curators: Fondazione Mare Nostrum, Marco Nereo Rotelli. Coordination: Elena Lombardi. Curator of virtual events on line (Planetary & Interplanetary Poetry Events): Caterina Davinio. Technical Assistance: Riccardo Preziosi.

Artists: Caterina Davinio, in connction with the poets and artists: Stefano Donno (Italy Lecce), Vincenzo Bagnoli (Italy Bologna), Ruth Lepson (USA), Phoebe Giannisi (Greece), Obododimma Oha (Nigeria), Nicole Mauro (USA), Mirona Magearu (USA), Matteo Fantuzzi (Italy Bologna), Massimo Mori (Italy Firenze), Lamberto Pignotti (Italy Roma), Italo Testa (France), Gabriele Montagano (Italy Napoli), Francesco Muzzioli (Italy Roma, audio), David Seaman (USA), Craig Saper (USA), Avi Rosen (Israel), Annamaria Ferramosca (Italy Roma), Alfonso Siracusa (Italy Siracusa), Cristina Vignocchi (Italy Sant'Andrea Pelago / Modena), Joseph Young (UK), Liliana Ugolini (Italy Firenze, audio), Philip Meersman (The Netherlands), Juan Diaz Infante (Mexico), Denis Belley (Quebec Canada), Annelisa Addolorato (Italy, Milan), Mariapia Quintavalla (Italy, Milan), Anna Balint (Hungary), Elif Sezen (Australia/Turchia), Mario Lunetta (Italy, Roma)

Genre: contemporary art/poetry, net-art, digital art, poetry, avant-garde

The digital artist and poet Caterina Davinio will realize in San Servolo Island (Venice, Italia) a net-poetry reading by web cam, with poets and artists from the world, in the context of the project MHO_Save the Poetry, collateral event of the Venice Biennale, Marco Nereo Rotelli Curator. The poets - by software Skype and web cam - will bring their poetic presence in a great event of communication: the poetry word as individual instance, but also identity of people and global breath, by new media and communication technologies. After the virtual installation "Poetry Shuttle Landing on SL", on the 40. anniversary of the Lunar Landing, for celebrating the Centenary of Italian Futurism, a new digital performance based on communication, as a virtual place for interchange and aggregation, opportunity of dialogue and presence.

Mare Nostrum Foundation has developed other projects about the topic of cultural identities in danger: Isola della Poesia (installation by Marco N. Rotelli) collateral event of the Venice Biennale 2005, which included the virtual event on line Isola Virtuale by Caterina Davinio (500 involved poets). But the collaboration between Rotelli and Davinio started in 2001, when Bunker Poetico - special project by Harald Szeemann - was realized in the 49. Venice Biennale. More then 1000 poets participated In Bunker Poetico from many countries.

LINKS - NETWORK POETICO - VMH Caterina Davinio Curator These are some of the links of the "Planetary & Interplanetary virtual events" in the context of the 53rd Biennale di Venezia - Eventi Collaterali 2009:

-The First Poetry Shuttle Landing on Second Life

<http://slurl.com/secondlife/Face%20North/163/50/22>

- Special Event: Poetry Network - "Poetry Readings in Web Cam" (line/off line, live) on October 9 2009 in San Servolo (Venezia, Italia). After this date, recordings on the YouTube Channel (until November 22)

- Network Poetico VMH / Welcome on Board. Virtual Happening in the Biennale Opening days and open call on line (Dead Line November 22 2009). The "guest book" of the space-shuttle is linkable from the Internet and from Second Life.

Submit a poem

<http://xoomer.virgilio.it/cprezi/poetry-join.htm>

<http://xoomer.virgilio.it/cprezi/installazione-sl-join.htm>

For SL performance submissions, contact [REDACTED]

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76. **Elizabeth Switaj**

Re: Chinese Whispers at Myopic Books

Mon 5 Oct 2009

So is this event going to address the relationship between the term "Chinese Whispers" and the racist notion that Chinese speech is all just a jumble of unintelligible syllables? Or are we just ignoring that?

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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77. **Skip Fox**

Re: 'Day' by Kent Johnson

Mon 5 Oct 2009

If I didn't care much about anything (time, quality of consciousness, engagement of value, etc.) except getting my name dribbled about, I'd write an epic titled *_Daze_* by retyping, in turn, Goldsmith and Johnson.

As it is . . .

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78. **Aldon Nielsen**

Re: 'Day' by Kent Johnson

Mon 5 Oct 2009

have to get new glasses -- I read that as "nerds of independent minds"

On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks

<[REDACTED]> wrote:

*None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in terms of provocative anti-aesthetic moves, nor does it even approach the theory of "detournement" formulated in the 1950s by Debord and Asger Jorn, following Isidore Ducasse's systematic practice of creative plagiarism (of Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the 19th century. Maybe it's the case, following the fashionable phrase, that "everything old is new again," but to me it seems like literary history repeating itself as farce. And Kent Johnson, whose work I admire, is certainly a good *farceur* who at least indicates the fundamentally farcical nature of po-biz and oxymoronic "writing communities" populated by herds of independent minds.*

--

Aldon L. Nielsen

Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200



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

"My last defense
Is the present tense."

--Gwendolyn Brooks

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79. **Jeffrey Side**
Statement from Kent Johnson
Mon 5 Oct 2009

Jeffrey Side wrote, kindly offering to send in a response by me to recent posts here. It would be easier to post directly, of course, but that doesn't seem to be possible.

Just to say I'm a bit bemused by the many earnest comments (at Poetics, at the other two major poetry lists, and at the initial first announcement of the wok here [I just noticed the typo, I'll keep it]

<http://www.digitalemunction.com/2009/09/22/advertisement-kent-johnsonsdays/#comments>) that dismiss my new book as "trivial" in nature, as a "tempest in a teapot," as a gesture devoid of "risk," and so on. You have to admit: For a "publication" so trifling, the book sure seems to be generating a lot of indignation!

The thing is, these comments on the work's triviality are quite correct and obviously so. And I am sort of disappointed that part of its conceptual point seems to have been missed by so many. Alison Croggon's "yawn," for example, is perfectly poignant, inasmuch as she seems unawares that the Goldsmith wing of "Conceptualism" feverishly advocates Boredom as a poetic principle! So why my book would be dismissed because it out-bores KG's is beyond me. The muse that paid me a visit, you see, *instructed me* to be boring and to really go all the way, not just halfway, as with the case of KG's dime a dozen neo-readymade move. My Day aims to be, precisely, a dialectical advance in the concept of boredom. Which doesn't mean it's original (well, OK, maybe it is a little bit), or risky, or worth the paper it's not even written on.

I hope that helps clarify things.

Still, it's pleasing to see there are as many poets expressing enthusiasms about my book as there are those in a snit about it. Today, for example, Charles Zito posted the following comment at Digital Emunction, and I share it, eager that the many of you who are avant-garde academics will use it as he plans to use it. Perhaps after the full-page ad comes out next month, in a publication widely available at your local chain bookstore, more of you will? I hope so, as sales of the book (of which there already have been an unexpected few!) will help the continuing work of BlazeVOX, to which fabulous press I am donating all royalties. Anyway, here's what Charles Zito wrote:

After watching a video on Kenny G, I wondered how far this conceptualism, with its lack of concern for originality or copyrights, could go. That it has resulted in this "reproduction" is truly entertaining. I just wanted to let you know that, as a result, your accomplishment will be discussed in my graduate poetry workshop. Thought you might enjoy that knowledge.<

Further, just as an informational note (and I promise I am not making this up), I have heard in the past couple days that there are tentative plans in the UK for the publication of a *_Day Variorum_*, both texts, KG's and KJ's, in one volume, set in parallel columns for ease of comparison. Hopefully, some of the hefty copies will be adopted in future seminars at those new citadels of Conceptualism, U. of Penn and Princeton.

best,

Kent

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80. **Thomas savage**

Re: often I am permitted to return to Duncan

Mon 5 Oct 2009

Thank you so much for reading Duncan's poem. It happens to be one of my favorites. When I tried to read your poem, nothing came up. Sorry. Regards, Tom Savage

From: Nate Pritts <[REDACTED]>

To: [REDACTED]

Sent: Sunday, October 4, 2009 11:00:12 AM

Subject: often I am permitted to return to Duncan

Incliner - the magazine from the Art Academy of Cincinnati - has a new series on their blog called SEEING IS READING: videorecordings of artists & writers. Here's the link:

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

The newest installment is up now - me reading Robert Duncan's poem "Often I Am Permitted to Return to a Meadow." It is accompanied by an essay that is about Coleridge, Duncan & Nate Pritts (veering off into talk about my new book, THE WONDERFULL YEARE, due out in early 2010 from Cooper Dillon books).

I had kind of a bad hair cut at the time.

:: Dr. Nate Pritts

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

Your E-mail

and More On-the-Go. Get Windows Live Hotmail Free.
<http://clk.atdmt.com/GBL/go/171222985/direct/01/>

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81. **Adam Katz**

Re: DAY & son

Mon 5 Oct 2009

no, but i think you can get the actual nytimes itself on kindle

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82. **Jennifer Karmin**

Oct 10: 4000 WORDS 4000 DEAD

Mon 5 Oct 2009

4000 WORDS 4000 DEAD

street performance by Jennifer Karmin

Saturday, October 10th

4-5pm

in front of the Epiphany Church

201 S. Ashland Avenue

Chicago, IL

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?" -- Martha Raddatz, ABC News' White House correspondent to Dick Cheney

Jennifer Karmin has been collecting 4000 WORDS for the 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians.

Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [REDACTED].

Participants include:

Emily Abendroth, Harold Abramowitz, Amanda Ackerman, Manan Ahmed, Charles Alexander, mIEKAL aND, David Baratier, Michael Basinski, Cara Benson, Charles Bernstein, Anselm Berrigan, Rachel Blau DuPlessis, Laynie Browne, Lee Ann Brown, Amina Cain, Teresa Carmody, Maxine Chernoff, Catherine Daly, Patrick Durgin, Annie Finch, Daniel Godston, Arielle Greenberg, Kate Greenstreet, Roberto Harrison, Carla Harryman, David Hernandez, Jen Hofer, Lisa Janssen, Pierre Joris, John Keene, Matthew Klane, Toni Asante Lightfoot, Joyelle McSweeney, Miranda Mellis, Philip Metres, Vanessa Place, Kristin Prevallet, Lisa Samuels, Susan Schultz, Laura Sims, Juliana Spahr, Christopher Stackhouse, Chuck Stebelton, Stacy Szymaszek, Tony Trigilio, Eric Unger, Joshua Marie Wilkinson, Andrew Zawacki, and many more.

Sponsored by:

the 4th annual Chicago Calling Festival, <http://chicagocalling.org>
& Chicago Artists Month 2009, <http://www.chicagoartistsmonth.org>

October 10th Chicago Calling performances

2-11pm at the Epiphany Church with:

Rachel Thorne Germond, World Listening Project, Laura Goldstein, Marisa Plumb, Rebecca Cooling-Mallard, Ryan Ingebritsen, Esther Vomplon, Krista Franklin, Harry Ross, Ira S. Murfin, Brother Anthony Teague, Kyeong Hee Choi, Hasan Abdur-Razzaq, Gerard Cox, Adam Smith, Kristy Bowen, Julie Strand, Christopher Preissing, Guillermo Gregorio, Jayve Montgomery, Ben Boye, Joel Wanek, Jennie Knaggs, Joel Peterson, Nick Schillace, Jon Brumit Regina Baiocchi, Houreya Elsayed, Ed Roberson, Philip Greenlief, Paul Hartsaw, Clifton Hyde, Damon Short, and a few surprises.

\$15 admission

<http://www.epiphany-chicago.org>

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83. { **brad brace** }

pleated plaid pamphlets published

Mon 5 Oct 2009

-
- 004 Rank Abuse Rank and Fashion Roadside Rubble
 - 005 Rapid Cellular Proliferation Rapid Circuit Roar of Breakers
 - 006 Rapid Glance Rapid Rate Roared Forth
 - 007 Rapid Readings Rapid Response Roaring Streams
 - 008 Rapid Russian Rapid Strides Roasted River Horse

009 Rapidly Reverted Rapidly Risen Roasted Toasted
010 Robbed Blind Robed Investiture Rock Calm
011 Rock Ridge Rocket Fins Rockhampton Ebony
012 Rapt Affection Rapt Attention Rapt Bemusement
013 Rapt Fury Rapt Intensity Rapt Stance
014 Rapturous Exclamation Rare Art Rare Bird Rare Distinction
015 Rare Elation Rare Explicit Clarity Rare Felicity Rare Forays

12 new pleated plaid pamphlets published!

now second editions with

1125 pages only \$20USD

{ brad brace }

Pleated Plaid Pamphlets

Volume 004-015; Number 2

[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

{ brad brace }

Pleated Plaid Pamphlet

Volume 015; Number 2

[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

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84. **William Slaughter**

Notice: Mudlark

Mon 5 Oct 2009

New and On View: Mudlark Poster No. 83 (2009)

Galicia 1986 | Nick Ripatrzone

Nick Ripatrazone's work has recently appeared or is forthcoming in The Kenyon Review, The Saint Ann's Review, Sou'wester, The Los Angeles Review, and The New York Quarterly. He lives with his wife in northern New Jersey and is pursuing an MFA from Rutgers University.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

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E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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85. **George Wheeler**

Seeking Submissions

Mon 5 Oct 2009

Gov't Issue is currently seeking poetry and essays. Please send all materials to [REDACTED]

Government Issue publishes a selection of reprints, found pieces, lyric prose, art, reviews, and interviews. Founded in Philadelphia in October 2008, it is the bellwether for American lives after the economic collapse.

<http://govt-issue.com/>

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86. **Alison Croggon**

Re: 'Day' by Kent Johnson

Mon 5 Oct 2009

Hi Wystan. I can't believe how my fingers itch reading this stuff, the way it makes you want to open your mouth and comment, although you know it would be better not to. And then you regret it. And here I am again. I guess in that way Kent's action is a hugely successful provocation.

I was never exercised with its "originality". It's a complacent action because it has all the answers in advance, and any criticism is instantly self-cancelling. I think that's deadly. It's boring because all it is about is literary politics, all that strategic acuteness you mention, as if there isn't a world out there (yes, I am perfectly aware of Kent's background and involvement, and am grateful to him for introducing me to contemporary Russian poetry - I know he can do more interesting things). It presents itself a risk - or at least Jeffrey is presenting it as

risk, to be fair I'm not sure Kent is - when it involves no risk at all (it would have been much more risky, and maybe if the question of contemporary authorship was the issue would have had more point, as someone else said, to plagiarise Dan Brown). As if Goldsmith is going to bother to sue. I do think the fact that the book is simply a matter of putting stickers over KG's name is funny, because - as I said in some comment earlier - it's a better joke if the book doesn't exist at all, and it clearly doesn't. But it takes about two minutes to get the punchline, and then I find myself here, being part of the performance, so that Jeffrey can go "aha! you see? what an interesting literary controversy!"

Jeffrey, of course KG "recontextualises" the language in DAY, whether he says he does or not. He takes the text of the NYT and puts it between the covers of a book. If that's not recontextualising I don't know what is. And of course that "defamiliarises" it. I've seen Goldsmith perform his found texts (is this what is meant by "not reading" them?) and it's far from boring, whatever his own intentions - more a sudden levitation of the mundane and unheard into vivid life. I guess this is also a performance of sorts, but really, what for? It assumes a whole lot of things about literature and then goes out to prove them, like bad science. And here I am helping it along. Mouth zipping up now.

xA

On Mon, Oct 5, 2009 at 10:29 PM, Wystan Curnow <[REDACTED]> wrote:

> Alison wrote: 'what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess,
> the point of the whole exercise.' It is part of the point, but not the whole point. But it's a separate point, 'Conceptualist poetry' comes
> comes rhetorically wrapped, because I read it as faux avant wrapping, and take its serio-comic register as strategically acute, I do not find it complacent, and it does not get up my nose, let alone my smart arse.

>

> Then she wrote: 'the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature'.

> True enough, except that there's much to be said for, and has been said of, shifting language from literature to more literature. To start with

> what is of interest in a comparison of Johnson's appropriation with Goldsmith's appropriation, relies less on the matter of 'originality' than on the comparison of the role Day plays in Goldsmith's oeuvre with the role it acquires within Johnson's.

>

> Wystan

>

>

>

>
> From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Alison Croggon
[REDACTED]
> Sent: Saturday, 3 October 2009 3:30 p.m.
> To: [REDACTED]
> Subject: Re: 'Day' by Kent Johnson
>
> Jeffrey, to be perfectly honest what's mostly getting up my nose is
> the smartarse complacency of the publicity, which is, I guess, the
> point of the whole exercise. You can't measure artistic courage by
> suability, or every tabloid journo would be Pound. Mind you,
> Enzensberger did say once that the contemporary tabloid paper is the
> exemplary modernist art object, but if that's the case Goldsmith is
> onto it while Johnson isn't. I can see, like Jonathan, the point of
> recontextualising language in the way KG does - there's nothing in
> KJ's act that recontextualises the language, except the fact that he's
> put his name on it, when authorship was never that important in the
> first place. In other words, the supposedly radical transformation is
> not radical at all, it just shifts the language from literature to
> more literature, and it merely operates at the level of a punchline.
> Ok, the subsequent (non)fuss points to the mechanisms by which books
> get known in the consumerist politics of exchange etc, but really,
> yawn. In theorising "theft as an artistic act" - which as several
> people have said isn't precisely groundbreaking - I think it's
> seriously more interesting to look at Madoff. Or maybe that young guy
> who stole Damien Hirst's pencil, who is being sued (and who I think
> is much funnier and is making a much more interesting point). And here
> you are talking about the "innovation" of a book you frankly confess
> you haven't read, which is wholly reductio ad absurdum. I mean, it's a
> fake storm in an egg-cup.
>
> xA
>
> On Sat, Oct 3, 2009 at 3:54 AM, Jeffrey Side <[REDACTED]> wrote:
>> Mairead,
>>
>> But being fun as a measure of artistic worth is not being questioned by
>> Kent? What he is questioning are concepts of authorship in relation to
>> literary theft.
>>
>>
>>

>> On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne
>> <[REDACTED]> wrote:
>>
>>>Other aspects of the artistic practices of KG and KJ are worth
>> considering. KG has brought Abbie Hoffman's Steal This Book to vital
>> and extraordinary development in the stunning super-energizing
>> panoramic UbuWeb. He's also an A1 performer: live, on paper, and
>> conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree
>> with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just
>> as heartily to some senses of humor as KG does to mine. The work
>> often seems mean to me, not just mean-spirited but flimsy. A lot of
>> what KG is doing is energizing the poetry world by importing and writing
>> (in VERY large letters) ideas from the art world. KJ, to me, is a kind of
>> policeman (CIA man?), setting off small bombs to injure poets, or at
>> least crumple their horny toe-nails. This policeman is an upstanding
>> citizen as teacher and translator though, maybe he even loves poetry
>> there. But at night, he puts on his little cape, and runs round sticking
>> needles into things YIKES now he's heading for me....
>>>
>>>
>>>>> Jonathan Ball <[REDACTED]> 10/02/09 9:39 AM >>>
>>>Thanks Jeffrey, however I did read your post when you originally sent it
>>>around. My original point is to take issue with your statement, as I
>> claim
>>>that there is nothing innovative or audacious about this appropriation
>> by
>>>Johnson. Its conceptual value is not to earmark thievery as art, or to
>>>question categories of authorship --- both dry, boring notions by now --
>> -
>>>but rather to extend to its logical extreme the rhetoric of a
>> conceptualist
>>>like Goldsmith.
>>>
>>>My point is that Goldsmith's rhetoric of conceptulist value being the
>> only
>>>value is already dry and boring. What makes Goldsmith's texts, such
>> as DAY,
>>>innovative and audacious works is the actual poetic richness of the
>> texts
>>>produced under these "uncreative" constraints, not the their
>> conceptualist
>>>underpinnings. Therefore, Johnson's act, aside from being hamfisted

>> satire,
>>>is just "more of the same" insofar as conceptualist writing is
>> concerned.
>>>Goldsmith makes use of conceptualist tactics to defamiliarize
>> language (in
>>>this case the language of journalism and advertising) through a
>> reframing in
>>>order to produce poetic texts. Johnson is taking a work of conceptualist
>>>poetry as his source, and turning it into more conceptualist poetry
>> no
>>>such radical defamiliarization of language has occurred (in other
>> words, no
>>>poetry is produced through a shift of the text's framework).
>>>
>>>Moreover, the act by Johnson will not lead to legal action --- Goldsmith
>>> suing over somebody stealing his previously stolen text the
>> thought is
>>>absurd. The original act by Goldsmith is the only one subject to legal
>>>action. In any case, whether or not a poetic act is subject to legal
>> action
>>>is no source or guarantor of its artistic value.
>>>
>>>Jonathan
>>>
>>>
>>>
>>>On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[REDACTED]>
>> wrote:
>>>
>>>> Jonathan, please see my blog on this, where I say:
>>>>
>>>> 'Incidentally, it could be said that Johnson's appropriation of
>>>> Goldsmith's "work" is, perhaps, the more innovative and audacious
>> act
>>>> in comparison to Goldsmith's "original" gesture, which, I think most
>> will
>>>> recognise, was based on an already established artistic precedent.'
>>>>
>>>>
>>>> <http://jeffrey-side.blogspot.com/>
>>>>
>>>>

>>>>
>>>>
>>>>
>>>>
>>>> On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball
>>>> <[REDACTED]> wrote:
>>>>
>>>> >I want to say that I'm not annoyed by Johnson's DAY. I am new to
>>>> this list
>>>> >and don't really know who Johnson is, he seems to have a longer
>>>> history with
>>>> >this list (somebody mentioned that he was banned from it, for
>>>> reasons I
>>>> >don't know about). I think his project is intended as a joke, but
>> since
>>>> it
>>>> >is being presented and supported by some as serious work, I just
>>>> want to
>>>> >talk about whether or not it stands or falls as serious work. It
>> certainly
>>>> >succeeds as a joke.
>>>> >
>>>> >
>>>> >
>>>> >
>>>> >
>>>> >
>>>> >On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz
>>>> <[REDACTED]> wrote:
>>>> >
>>>> >> >
>>>> >> > What if one took the annoyed response to
>>>> >> > Johnson's DAY as exactly the reaction he wanted
>>>> >>
>>>> >>
>>>> >> Not to answer this question one way or another, but to point out
>>>> that, were
>>>> >> this reaction what he was going for, that still doesn't make it
>>>> a "good"
>>>> >> thing to have gone for. It may very well be, though.
>>>> >> a
>>>> >>
>>>> guidelines

```
>>>> >>
>>>> >
>>>> >
>>>> >
>>>> >--
>>>> >Dr. Jonathan Ball, Ph.D. (English)
>>>> >Sessional Instructor
>>>> >University of Manitoba
>>>> >University of Winnipeg
>>>> >
>>>> >www.jonathanball.com
>>>> >
>>>> >"If someone tells you writing is easy, he is either lying or I hate
>>>> him." --
>>>> >Farley Mowat
>>>> >
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>> guidelines
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>>>--
>>>Dr. Jonathan Ball, Ph.D. (English)
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> --
> Editor, Masthead: http://www.masthead.net.au
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> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
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Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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87. **Tim Peterson**

EOAGH 5 Now Online - Launch at CUNY GC on 10/6

Mon 5 Oct 2009

*EOAGH ISSUE 5 LAUNCH

*

**

TUESDAY, OCT 6 @6PM

Martin Segal Theater, CUNY Graduate Center

365 Fifth Ave NYC

This event is co-sponsored by the Center for the Humanities,
the GC Poetics Group, and Chax Press

6:00 Dorothea Lasky

6:10 Kate Broad

6:20 Uche Nduka

6:30 John Harkey

6:40 Thomas Fink

6:50 CA Conrad

7:00 Benjamin Miller

7:10 Vincent Katz

7:20 Louis Bury

7:30 Anne Tardos

7:40 Emily Moore

7:50 Ari Banias

8:00 Paolo Javier

8:10 Stefania Heim

8:20 Kimberly Lyons

8:30 Emily Beall

8:40 Julian Brolaski

8:50 Sueyeun Juliette Lee

NOW ONLINE

EOAGH: A Journal of the Arts

ISSUE 5

<http://chax.org/eoagh/issuefive.html>

* * *

Contents:

A PANEL, READING, & EXHIBITION curated by Charles Alexander

CHARLES OLSON: LANGUAGE AS PHYSICAL FACT

Tenney Nathanson

Cole Swensen

Steve McCaffery

Barbara Henning

Anne Waldman

.

A CHAPBOOK

Nothing is in Here, by Andrew Levy

READINGS/ARTICLES

An Interview with Kevin Killian, by Tony Leuzzi

TEXT FOR A CUL-DE-SAC, by Wystan Curnow & Lawrence Weiner

The Functional Art of Bruce Nauman, by Jessica Hullman

A Topological Memoir by Penelope Bloodworth

Poetic Ecologies in Bruxelles, by Arpine Konyalian Grenier

Composition as Exposition: A Case File, by Bill Marsh

Paradox: The Diminishing Increase of an Author, by Tom Clark

Field Poetics (a compleat history of de-individualizing practices), by Donald Wellman

Merce Cunningham's "Nearly Ninety," by Mark Lamoureux

Raymond Roussel's (New) Africa, by Louis Bury

Iterative View (of Brent Cunningham's Bird & Forest), by Jesse Seldess

Double Review of Amy King, by Matthew Rotando

Review of Brenda Iijima's Rabbit Lesson, by Geoffrey Olsen

Metapoetic Speculation In/On Tom Beckett's "This Poem," by Thomas Fink

Reading Julian Poirer's Poetry, by Filip Marinovich

Review of Joseph Lease's Broken World, by John Chavez

A POWERPOINT

Pace of Dream, by Eric Magrane & Wendy Burk

PLAYS

Captain America, by Laura Goldstein

The Obituary Show, by CA Conrad

from Conversations over Stolen Food, by Andy Fitch & Jon Cotner

POETRY BY

Samuel Ace & Maureen Seaton, William Allegrezza, Renee Angle, Robyn Art, Ari Bantias, Emily Beall, Roberto Bedoya, James Belflower, Graeme Bezanson, Carlos T. Blackburn, Kate Broad, Julian T. Brolaski, Ethan Saul Bull, Tetman Callis, Tyler Carter, Sean Casey, Stephen Chamberlain, Cheryl Clark, Kate Colby, Thomas Cook, Lisa Cooper, Barbara Cully, Mark Cunningham, Shira Dentz, Amanda Deutch, Michelle Detorie, Rachel Blau DuPlessis, Moses Eder, Will Edmiston, Thomas Fink & Maya Diablo Mason, Greg Fuchs, Kristen Gallagher, Lawrence Giffin, Giles Goodland, Noah Eli Gordon, Stephanie Gray, Arpine Grenier, Gabriel Gudding, John Harkey, Jeff Harrison, Nathan Hauke, Stefania Heim, Derek Henderson, Michael S. Hennessey, Chelsea Hodson, N. M. Hoffman, Erika Howsare, Paolo Javier, Adeena Karasick, Michael Kelleher, Vincent Katz, Amy King, Paula Kolek, Dorothea Lasky, Gregory Laynor, Sueyeun Juliette Lee, Ruth Lepson, Joel Lewis, Eric Lindley, Hillary Lyon, Kimberly Lyons, Jami Macarty, Majena Mafe, Jill Magi, CJ Martin, Filip Marinovich, Kristi Maxwell, Rachel May & Joshua A. Ware, E.J. McAdams, Pattie McCarthy, Chris McCreary, Nicholas Messenger, Benjamin Miller, Carol Mirakove, Rajiv Mohabir, Emily Moore, Glenn Mott, Uche Nduka, Gale Nelson, Maurice Olivier, Geoffrey Olsen, Monica Peck, Jennifer Petersen, Lance Phillips, Siri Phillips, Nick Piombino, Lanny Quarles, Jessy Randall & Daniel M. Shapiro,

Karin Randolph, Karen Randall & Ross, Priddle, Michael Rerick, Christie Ann Reynolds, James Sanders, Sam Schild, Kyle Schlesinger, Morgan Lucas Schuldt, Paul Siegell, Sandra Simonds, Joel Sloman, Rick Snyder, Alan Sondheim, Leah Souffrant, Sparrow, Christopher Stackhouse, Elizabeth Kate Switaj, Eileen Tabios, Paige Taggart, Anne Tardos, Jeremy James Thompson, Elizabeth Treadwell, Matt Turner, Mara Vahratian, Nico Vassilakis, Andi Werblin, Sara Wintz, and Deborah Wood.

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88. **Susan Webster Schultz**

Tinfish 19 is in the house!!!!

Tue 6 Oct 2009

Aloha Tinfoil friends--

I am writing to announce publication of our 19th issue of the annual journal, which is beautifully designed, covered by hand-made stuffs, and full of wonderful work. Please support our efforts to publish experimental poetry from the Pacific.

Tinfoil 19 includes parodies of Wallace Stevens by Jill Yamasawa and Gizelle Gajelonia; a letter to the editor in verse by Ryan Oishi; poems from Daniel Tiffany's forthcoming Tinfoil volume, _Dandelion Clock_; landlord poems by Oscar Bermeo and Deborah Woodard; interventions in Maoist indigestion by Kenny Tanemura and Guantanamo by Rachel Loden; as well as poems by such luminaries as Barbara Jane Reyes, Jody Arthur, Jennifer Reimer, Janna Plant, Brandon Shimoda, Mandy Luo, Dennis Phillips, Emelighter Kihleng, Paul Naylor and others. Graphic design by Chae Ho Lee, covers and centerfold by Maya Portner, editorial assistance from Jade Sunouchi, art direction from Gaye Chan, and editorial diligence by Susan M. Schultz. The covers were handmade, the books handbound. \$10.

We are charging \$12 through <http://www.facebook.com/l/5f651;2checkout.com> (go to <http://www.facebook.com/l/5f651;tinfoilpress.com>, click on "purchase," go to the bottom of the 2checkout page and order that way) because we no longer get our postage from UH. You can also order at 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744, the home office.

For more, please read the Editor's Blog here. Includes photographs of our making the covers by hand, and of very cute children (if I may say so myself!).

<http://www.facebook.com/l/5f651;tinfoileditor.blogspot.com/2009/10/tinfoil-19-as-unalienated-labor-only.html>

aloha, Susan M. Schultz
Editor

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89. **steve dalachinsky**

sad news

Tue 6 Oct 2009

for any of you who knew suzanne fiol of issue project space or her work for artists sadly she passed away yesterday of age 49

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90. **Ruth Lepson**

Re: often I am permitted to return to Duncan

Tue 6 Oct 2009

thank you nate pritts--I remember duncan coming to classes at stony brook & dancing around as he wrote fragments on the board & drew arrows btwn them-- I wrote many poems after this one. didn't notice the haircut.

On 10/4/09 11:00 AM, "Nate Pritts" <[REDACTED]> wrote:

Incliner - the magazine from the Art Academy of Cincinnati - has a new series on their blog called SEEING IS READING: videorecordings of artists & writers. Here's the link:

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

The newest installment is up now - me reading Robert Duncan's poem "Often I Am Permitted to Return to a Meadow." It is accompanied by an essay that is about Coleridge, Duncan & Nate Pritts (veering off into talk about my new book, THE WONDERFULL YEARE, due out in early 2010 from Cooper Dillon books).

I had kind of a bad hair cut at the time.

:: Dr. Nate Pritts

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

*Your E-mail and More On-the-Go. Get Windows Live Hotmail Free.
<http://clk.atdmt.com/GBL/go/171222985/direct/01/>*

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91. **Tarpaulin Sky Press**

Tarpaulin Sky Press Open for Submissions of Full-Length Manuscripts

Tue 6 Oct 2009

Dear Friends and Readers,

During the month of October, Tarpaulin Sky Press will be reading full-length manuscripts of poetry, fiction, and cross-genre work. Manuscripts should be postmarked between October 1 and October 31, 2009. There is no need to query first; simply mail the manuscript according to the directions below.

Please send one copy of your manuscript along with two copies of the title page (note: the reading process is not "blind"--we ask for two title pages only so that we may keep one with the manuscript, and the other for reference/notes, etc). Be sure that your title pages include your name, address, telephone number, and email address.

Cover letters are read with interest. We like to know who your are, what you're up to, and where we can read more of your work.

We do accept simultaneous submissions but ask that you let us know immediately if your manuscript is accepted elsewhere. Individual pieces from the manuscript may have been previously published in magazines, anthologies, and short-run chapbooks, but the collection as a whole must be unpublished. Manuscripts will not be returned. Please do not send us your only copy.

Writers who have not been published in our literary journal should include a \$20 reading fee in the form of a check or a money order made payable to Tarpaulin Sky Press. Past contributors to Tarpaulin Sky may submit their manuscript with a \$10 reading fee. Current subscribers to Tarpaulin Sky Press do not need to include a reading fee (you've already done plenty to support the press--thank you). Everyone submitting a manuscript is welcome also to choose from any TSky Press trade paperback (sorry, no chapbooks)--just let us know which title you would like, and enclose with your submission packet a 9x12, self-addressed, stamped envelope with \$2.64 in postage. We will ship the books separately from your notification SASE.

Mail your submission to

Tarpaulin Sky Press
PO Box 189
Grafton, VT 05146

For notification of decisions, include a business-size SASE. If you would like to receive acknowledgment of the receipt of your manuscript, please include a stamped, self-addressed postcard. Notification of decisions will be made in February 2010. Publication of accepted manuscripts will be in 2010 & 2011.

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92. **Martha Cinader Mims**

PR: Poetic Symmetry in Downtown Greenville

Tue 6 Oct 2009

October 6, 2009

Press Release: For Immediate Release

Contact: Martha Mims, [REDACTED], [REDACTED]

Please include the following event in your calendar.

Interviews and Photos are available upon request.

Poetic Symmetry with Martha & Tony Mims

Saturday, Dec. 12, 7:30pm

Coffee Underground

1 E Coffee St

Greenville, SC 29601

[REDACTED]
[REDACTED]

I met my husband Tony, a poet, when I was hosting Listen & Be Heard Open Mic in Vallejo, CA. He appeared to be trying not to be noticed, but after creating a sensation on the mic, he stood out in the crowd. I tried to act like he wasn't going to rock my world, but he did anyway. After that fated meeting we published Listen & Be Heard Weekly together and opened Listen & Be Heard Poetry Cafe in downtown Vallejo. After five years we closed up shop, and continue only with the online Arts News and Poetry publications. We felt like we had done everything we could do where we were, and I followed him with our three boys to his hometown, Greenville, SC.

He always told me that Greenville was a beautiful and unique city and he was going to move me there one day. And I'm glad he did! Greenville is indeed a rare gem, and in the five months that I have been living here, I've seen many signs of a flourishing arts community.

On Saturday December 12, at 7:30pm we will make our arrival official with a poetic performance in the theatre at the Coffee Underground in downtown Greenville. We have distinctive styles, quite different from each other. Both improvisational fun and the culmination of decades of spoken word performance between the two of us, what happens when we come together is synergistic and transformative.

We look forward to sharing the excitement with friends, family and poetry lovers in Greenville. The Coffee Underground serves dinner and desserts and of course espresso drinks, coffee and tea. Seating is limited to fifty. Advance purchase of tickets is recommended, and will be available at the counter, at the Coffee Underground.

Martha Cinader Mims

Listen & Be Heard Network



<http://www.listenandbeheard.net>

Get Skype and call me for free.

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93. **Martha Cinader Mims**

PR:Newcomer to Greenville to be Guest Speaker in Travelers Rest

Tue 6 Oct 2009

September 29, 2009

Press Release: For Immediate Release

Contact: Martha Mims

phone:

e-mail:

Photos and Interviews available upon request.

What: Guest Poet Martha Cinader Mims

When: Friday, Nov. 13, 7pm

Where: Leopard Forest Cafe, 26 S. Main St. Travelers Rest, SC

How Much: \$2

Event phone#:

Event e-mail:

Martha Cinader Mims, a new arrival in Greenville, will be the guest speaker on Friday, Nov. 13 at 7pm at the Leopard Forest Cafe in Travelers Rest. Every second Friday of the month, Trillium Arts Center hosts a poetry open mic that follows a reading by a guest poet at the Leopard Forest Cafe. After newcomer, Martha Cinader Mims, made a brief appearance for the open mic in August and

then disappeared, they found her on the internet and requested for her to return as a guest speaker. This will be her first public appearance in South Carolina.

Originally from New York City, Martha Cinader Mims is a published poet and author, who has also toured in America and Europe as a spoken word artist and even has a underground hit on vinyl. She and her husband, Tony Mims, published Listen & Be Heard Weekly and ran Listen & Be Heard Poetry Cafe in the bay area of California for five years, before moving to Greenville, his hometown. She is presently working on a novel and also seeking opportunities for storytelling, another aspect of her work as a writer.

Martha Cinader Mims

Listen & Be Heard Network



<http://www.listenandbeheard.net>

Get Skype and call me for free.

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94. **Christopher Leland Winks**

Re: 'Day' by Kent Johnson

Tue 6 Oct 2009

I definitely support "nerds of independent minds," being somewhat of one myself, but not the "herds" that, I believe, Harold Rosenberg identified and pilloried as far back as the 1950s.

But here's a modest proposal: following the video "24-hour Psycho," in which Hitchcock's film is slowed down to a 24-hour length, why not publish an edition of "Day" with one large letter on every other page (the left-hand page of the open book being blank)? It could be the most unwieldy flip-book (interarts mixed media) ever published! It would have Kabbalistic implications! It could be an example of relational aesthetics! Surely that's worth a few Ph.D. theses!

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

From: Aldon Nielsen < >

Date: Tuesday, October 6, 2009 12:53 pm

Subject: Re: 'Day' by Kent Johnson

To: 

have to get new glasses -- I read that as "nerds of independent minds"

On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks

< > wrote:

> None of this goes as far as Guy Debord's "Hurlements en faveur de

Sade" in

- > terms of provocative anti-aesthetic moves, nor does it even approach the
- > theory of "detournement" formulated in the 1950s by Debord and Asger Jorn,
- > following Isidore Ducasse's systematic practice of creative plagiarism (of
- > Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the
- > 19th century. Maybe it's the case, following the fashionable phrase, that
- > "everything old is new again," but to me it seems like literary history
- > repeating itself as farce. And Kent Johnson, whose work I admire, is
- > certainly a good *farceur* who at least indicates the fundamentally farcical
- > nature of po-biz and oxymoronic "writing communities" populated by herds of
- > independent minds.
- >
- > =====
- >

--

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



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

"My last defense
Is the present tense."

--Gwendolyn Brooks

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95. **Elizabeth Switaj**

Re: 'Day' by Kent Johnson

Tue 6 Oct 2009

Of course, as usual, the real radicals working in this vein are neither from the West nor from the overdeveloped world. I who have had the tremendous privilege of seeing, holding, and reading the work of these artists do not even know their names, though I can tell you where to find their work.

In the bookstores in the tourist areas of Phnom Penh or Sihanoukville, you will see what appear to be standard reproductions of various English language texts including, perhaps most strikingly of all, those translated from other tongues, including Japanese. Open these books, however, and you will find something entirely different: an appropriation through the mechanism of the photocopier. This is a powerful reverse colonization of the word and a rejection of notions of intellectual ownership that have served to reify Western dominance and capitalistic exploitation. It is, too, a method of deploying modern Western technology and words (thus ideas) against modern Western ideas.

Most radically of all, the artists decline to add their names to the books they have thus appropriated which presents a challenge not only to concepts of authorship and intellectual property but to identity itself. It also reflects a thorough understanding of the Death of the Author (and, given Cambodia's history, one suspects of real death as well).

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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96. **Sara Wintz**

announcing poetryTV!

Tue 6 Oct 2009

WHAT ARE YOU WATCHING?!?

well whatever it is, be sure to tune out and tune into poetryTV!: a new reading platform for writers, hosted at unnameable books, in brooklyn.

*the first episode

on october 18th

at 6:30 EST

features live broadcasts from:

danny snelson (philly)

justin katko (cambridge, uk)

and ed steck (pittsburgh)

which will be projected onto the walls of the glorious backyard at unnameable books all evening!

get ready!

and be sure to join us:

october 18th

at 6:30pm EST

at unnameable books//600 vanderbilt ave./brooklyn, ny

see you soon!

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97. **Tribbey, Hugh R.**

Re: 'Day' by Kent Johnson

Tue 6 Oct 2009

Is aesthetic judgment invalid because it's socially constructed?

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of Skip Fox

Sent: Monday, October 05, 2009 12:37 PM

To: ██████

Subject: Re: 'Day' by Kent Johnson

If I didn't care much about anything (time, quality of consciousness, engagement of value, etc.) except getting my name dribbled about, I'd write an epic titled *_Daze_* by retyping, in turn, Goldsmith and Johnson.

As it is . . .

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98. **David Chirot**

re Debord's Hurlements & Ducasse's Poesies-

Tue 6 Oct 2009

Many thanks to Christopher Leland Winks for writing of Debord & Lautreamont.

It is not so much that so called american conceptual poetry mentions, slightly misquoting Brion Gysin, that writing is decdes behind painting, but that american poetry itself is often about 100-150 years behind that in other countries. Not unexpectedly, once seizing on some of these ideas and diluting, deforming, omitting areas, to create a sanitized "homeland security" american version of them, the ideas then should turn out to be reactionary rebrandings.

"Boredom is always, always, counter-revolutionary," writes Ducasse/Lautremont in Poesies. Before him, Baudelaire wrote of "acedie, la maladie des moines," (acedia, the illness of monks), which implies besides boredom a kind of mental masturbation.

The main goal of much of the discussion, as it itself demonstrates on cue, is that the current rebranded remakes of revisionary versions of old stereotypes and cliches of modern art and poetry is to generate not ideas but WORDS. Publish or perish! As Murat has pointed out, plagiarism can get one in trouble; while copying the newspaper etc doesn't. hence what better way to write safely in an academic and "understanding" setting pieces which are simply copies of safe and innocuous documents--and at the same time get credit and generate yet more copies of copies and commentaries which are copies of commentaries. Soon the filing and data mining sections of the Dept are being devoted to the moving about and classifying of an endless production of copies of copies . . . each one though may be thought of as slightly "different and interesting" if one changes the author's name and so in the familiar lexicon, "defamiliarizes, reframes and recontextualizes" the samo samo.

The speed with which so called american conceptual poetry is marched right through the door into the classroom is part of its "usefulness," that is, it generates WORDS--as one of the principle anxieties of poetry and poetics in the academic/mainstream is the necessity for producing "language" at all costs, and preferably at a low cost for a high yield return, which copying huge chunks of words does wonderfully..

In the Borges story of Pierre Menard, Menard, an obscure French belle lettriste, manages to write his own version, with Herculaean labors, of a few chapters and fragments of Don Quixote. Incredibly, his version, written in the early 20th century, is word for word the same as Cervantes' text. Yet, as the narrator demonstrates, because the words are written, generated from within Menard, and in a different time and place, the seemingly identical text takes on now a much richer and more profound meaning than the original. The difference between Menard and say "Day" (or maybe "groundhog Day"-- is that Menard uses a consciously literary text, while today's example under discussion uses that holy of holies, the New York Times. (Which, a great many of its writers would take note of--is also a literary text in at least their articles--)

Paul Celan wrote that "poetry no longer imposes itself, it exposes itself." In the "day" formulation, "poetry" is imposed on the "non-poetic" as a way to lay claim to a new territory a new source for the insatiable demand for material--i.e. words

Menard's version of Cervantes is a work that "exposes" a different text which is existing in the text as it is, one that takes place within the time period of

William James et alia, making the meaning of phrases shift quite drastically, though the words are the same.

William Carlos Williams in stating that "a poem can be made of anything," made use of a menu; next on the agenda should be perhaps the Encyclopedia Britannica or the MacMillan Encyclopedia of baseball, with the statistics of every player who ever appeared in a Major league uniform, even if, like "Moonlight" Graham, they have batted or played the field but simply waited on deck.

Ancient documents show that originally the writer, as scribe, was a copyist of the words and numbers read off or spoken by others. The scribe was "instrumental" in the conducting of commerce and diplomacy, of keeping records and of deatiling prophecies. As a useful member of the ruling class's servant groups, the scribe was entrusted with many "trade secrets" at times, making room for treachery if one was so tempted. (I.E.--"selling out"--)

In uneasy times such as the present, when security and surveillance are daily more intensely imposed on every individual, what could be a better way of writing than to become a scribe, a copyist, and so ensure oneself a steady position in the realm of the ruling class?

Bartleby, the copyist who said, "I prefer not to," and Flaubert's Bouvard and Pecuchet who, after essaying to learn about everything and fail and then decide to begin copying again, seem less like doomed souls than examples of what kind of stupidity (in Flaubert's view) it takes to refuse to be a copyist.

In the Renaissance, when the figure of the ARTIST in capital letters began to be developed as a being with Star Power and Romantic Madness etc, it was not uncommon to find wealthy households in which there were hanging amazingly exact copies of famous originals which themselves were in the hands of even wealthier and more powerful patrons.

The owners of the copies were satisfied, because it was not simply that they possessed a copy of a great work, like a machine made print of today, but that their copy was an "original" by so and so a well known expert at copying others' works for the benefit of his clients.

Thus in the era which first really sent into orbit the idea of the Great genius Artist, one finds also the example of the highly skilled and respected craftsperson who can turn out a good and "original" copy. Of Course, in the Renaissance, many things were respected that today would horrify--

But then, the idea of a copy by a good copyist as a suitable ornament for any respectable home was something of VALUE and a demonstration of the taste of the owners. . . . Perhaps "conceptual poets" can be able to find this sort of

employment--and so escape the Curse of Saturn bestowed upon those called Original.

before this discussion had started i was working on a piece of which these are excerpts which related to what Christopher Winks writes of--

. Lautreamont writes of using plagiarized material only if one develops it, and the *Poesies* is filled with examples from Pascal esp and a few other writers, in which Lautreamont has changed in some cases just one word, which does indeed greatly develop in new openings of possibilities the plagiarized quotation. In a way, this method of development is not unlike the "detournement" of the Situationists, in which some banality is turned into a kind of slogan turned against the original cliché ridden banalities it is confronting and deforming . . .

Yet there is also the poet's work against the banality the cliché, the stereotype, in which the journey is taken ever further into the core of language--such as Isou's "the word is the stereotype" forcing him to go further afield and delve into the letter itself as the field for poetic action and imagination. Isou's idea of a chiseling phase having reached its apogee in the letter of Lettrisme enables him to use it also as a fulcrum for beginning the new word of the Amplic phases, in which Lettrisme must deconstruct everything and replace it with its Lettriste version and so start anew working for a Utopian society. (In the background is the letter work of Schwitters and also the half joke of Rimbaud's "Voyelles" with the color coded vowels used to start all sorts of hallucinatory speculations among the young followers of the missing [vanishing, disappearing, no longer poet] poet, leading to Des Esseintes' (in Huysmans's *A Rebours*) making various forms of colors-sounds associations in the way the Japanese do with scent associations, so that a color is played like a note, a letter--the idea of a kind of organ on which one sounds a note and its equivalent in colors appears--like a kind of minimalist jukebox! Which idea is actually found in the minimalist works in a way of Steve Reich and the early Phillip Glass.)

Isidore Isou, quite early in his career as founder & center of the Universe of Lettrisme,-- Isidore Isou, formulator of a species of Gesamtkunstwerk in which all the arts and media are reformulated-- though in a manner less militant & much less obsessed with mechanical speeds than the same project previously remodeled/remodulated by the hands of the Italian Futurists— this God Isidore Isou propounded a new form of Historical Development of Poetics, based on the alternating periods of the two yin/yang currents of the "Amplic" and "Chiseling."

(Isou claimed—and could prove--that his theoretical method dated to his early adolescence, before his arrival in post- Liberation Paris from his native

Romania. His first published works in French on the subject appeared in 1947, from the prestigious Gallimard Press, though many others, such as the one quoted here, are dated as early as 1942, and were written while the poet was still living in his "country of birth. ")

Larry Wendt in *"The Genealogy of narrative"* gives one a very good & concise introduction to these two Isousien tendencies, the Amplic and the Chiseling:

In his attempt to rewrite all of human knowledge, Isou had discovered that the evolution of any art was characterized by two phases: 'amplic' and 'chiseling.' In following the development of the art of poetry for example, Isou saw the Lettrist at the end of a long chiseling phase which had begun with Baudelaire reducing narrative in his poetry to anecdote, then Rimbaud disregarding anecdote for lines and words, Mallarmé reducing words to sound and spaces (particularly in **Un Coup de Des**), and finally the Dadaists destroyed the word altogether. Isou saw at the end of this phase the new beginnings of an amplic stage for culture, from which a whole host of new arts, ways of working, and social institutions would eventually spring, with Isou at the center of all creative work.

The Lettrist worked on the level of the letter at the heart of what they believed to be an experiential language that was to be the basis of their new culture. Their **Lexique Des Lettres Nouvelles**, for example was a sonic alphabet of a 130 or so sounds from which a new natural language was to spring from and from which they composed their poetry.

(Larry Wendt, **The Geneolgy of narrative**)

* *

* ** *"*It's not about notes, it's about feelings," *Ornette Coleman famously stated regarding Free Jazz. Isou continually emphasizes feelings in opposition to words. For Isou, writing in *MANIFESTO OF LETTERIST POETRY A) Commonplaces about Words:**

"The word is the first stereotype," but "All impulses escape stereotyping."

For Isou, the stereotype goes back to those "Notions . . . [from] . . . an inherited dictionary," recalling Flaubert's **Dictionnaire des idées reçues** (Dictionary of received ideas), **itself a compendium of the inanities which, since they are unquestioningly accepted, makes them appear to be "real" ideas, forms, persons, events, knowledge, whose sheer accumulation create Isou's concept of the "rigidity of forms [that] impedes their [our fluctuations] transmission."*

For, verily, are not stereotypes the very embodiment of the "rigidity of forms," which create that false sense of their being eternal verities in "Naming the Unknown by the Forever," in contradistinction to Baudelaire's concept of

modernism as the conjunction of the ephemeral and the Eternal, that which is eternal within the ephemeral, and that ephemerality existing within the appearance of the Eternal?

This reactionary, anti-modernist tactic, recognized by Baudelaire, Flaubert and Isou, is the use of Naming to be a Forever which excludes the Unknown, producing the stereotype of the word, an impediment to transmission by its stoppage of feelings and thoughts, by its "brutality of words" which are those "Discharges transmitted by notions."

"Discharges transmitted by notions!" What a great phrase, what an image! The ultimate weapon whose use stops just this side of violence turns out to be the stereotype transmitted by "notions" which have all the horrible solidity of the "Biggest Lies" of advertisements, propaganda, discourses of institutions, "stamps of authenticity and approval," while at the same time retaining a reassuring vagueness whose very fuzziness causes the mind to settle dreamily into it as into a nice fat feather bed. (See Jim Thompson's *The Killer Inside Me* for the Deputy Sheriff Lou Ford's use of the cliché as a way of refraining from "the real way" of killing rather than simply "boring to death" his victims).

Isou's Amplic phase is interesting to contrast with the Amplic of some of today's American conceptions of production in the poetries of Flarf and Conceptualism à la Kenny G. IN the latter, for example, one finds what Bartleby said "I prefer not to" to--copying, rather than plagiarism with a development, moving of files, data, the poet as office drone aestheticizing the means of production for the pleasure of the observing CEO's or "high paying high art customers." A kind of useless Amplic mad production is churning away while being observed by the owners of the means of production, for whom the poet in a sense has become again a dependent worker, not even a craftsman, but simply an invisible drone.

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99. **Stephen Ellis**

Re: 'Day' by Kent Johnson

Tue 6 Oct 2009

Old Hurrian tactic: Set loose an individual and simple mind in a herd of sexualistic collectivity bent on independence, read the details of the inevitably resulting cont[r]act, and send out assassination squads to execute it. Or him. Or them. All of it. And him. And them. "All" is a big word, containing a lot of syllables. Stallions like to listen to a mare stink within their midst. Debord bottled it. "Day" is day-glo, after the scent. Privilege, yeah: It's okay, don't worry: Attaturk won't be up for another 3500 years. And anyway, what IS privilege but scent on stink? Horses know the way, but not the difference. K

and K know that, and have had the good fortune to get lost in it. By process of removal. Whaddaya call a two-sided triangulation, anyway?

SE

EMAILING FOR THE GREATER GOOD

Join me

Date: Mon, 5 Oct 2009 13:40:24 -0400

From: [REDACTED]

Subject: Re: 'Day' by Kent Johnson

To: [REDACTED]

have to get new glasses -- I read that as "nerds of independent minds"

On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks

<[REDACTED]>wrote:

*None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in terms of provocative anti-aestheitic moves, nor does it even approach the theory of "detournement" formulated in the 1950s by Debord and Asger Jorn, following Isidore Ducasse's systematic practice of creative plagiarism (of Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the 19th century. Maybe it's the case, following the fashionable phrase, that "everything old is new again," but to me it seems like literary history repeating itself as farce. And Kent Johnson, whose work I admire, is certainly a good *farceur* who at least indicates the fundamentally farcical nature of po-biz and oxymoronic "writing communities" populated by herds of independent minds.*

--

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

[REDACTED]

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

*"My last defense
Is the present tense."*

--Gwendolyn Brooks

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100. **Adam Katz**

Who Knows?

Tue 6 Oct 2009

When I was like ten or so, I would just walk through the fiction section in my local public library, close my eyes, reach my hand out, pick a book blindly, and read it very fast. (Now I think I am the slowest reader I know.) Anyways, once I did this and read a very powerful novel about climate change, and I have googled zealously on occasion trying to remember its title and author, to no avail.

There is this protagonist who, by the end of the first section, has written a book called something like "One Minute to Midnight" or "6 Minutes to Midnight," about how the oceans are about to reach their CO₂ saturation point, after which there will be massive, rapid climate change. (This book must have been written, at earliest, in the mid '80's I think.) There are special interests trying to stop him from publishing. Some chase scene in an airport near the end of this section, escalators and washrooms and syringes and such. Something about being on an airplane, worrying about the CO₂ being released by one's fizzy drink.

At the beginning of the second section, his book has managed to appear, and the climate change has begun. In e.g. Florida, and all tropical places, it is difficult to breathe, the air is bad. Something about driving a car around Florida. Then there are these evil groups trying to secure power in the radically changed place the world's becoming. They develop a virus to wipe out massive populations in Africa (and Asia?) - the virus is somehow developed from a toxin. There is a group trying to make potable water from sea water, but they cannot because the toxin has contaminated the oceans. This evil group is also kidnapping human mutants and experimenting on them, and developing a new species called "the Meek" with smaller brains and bigger lungs who will live on. Something about the head bad guy eventually being devoured by the mutants. Something about the protagonist having sex on a couch.

In a later section, the air everywhere is very bad, and there are groups of people who live in underground structures. There is a species of dwarf-like creatures called the Homunculi, or "Uncles" for short. Something about this underground structure eventually being overwhelmed by the Uncles, and our heroes must flee. They have heard rumors of concentration camps.

But they discover that these are not death camps but life camps. They make it to one. The fences are to keep creatures out, not people in. Eventually the surviving members of the human race are living in a space station(s). The station has a perfectly efficient self-contained ecosystem: people, plants, food, waste, air, water, etc., fully conserved, and life goes on. Something about a glassed-off area containing 100% humidity air, in which zero gravity fish can fly this way and that. From space, Earth appears brown.

Any of this ringing some rusty bells? I'm a nostalgic soul (Puccini makes me weep even while boring me), and'd love to know what I was reading.

Adam Katz

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101. **jared schickling**
C. J. Martin and Delete Press

Tue 6 Oct 2009

Dear All,

Delete Press is pleased to announce the release of its first chapbook, What Is Worship? 3 by C. J. Martin. Letterpressed and stitched, a limited number of copies will arrive with slipcovers.

Please visit our website:

deletepress.org

and consider ordering this wonderful little book.

looking forward to it ---

Delete Press

Hotmail: Powerful Free email with security by Microsoft.
<http://clk.atdmt.com/GBL/go/171222986/direct/01/>

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102. **Sarah Sarai**
SPD recommends *The Future Is Happy*

Tue 6 Oct 2009

<http://www.spdbooks.org/search/default.aspx?categoryid=53>

Small Press Distribution placed *The Future Is Happy* - my poetry collection - on its recommended list. To buy, go to the link above, or the publisher (BlazeVOX) at <http://www.blazevox.org/bk-ss2.htm>

thanks,
Sarah Sarai
<http://my3000lovingarms.blogspot.com/>
<http://myspace.com/sarahsarai>

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103. **Doug Holder**

Doug Holder, Gloria Mindock, Susan Teppar, Martin Golan to Read at KGB BAR NYC Oct. 9

Wed 7 Oct 2009

CERVENA BARVA PRESS READING

KGB Bar, 85 East 4th Street New York City, NY

October 09, 2009

7:00 pm - 9:00 pm

Doug Holder is the founder of the Ibbetson St. Press. His poetry and prose have appeared in The Boston Globe, Rattle, Cafe Review, The New Renaissance, Home Planet News, Boog City, Poetry Bay, Word Riot and many others. He holds an M.A. in Literature from Harvard University, and recently released: "From the Paris of New England: Interviews with Poets and Writers."

Pamela L. Laskin is a lecturer in the English Department at The City College, as well as director of The Poetry Outreach Center. She is a published author of five picture books and four volumes of poetry, most recently, SECRETS OF SHEETS (Plain View Press) and GHOSTS, GOBLINS, GODS AND GEODES. (World Audience Press.) LIFE ON THE MOON: MY BEST FRIEND'S SECRETS, a textbook of teen fiction that she edited, will be published in the fall.

Susan Teppar's collection DEER & Other Stories has just been published by Wilderness House Press. A five-time Pushcart Prize nominee, she's had fiction and poetry in American Letters & Commentary, Green Mountains Review, Salt Hill, New Millennium Writings, Crannog and elsewhere. Cervena Barva Press published her chapbook Blue Edge (2006). Susan is assistant editor of Istanbul Literary Review. www.susantepper.com

Martin Golan's latest book is Where Things Are When You Lose Them, a collection of stories. It follows his novel, My Wife's Last Lover, which was No. 1 on Amazon's best-seller list for Montclair for over a year. You can read about him at <http://martingolan.com>

HOST: Gloria Mindock is the author of three full-length poetry collections, Blood Soaked Dresses (Ibbetson Street, 2007), Nothing Divine Here (U Soku Stampa, Montenegro, 2009), and At the Heaven's Gates, (Cogito Press,

Romania, 2009). She is editor of Cervenă Barva Press, and the Istanbul Literary Review. Her work has been widely published in the US and abroad.

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104. **steve dalachinsky**

reading and homage to suzanne fiol

Wed 7 Oct 2009

Dear Friends,

Suzanne Fiol died two days ago. The sadness and grief will move in after the shock moves on, who knows, but the show will go on, thanks to the incredible Staff and Board at ISSUE Project Room, thanks to the eternal energies of founding Saint Suzanne.

Below is ISSUE's email re: Suzanne's death. Following that is the Press Release for "Poetry to the Infinite Power," the benefit/event/memorial you are participating in, which starts at 7pm this Friday night 10/9 at the Garage at ISSUE, 232 3rd St, Brooklyn. Admission is \$12. You may bring a guest for free. Everyone is reading one piece, around three minutes. Then there's a gigundo dance party, stay if you can.

I am attaching a reading order. Nada, can you please send this to Flarfians, ccing me?

Anne Waldman just emailed me w/ Subject as

"Suzanne in infrastructure music heaven"

Write or call me [REDACTED] w/ any questions.
Bob

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105. **steve dalachinsky**

rare david ware appearance etc 8-11pm

Wed 7 Oct 2009

Kind (and urgent) Greetings to All,

Now that we're a week away from this major event, a BIG-UP reminder thereof:

Thursday, October 15, 2009 at Abrons Arts Center, NYC

DAVID S. WARE

DARIUS JONES TRIO

WILLIAM PARKER & THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA

David S. Ware has been gearing up for this performance the whole summer and up to the present moment. The one only time I've ever seen this Master perform solo, it was a breathtaking transporting ascent. Solo is how DSW wanted to return to the stage following his life being saved. We are also very happy that Laura Mehr, who donated her kidney to David in May, will be flying up from Florida and will be in the audience, hearing David perform live for the first time.

Darius Jones so belongs up in here, oh my god, this young man will be bringing it! Some new pieces will be premiered further to selections from his stunning debut album, *Man'ish Boy*. Read this amazing just posted review of Darius' album (writer got it!): <http://popdose.com/jazz-dont-hurt-the-blazing-fire-of-a-manish-boy/>

William Parker & The Little Huey Creative Music Orchestra will be making their first NYC appearance in over four years; their last show at Vision Festival 2005 was one of the most illuminated, dancing, joy-inducing, next level sets at Vision Fest, ever! They'll be premiering a new Parker composition entitled, "Subsequent Illumination Inscriptions / Light Cottage" (for George Russell).

OK, the deal is this: AUM is renting the Abrons Arts Center in order to manifest this magnificent triple-bill; we need to sell more tickets in order to make the fee we promised to the musicians (and not be in serious debt this season). So we exhort you to please buy tix and be there if you're in the NYC metro (and beyond..?) and also spread the good word of this event to all available friends who are into transformative live musical performance by some of the musical masters of the present era. Deal? Dynamite! (See full details below the horizontal line to forward to friends with your own pointed preface; thanks!).

Advance Tickets Now Available: \$20- (plus \$3.50 surcharge is true, but still a little less than \$25- at the door!)

exclusively from Theatermania / OvationTix

online here <<https://www.ovationtix.com/trs/pr/679665>>

and by phone [REDACTED] or [REDACTED]

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106. **Charles Bernstein**
Raymond Federman (1928-2009)

Wed 7 Oct 2009

Raymond Federman and I worked together at Buffalo and he was a shining light in our Poetics Program. I have posted more here --
<http://epc.buffalo.edu/authors/bernstein/blog/#10-07-09>

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107. **Maria Damon**
Re: Raymond Federman (1928-2009)

Wed 7 Oct 2009

oh! this is sad indeed.

Charles Bernstein wrote:

> Raymond Federman and I worked together at Buffalo and he was a shining
> light in our Poetics Program. I have posted more here --
> <http://epc.buffalo.edu/authors/bernstein/blog/#10-07-09>
>

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108. **Jeffrey Side**
Kent Johnson on The New British School

Wed 7 Oct 2009

Kent Johnson on The New British School:

<http://www.digitalemunction.com/2009/10/07/the-new-british-school/>

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109. **Camille Martin**
new on Rogue Embryo's blog

Wed 7 Oct 2009

new on Rogue Embryo:

Gilbert Sorrentino, The Orangery

Houston Giraffe Topiary

Desert Gold

Paris Dusk

Kimberly Lyons, Abracadabra

Kiln, Mississippi (moth HERE)

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

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110. **Al Filreis**

PoemTalk #23 on Cid Corman (Frank Sherlock, Tom Devaney, Fran Ryan)

Wed 7 Oct 2009

Today we are releasing episode 23 of "PoemTalk" - a discussion of Cid Corman's "Enuresis" with Frank Sherlock, Tom Devaney and Fran Ryan.

<http://www.poemtalk.org>

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

- Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Program in Contemporary Writing

University of Pennsylvania

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

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111. **Séamas Cain**

Dadadadadadadadadadada

Wed 7 Oct 2009

REDFOXPRESS at Dugort, on Achill Island, County Mayo, in the west of Ireland, publishes a collection of small artists' books dedicated to experimental, concrete & visual poetry or any work combining text & visual arts in the spirit of dada or fluxus.

Examples include ...

1.) "ACHILL : THE ISLAND," poems by the Achill writer John F. Deane, with visual-art by artists from or residing on the Isle of Achill, including Antic-Ham, Rene Boell, Ronan Halpin, Mary Lavelle-Burke, Amanda MacMahon, John McHugh, Margo McNulty, Margaret Morrisson, Inge Schulz, Willem van Goor, & Francis van Maele.

Size 15 x 21 cm., Rives BFK vellum 210 gr., 40 pages, in plexiglas slipcase, Inkjet & laser printed, 150 copies numbered & signed by the author.

2.) "Cadavre Burlesque," by Fritz Sauter, 40 pages, A6 format (10.5x15 cm. / 4 x 6"), 40 pages, hardcover, thread & quarter cloth binding, laser printing on ivory paper.

Fritz Sauter is a writer of poetry & plays & radio plays; he is an artist in the post-post-dada tradition.

Books can be ordered by e-mail
from [REDACTED] or
via Paypal to [REDACTED]

REDFOXPRESS,
Dugort, Achill Island
County Mayo, Ireland

Recent publications ...

<http://www.redfoxxpress.com/new.html>

Visual Poetry collection ...

<http://www.redfoxxpress.com/dada.html>

Dadadadadadadadadadada,

Séamas Cain

<http://www.saorsainn.net>

<http://alazanto.org/seamas Cain>

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112. **Geoffrey Gatza** *Production film of Day by Kent Johnson*

Wed 7 Oct 2009

Day by Kent Johnson

Production film of Day by Kent Johnson.

Geoffrey Gatza Editor & Publisher of BlazeVOX [books], publisher of weird little books, constructs Day by Kent Johnson from Day by Kenny Goldsmith. Set to Stravinsky's The Rite of Spring. <http://www.blazevox.org/Day.mov>

Do It Yourself @ Home:

Make your own Day by Kent Johnson with your very own, D. I. Y. sticker.

Download the template here and have your way with your copy!

[http://www.blazevox.org/Day cover flat.pdf](http://www.blazevox.org/Day%20cover%20flat.pdf)

Price: \$30, plus shipping and handling [\$300 for each of ten numbered copies signed by the Author, no charge for shipping and handling]. All copies come with specially designed, affixed stickers (on cover, back cover, title page, spine, etc.) to impart authorship, copyright, blurbs, and co-production.

Book Information:

- Paperback: 836 pages
- Binding: Perfect-Bound

· Publisher: BlazeVOX
[books] & The Figures
· ISBN: 9781935402992

for one low low price : \$30

<http://www.blazevox.org/bk-kj4.htm> <<http://www.blazevox.org/bk-kj4.htm>>

Praise

If the 836-pp. Day established Kenny Goldsmith as without a doubt the leading conceptual poet of his time, the 836-pp. Day by Kent Johnson may well be remembered for nudging the politics of Conceptual Poetry out of blithely affirmative, institutional framings, and into truly negational, critical spaces.

◁Juliana Spahr

Recent trends in technologies of communication have already begun to subvert the romantic bastions of "creativity" and "authorship," calling into question the propriety of copyright through strategies of plagiaristic appropriation. Such developments have caused poets to theorize an innovative aesthetics of "conceptual literature" that has begun to question, if not to abandon, the lyrical mandate of originality in order to explore the potentials of the "uncreative," be it automatic, mannerist, aleatoric, or readymade, in its literary practice. Such activity (employing self and ego-effacing tactics via uncreativity, unoriginality, appropriation, plagiarism, fraud, theft, and falsification as its precepts) has become one of the most radical, if not one of the most popular, limit-cases of the avant-garde at the advent of the millennium. With Day, Kent Johnson claims his place as one of the major figures of this new writing, showing, in single move, how Conceptual Poetry has been nearly forty years behind the politics of Institutional Critique. ◁Christian Bök

As he once asked, at the blog of the Poetry Foundation (though with what seems in retrospect a disingenuous banality), ³Nearly one hundred years after Duchamp, why hasn't appropriation become a valid, sustained[,] or even tested literary practice?² Here now, Kent Johnson wagers the query with a vengeance, brazenly upping the ante of Uncreative dialectic by throwing down before us a readymade gesture that is nothing but dizzying in the synthesis of its conception: a flagrant appropriation of a Conceptual work's Authorship and Copyright, categories which themselves had been branded into this same text, in flagrant appropriation by another K (yes, me), in first, antithetical instance. Thus, here at Boring Ranch, in gamble with a gambol, he claims all the cow chips, one could say, with the searing, asterisked irony of a double-K smoking iron. His Day emerges hot and bright from the dead-dark of an innocent pre-dawn, a sort of authentic Afterlife that rises from the ³original² simulacral body in which it had lain (latent and expectant). As in the best of Sherrie Levine, but more radically still, it summons us, now, that we might think harder in its

sudden light. Indeed, Kent Johnson's Day stands as the first Conceptual gesture of its kind in the history of American poetry: An open, literal theft of an entire ³book,² exhibited without shame, as a new and strange Work of Art in our Museum of Modern Poetry. I can only tip my hat. <Kenny Goldsmith

Kent Johnson's previous book is *Homage to the Last Avant-Garde* (Shearsman, 2008). He lives in Freeport, Illinois.

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113. **steve russell**

Fw: How do you get the juices flowing again?

Wed 7 Oct 2009

or hurrytheflow with hallucinogens... back in the day, my day, poets preferred pain. i'm most inspired when i hurt myself. i should know better, but...

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

From: Roy Exley <[REDACTED]>

To: [REDACTED]

Sent: Fri, September 25, 2009 3:56:14 AM

Subject: How do you get the juices flowing again?

Attempt to halt the flow of time without the use of hallucinogens, then examine and analyse your emotional responses when you realise that your efforts are futile - also you'll realise, concurrently that it is far easier to write a poem!

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114. **Jonathan Skinner**

ANNOUNCING ECOPOETICS 06/07

Wed 7 Oct 2009

ANNOUNCING ECOPOETICS 06/07

<http://www.ecopoetics.org>

ecopoetics 06/07 (covering 2006-2009), packed with poetry, prose, criticism, translation, interviews and artwork from nearly eighty contributors. An Australian Eco-Poetics section, guest-edited by Michael Farrell. A Theodore Enslin feature. Interviews with Gary Snyder and mIEKAL aND. New work from Mei-mei Berssenbrugge, Benjamin Friedlander, Forrest Gander, Joan Retallack, Andrew Schelling, Gary Snyder, and others. Bilingual pages from Antonio Ochoa and Angélica Tórn timer. Collapsible poetics by Rodrigo Toscano. Rachel Blau DuPlessis's ³Nanifesto.² Artwork by Christine Boileau, Justin Clemens,

Ray Meeks, Isabelle Pelissier and Stephen Vincent. Ten color plates. Bark beetle translations, sound walks, field pages, slow texts, dictionaries of imagined flora, and more . . .

324 pp. \$17

ecopoetics 06/07 2006-2009 (full list of contributors)

Emily Abendroth, Fatho Amoy, mIEKAL aND, Kristen Andersen, Karen Leona Anderson, Stan Apps, Robert Ashton, Mei-mei Berssenbrugge, Christine Boileau, Timothy Bradford, Pam Brown, Julieann Brownnton, James Bunn, Andrew Burke, Bonny Cassidy, Louise Crisp, Justin Clemens, Jon Cone, Jack Collom, Matthew Cooperman, Gregory Day, Tyler Doherty, Thom Donovan, Rachel Blau DuPlessis, Theodore Enslin, John Estes, Kate Fagan, Michael Farrell, Alec Finlay, Lisa Fishman, Benjamin Friedlander, Forrest Gander, Jody Gladding, Liberty Heise, Krista Ingebretson, Jill Jones, Patrick Jones, Michael Kelleher, John Kinsella, Kyhl Lyndgaard, James Koller, José Martí, John McBain, Ray Meeks, Graeme Miles, Stuart Mills, Peter Minter, Luis-Aguilar Moreno, Derek Motion, Jesse Nissim, Alistair Noon, Lucas North, Antonio Ochoa, Peter O'Mara, Isabelle Pelissier, Carol Quinn, José Rabéarivelo, Daniel W. Rasmus, Joan Retallack, Sarah Rosenthal, Linda Russo, Kate Schapira, Andrew Schelling, Jared Schickling, Jonathan Skinner, Gary Snyder, Juliana Spahr, James Stuart, Alf Taylor, Angélica Tornero, Rodrigo Toscano, Lauren Tyers, Erica Van Horn, Stephen Vincent, Damian Weber, Simon West, Les Wicks

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ECOPOETICS

145 Carding Machine Road, Bowdoinham, ME 04008

jonathanskin [at] gmail [dot] com

Edited and designed by Jonathan Skinner with editorial assistance from Florine Melnyk (issues 03 04/05) and from Allie Goldstein and Kristen Hewitt (issue 06/07). Supported by a faculty start-up grant at Bates College.

<http://www.ecopoetics.org>

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116. **Peter Quartermain**
Re: Raymond Federman (1928-2009)

Wed 7 Oct 2009

Sad news indeed -- a terrific writer, and -- from the few times we met -- a generous and warm-hearted individual.

=====

Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[REDACTED] (voice and fax)
[REDACTED]

=====

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Charles Bernstein
Sent: 07 October 2009 05:59 AM
To: [REDACTED]
Subject: Raymond Federman (1928-2009)

Raymond Federman and I worked together at Buffalo and he was a shining light in our Poetics Program. I have posted more here --
<http://epc.buffalo.edu/authors/bernstein/blog/#10-07-09>

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117. **Alan Sondheim**

Second Life performance space for Eyebeam Friday night

Thu 8 Oct 2009

Here's what we'll be using Friday night, also good video - Alan

<http://www.alansondheim.org/evamsl.mp4>

again -

SECOND LIFE PERFORMANCE NIGHT AT EYEBEAM

WHERE:

EYEBEAM - 540 W 21st St. New York, NY 10011

Event Type: performance

Start Date: Oct 09, 2009

Hours: 6:30PM-8:30PM

Venue: Eyebeam

Second Life Performance Night

This evening will feature three different artists/groups, which use the online virtual world of Second Life as a medium for performance art. Launched in 2003 by Linden Labs, Second Life (SL) hit widespread popularity in 2006. In this 3D-rendered world, people across the world share a networked space with unique avatars. With a completely user-generated environment, SL enables a rich world of artistic possibilities.

Alan Sondheim along with Foofwa d'Imobilite will present a performance using the aesthetics of the Second Life environment to create an experimental choreography; Lily & Honglei will present The Merry-go-around a virtual installation addressing a series of environmental issues in todays China; Second Front has discovered a virtual crypt within Second Life and are inviting the public to witness its opening. Together, these three short performances (12-15 minutes each) will sample some of the contemporary trends in Second Life performance art. The performances will be followed by a brief panel discussion and a subsequent launch party of Avvie Road the second DVD of Second Fronts performance works.

People: Alan Sondheim (with Foofwa d'Imobilite), Lily & Honglei, Patrick Lichty, Scott Kildall

Tags: Second Front, Second Life

<http://eyebeam.org/events/performing-in-second-life>

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118. **Francesco Levato**

Book release: "War Rug" by Francesco Levato

Thu 8 Oct 2009

"Francesco Levato's powerful documentary, 'War Rug' -- like Eliot Weinberger's What I heard about Iraq before it -- detains the language of the perpetrators of global military aggression and redeploys it to indict them. From J.C. Penny catalog copy to counterintelligence manuals and autopsy reports, War Rug is a fierce yet unfortunate reminder of the absolute horrors of our age." -- Mark Nowak, author of Coal Mountain Elementary

"War Rug" is a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources.

This enhanced eBook contains the author's notebook with hyperlinks to access additional content such as books, web sites, audio, and video that inspired and informed the author's creative process. It is distributed in Portable Document Format (PDF) and is viewable and printable on virtually any platform -- Mac OS, Microsoft Windows, UNIX, and many mobile platforms, including the Apple iPhone.

Please visit <http://www.plastiquepress.com> for more information.

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

Helix Literary Magazine

Thu 8 Oct 2009

Helix Literary Magazine, a perfect bound letter-press journal, is accepting submissions for both Fall and Spring issues. Deadline for the Fall is October 15th-- anything submitted after that date will be considered for the Spring issue. Send work as an ATTACHED document to [REDACTED]. We accept all literary genres with a focus in poetry, non-fiction, and fiction, as well as any and all art that lends itself to print publication.

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120. **Maria Damon**

Re: 'Day' by Kent Johnson

Thu 8 Oct 2009

touché, baby!

Christopher Leland Winks wrote:

> I definitely support "nerds of independent minds," being somewhat of one myself, but not the "herds" that, I believe, Harold Rosenberg identified and pilloried as far back as the 1950s.

>

> But here's a modest proposal: following the video "24-hour Psycho," in which Hitchcock's film is slowed down to a 24-hour length, why not publish an edition of "Day" with one large letter on every other page (the left-hand page of the open book being blank)? It could be the most unwieldy flip-book (interarts mixed media) ever published! It would have Kabbalistic implications! It could be an example of relational aesthetics! Surely that's worth a few Ph.D. theses!

>

>

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

> From: Aldon Nielsen <[REDACTED]>

> Date: Tuesday, October 6, 2009 12:53 pm

> Subject: Re: 'Day' by Kent Johnson

> To: [REDACTED]

>

>

>

>> have to get new glasses -- I read that as "nerds of independent minds"

>>

>> On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks

>> <[REDACTED]> wrote:

>>

>> > None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in

>> > terms of provocative anti-aestheitic moves, nor does it even approach the

>> > theory of "détournement" formulated in the 1950s by Debord and Asger Jorn,

>> > following Isidore Ducasse's systematic practice of creative plagiarism (of

>> > Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the

>> > 19th century. Maybe it's the case, following the fashionable

>> phrase, that
>> > "everything old is new again," but to me it seems like literary history
>> > repeating itself as farce. And Kent Johnson, whose work I admire,
>> is
>> > certainly a good *farceur* who at least indicates the fundamentally
>> farcical
>> > nature of po-biz and oxymoronic "writing communities" populated by
>> herds of
>> > independent minds.
>> >
>> > =====
>> >
>>
>>
>>
>>
>> --
>> Aldon L. Nielsen
>> Kelly Professor of American Literature
>> The Pennsylvania State University
>> University Park, PA
>> 16802-6200
>>
>>
>> 
>>
>> sailing the blogosphere at <http://heatstrings.blogspot.com>
>>
>> "My last defense
>> Is the present tense."
>> --Gwendolyn Brooks
>>
>>
>>
>
>

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121. **Jonathan Ball**

Re: 'Day' by Kent Johnson

Thu 8 Oct 2009

> But here's a modest proposal: following the video "24-hour Psycho," in
> which Hitchcock's film is slowed down to a 24-hour length, why not publish
> an edition of "Day" with one large letter on every other page (the left-hand
> page of the open book being blank)? It could be the most unwieldy flip-book
> (interarts mixed media) ever published! It would have Kabbalistic
> implications! It could be an example of relational aesthetics! Surely
> that's worth a few Ph.D. theses!

>

>

Hah! But if the concept is all, why execute it? My basic point is to disagree with Goldsmith (and Johnson, in other respects) and argue that the works must also be judged insofar as their "performance" is concerned.

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122. **amy king**

Herta Mueller wins 2009 Nobel literature prize

Thu 8 Oct 2009

STOCKHOLM—Herta Mueller, a little-known Romanian-born author who was persecuted for her critical depictions of life behind the Iron Curtain, won the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the 20th anniversary of communism's collapse.

http://www.contracostatimes.com/nation-world/ci_13513339

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

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123. **jesseca**

Re: Herta Mueller wins 2009 Nobel literature prize

Thu 8 Oct 2009

OMG, The Land of Green Plums is amazing! Even in translation! Very much a poet's novel. Highly recommended!

amy king wrote:

> STOCKHOLM—Herta Mueller, a little-known Romanian-born author who

was persecuted for her critical depictions of life behind the Iron Curtain, won the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the 20th anniversary of communism's collapse.

>

> http://www.contracostatimes.com/nation-world/ci_13513339

>

>

>

> _____

>

> NEW BOOK

>

> Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

>

>

>

>

>

>

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124. **Bobby Baird**

Recent Posts at Digital Emunction

Thu 8 Oct 2009

Some recent posts at DE that might interest some of you:

+ *Fake Book Review 4* by Joshua Baldwin (

<http://www.digitalemunction.com/2009/10/08/fake-book-review-4/>)

+ *Weird Vibration*s by Joel Calahan (

<http://www.digitalemunction.com/2009/10/07/weird-vibrations/>)

+ *The New British School* by Kent Johnson (

<http://www.digitalemunction.com/2009/10/07/the-new-british-school/>)

+ *The original advertisement for Kent Johnson's Day* and *a follow-up post*-- including a video! (

<http://www.digitalemunction.com/2009/09/22/advertisement-kent-johnsonsdays/>

+ <http://www.digitalemunction.com/2009/10/06/the-remains-of-day-a-documentary-investigation-into-the-art-of-diy-conceptualism/>)

+ *On the New Translation of Mayakovsky's "Pro Eto"* by Joel Calahan

(<http://www.digitalemunction.com/2009/10/05/translator-meet-philologist/>)

- + *Profits from Fiction* by me (
<http://www.digitalemunction.com/2009/10/04/profits-from-fiction/>)
- + *On "If You Must Gamble,"* by Joshua Baldwin (
<http://www.digitalemunction.com/2009/10/03/another-curious-book-i-found-on-gambling/>
)
- + *On Dale Smith's "Sycamore and Flowers"* by Kent Johnson (
<http://www.digitalemunction.com/2009/10/02/dale-smith-sycamore-flowers/>)
- + *Allen Grossman's Tears* by Michael Robbins (
<http://www.digitalemunction.com/2009/10/01/allen-grossmans-tears/>)
- + *My McSweeney's Story* by Kent Johnson (
<http://www.digitalemunction.com/2009/09/30/my-mcsweeneys-story/>)

Come check them out!

bb

+++++++

Bobby Baird



<http://www.digitalemunction.com>

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125. **Maria Damon**

Re: rare david ware appearance etc 8-11pm

Thu 8 Oct 2009

oh how i wish i cd be there!

steve dalachinsky wrote:

- > Kind (and urgent) Greetings to All,
- >
- > Now that we're a week away from this major event, a BIG-UP reminder
- > thereof:
- >
- >
- > Thursday, October 15, 2009 at Abrons Arts Center, NYC
- > DAVID S. WARE
- > DARIUS JONES TRIO
- > WILLIAM PARKER & THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA
- >
- >
- > David S. Ware has been gearing up for this performance the whole summer

> and up to the present moment. The one only time I've every seen this
> Master perform solo, it was a breathtaking transporting ascent. Solo is
> how DSW wanted to return to the stage following his life being saved. We
> are also very happy that Laura Mehr, who donated her kidney to David in
> May, will be flying up from Florida and will be in the audience, hearing
> David perform live for the first time.
>
> Darius Jones so belongs up in here, oh my god, this young man will be
> bringing it! Some new pieces will be premiered further to selections
> from his stunning debut album, Man'ish Boy. Read this amazing just
> posted review of Darius' album (writer got it!):
> <http://popdose.com/jazz-dont-hurt-the-blazing-fire-of-a-manish-boy/>
>
> William Parker & The Little Huey Creative Music Orchestra will be making
> their first NYC appearance in over four years; their last show at Vision
> Festival 2005 was one of the most illuminated, dancing, joy-inducing,
> next level sets at Vision Fest, ever! They'll be premiering a new
> Parker composition entitled, "Subsequent Illumination Inscriptions /
> Light Cottage" (for George Russell).
>
> OK, the deal is this: AUM is renting the Abrons Arts Center in order to
> manifest this magnificent triple-bill; we need to sell more tickets in
> order to make the fee we promised to the musicians (and not be in
> serious debt this season). So we exhort you to please buy tix and be
> there if you're in the NYC metro (and beyond..?) and also spread the
> good word of this event to all available friends who are into
> transformative live musical performance by some of the musical masters of
> the present era. Deal? Dynamite! (See full details below the
> horizontal line to forward to friends with your own pointed preface;
> thanks!).
>
> Advance Tickets Now Available: \$20- (plus \$3.50 surcharge is true, but
> still a little less than \$25- at the door!)
> exclusively from Theatermania / OvationTix
> online here <<https://www.ovationtix.com/trs/pr/679665>>
> and by phone [REDACTED] or [REDACTED]
>
>

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126. **Christopher Leland Winks**

Re: 'Day' by Kent Johnson

Thu 8 Oct 2009

Answer to the final question: Gibberish (or in deference to the post's spelling, giberrish)! That's whadd-i call it!

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

From: Stephen Ellis <[REDACTED]>

Date: Thursday, October 8, 2009 11:05 am

Subject: Re: 'Day' by Kent Johnson

To: [REDACTED]

Old Hurrian tactic: Set loose an individual and simple mind in a herd of sexualistic collectivity bent on independence, read the details of the inevitably resulting cont[r]act, and send out assassination squads to execute it. Or him. Or them. All of it. And him. And them. "All" is a big word, containing a lot of syllables. Stallions like to listen to a mare stink within their midst. Debord bottled it. "Day" is day-glo, after the scent. Priviledge, yeah: It's okay, don't worry: Attaturk won't be up for another 3500 years. And anyway, what IS priviledge but scent on stink? Horses know the way, but not the difference. K and K know that, and have had the good fortune to get lost in it. By process of removal. Whaddaya call a two-sided triangulation, anyway?

SE

EMAILING FOR THE GREATER GOOD

Join me

> Date: Mon, 5 Oct 2009 13:40:24 -0400

> From: [REDACTED]

> Subject: Re: 'Day' by Kent Johnson

> To: [REDACTED]

>

> have to get new glasses -- I read that as "nerds of independent minds"

>
> On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks
> <[REDACTED]> wrote:
>
> > None of this goes as far as Guy Debord's "Hurlements en faveur de
Sade" in
> > terms of provocative anti-aesthetic moves, nor does it even
approach the
> > theory of "detournement" formulated in the 1950s by Debord and
Asger Jorn,
> > following Isidore Ducasse's systematic practice of creative
plagiarism (of
> > Pascal, Vauvenargues, etc.) in the "Poésies" from the second half
of the
> > 19th century. Maybe it's the case, following the fashionable
phrase, that
> > "everything old is new again," but to me it seems like literary history
> > repeating itself as farce. And Kent Johnson, whose work I admire,
is
> > certainly a good *farceur* who at least indicates the
fundamentally farcical
> > nature of po-biz and oxymoronic "writing communities" populated
by herds of
> > independent minds.
> >
> > =====
guidelines
> >
>
>
>
>
> --
> Aldon L. Nielsen
> Kelly Professor of American Literature
> The Pennsylvania State University
> University Park, PA
> 16802-6200
>
>
> [REDACTED]
>
> sailing the blogosphere at <http://heatstrings.blogspot.com>
>
> "My last defense
> Is the present tense."
> --Gwendolyn Brooks
>
> =====

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127. **Ruth Lepson**

Re: Production film of Day by Kent Johnson

Thu 8 Oct 2009

love it, GG

you are a hands on sort of guy
more installation than conception

On 10/7/09 1:08 PM, "Geoffrey Gatza" <[REDACTED]> wrote:

Day by Kent Johnson

Production film of Day by Kent Johnson.

Geoffrey Gatza Editor & Publisher of BlazeVOX [books], publisher of weird little books, constructs Day by Kent Johnson from Day by Kenny Goldsmith. Set to Stravinsky's The Rite of Spring. <http://www.blazevox.org/Day.mov>

Do It Yourself @ Home:

*Make your own Day by Kent Johnson with your very own, D. I. Y. sticker. Download the template here and have your way with your copy!
[http://www.blazevox.org/Day cover flat.pdf](http://www.blazevox.org/Day%20cover%20flat.pdf)*

Price: \$30, plus shipping and handling [\$300 for each of ten numbered copies signed by the Author, no charge for shipping and handling]. All copies come with specially designed, affixed stickers (on cover, back cover, title page, spine, etc.) to impart authorship, copyright, blurbs, and co-production.

Book Information:

- Paperback: 836 pages*
- Binding: Perfect-Bound*
- Publisher: BlazeVOX [books] & The Figures*
- ISBN: 9781935402992*

*for one low low price : \$30
<http://www.blazevox.org/bk-kj4.htm> <<http://www.blazevox.org/bk-kj4.htm>>*

Praise

If the 836-pp. Day established Kenny Goldsmith as without a doubt the leading conceptual poet of his time, the 836-pp. Day by Kent Johnson may well be remembered for nudging the politics of Conceptual Poetry out of blithely affirmative, institutional framings, and into truly negational, critical spaces.

⟨Juliana Spahr

Recent trends in technologies of communication have already begun to subvert the romantic bastions of "creativity" and "authorship," calling into question the propriety of copyright through strategies of plagiaristic appropriation. Such developments have caused poets to theorize an innovative aesthetics of "conceptual literature" that has begun to question, if not to abandon, the lyrical mandate of originality in order to explore the potentials of the "uncreative," be it automatic, mannerist, aleatoric, or readymade, in its literary practice. Such activity (employing self and ego-effacing tactics via uncreativity, unoriginality, appropriation, plagiarism, fraud, theft, and falsification as its precepts) has become one of the most radical, if not one of the most popular, limit-cases of the avant-garde at the advent of the millennium. With Day, Kent Johnson claims his place as one of the major figures of this new writing, showing, in single move, how Conceptual Poetry has been nearly forty years behind the politics of Institutional Critique.

⟨Christian Bök

As he once asked, at the blog of the Poetry Foundation (though with what seems in retrospect a disingenuous banality), ³Nearly one hundred years after Duchamp, why hasn't appropriation become a valid, sustained[,] or even tested literary practice?² Here now, Kent Johnson wagers the query with a vengeance, brazenly upping the ante of Uncreative dialectic by throwing down before us a readymade gesture that is nothing but dizzying in the synthesis of its conception: a flagrant appropriation of a Conceptual work's Authorship and Copyright, categories which themselves had been branded into this same text, in flagrant appropriation by another K (yes, me), in first, antithetical instance. Thus, here at Boring Ranch, in gamble with a gambol, he claims all the cow chips, one could say, with the searing, asterisked irony of a double-K smoking iron. His Day emerges hot and bright from the dead-dark of an innocent pre-dawn, a sort of authentic Afterlife that rises from the ³original² simulacral body in which it had lain (latent and expectant). As in the best of Sherrie Levine, but more radically still, it summons us, now, that we might think harder in its sudden light. Indeed, Kent Johnson's Day stands as the first Conceptual gesture of its kind in the

*history of American poetry: An open, literal theft of an entire ³book,²
exhibited without shame, as a new and strange Work of Art in our Museum of
Modern Poetry. I can only tip my hat.
◁Kenny Goldsmith*

*Kent Johnson's previous book is Homage to the Last Avant-Garde (Shearsman,
2008). He lives in Freeport, Illinois.*

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128. **Philip Meersman**

Visual poetry: seeking definitions and borders

Thu 8 Oct 2009

Hi all,I'm starting to work on a bachelor paper at the Free University in
Brussels where I follow Art Sciences and Archaeology. I'm concentrating on the
contemporary arts and my research is directed to finding a workable definition
of Visual Poetry and what the extreme borders are of Visual Poetry.

If you could help me in looking for what you think a good definition is of Visual
Poetry and where does Visual Poetry start and where does it stop?

Thank you in advance,

Philip

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice
Biennale
21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09:
BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com) 13-15/11/09:
Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY,
Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl
(http://bruslam.over-blog.com)

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129. **Alison Croggon**

Re: Herta Mueller wins 2009 Nobel literature prize

Thu 8 Oct 2009

Seconded. She a wonderful writer.

xA

On Fri, Oct 9, 2009 at 2:41 AM, jessica <[REDACTED]> wrote:

> OMG, The Land of Green Plums is amazing! Even in translation! Very much a
> poet's novel. Highly recommended!

>

> amy king wrote:

>>

>> STOCKHOLM—Herta Mueller, a little-known Romanian-born author who
was

>> persecuted for her critical depictions of life behind the Iron Curtain, won

>> the 2009 Nobel Prize in literature Thursday in an award seen as a nod to
the

>> 20th anniversary of communism's collapse.

>>

>> http://www.contracostatimes.com/nation-world/ci_13513339

>>

>>

>>

>> _____

>>

>> NEW BOOK

>>

>> Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a
>> review copy, please email me directly.

>>

>>

>>

>>

>>

>

>

--

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

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

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

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130. **Poetry Project**

Events at The Poetry Project October

Thu 8 Oct 2009

Here's what's coming up at The Poetry Project:

Friday, October 9, 10 PM

Josef Kaplan & Jarrod Fowler

Josef Kaplan's work has appeared, or is forthcoming, in Sprung Formal, Model Homes, Lana Turner, midrib, NAP and the West Wind Review. He edits Sustainable Aircraft, an online journal of mostly critical writing on contemporary poetry, and lives in Brooklyn.

Jarrod Fowler is a conceptual percussionist with a focus around rhythm. In his work, he activates sources in order to emphasize their percussive and rhythmic forces and processes. These works may be presented in the form of documents or site specific happenings. He is the author of Translation As Rhythm (Errant Bodies) and *Cepercussion*¹ as percussion (PLE).

Monday, October 12, 8 PM

Richard Deming & Dmitry Golynko

Richard Deming is a poet and a theorist who works on the philosophy of literature. His poems have appeared in such places as Sulfur, Field, Indiana Review, and The Nation, as well as Great American Prose Poems: From Poe to the Present. He is the author of *Let's Not Call It Consequence* (Shearsman Books), winner of the 2009 Norma Farber First Book Award from the Poetry

Society of America. About Let's Not Call It Consequence Susan Howe has written, ³Deming restlessly calculates the split between promised and actual experience. The poems in his impressive new collection balance at an edge of danger syntax can only shadow.² Currently a lecturer at Yale University, he is also the author of *Listening on All Sides: Toward an Emersonian Ethics of Reading* (Stanford University Press).

Dmitry Golynko was born in 1969, in Leningrad, USSR. He currently lives in St. Petersburg, Russia where he is a poet, scholar in Visual Ethics and Biopolitics, and a literary and art critic. He is also a scientific researcher at the Russian Institute of Arts History in St. Petersburg. In 2004-2005 Golynko was a visiting professor in Cheongju University's Slavic Department in South Korea. He is a member of Moscow Art Magazine editorial board and a professor at the University of Film and Television Studies (St. Petersburg, Russia). His books of poetry include *Homo Scribens* (St. Petersburg, Borey-Art, 1994), *Directory* (Moscow, Kolonna Publications, 2001), *Concrete Doves* (Moscow, New Literary Review, 2003), and *As It Turned Out* (New York, Ugly Duckling Presse, 2008). In addition to poetry, Golynko regularly publishes essays on contemporary literary process and cultural phenomena. In February, 2005 Golynko was writer-in-residence at Literarischer Colloquium in Berlin, Germany. In September 2007 he was an award-winning writer at CEC ArtsLink-Open World program. He is a CEC ArtsLink Fellow for 2009, CEU (Budapest) Fellow for 2010, and DAAD (Berlin) Artist-in-Residence for 2010-2011. Golynko's poems and essays have been translated into English, German, French, Danish, Finnish, Icelandic, Swedish and Italian.

Wednesday, October 14, 8 PM

Anne Waldman: Collaborative Works

Anne Waldman has been an active member of the international ³outrider² experimental poetry community for several decades as writer, sprechstimme performer, professor, editor, magpie scholar, infra-structure and cultural/political activist. This evening she will be joined by frequent collaborators Ambrose Bye, Steven Taylor, Douglas Dunn and Akilah Oliver. Waldman grew up on Macdougall Street in Greenwich Village where she still lives, and bi-furcated to Boulder, Colorado in 1974 when she co-founded The Jack Kerouac School of Disembodied Poetics with Allen Ginsberg at Naropa University, the first Buddhist inspired school in the West. She currently serves as Artistic Director of its celebrated Summer Writing Program. Waldman is the author of over 40 books of poetry including *Kill or Cure*, *Marriage: A Sentence*, *Structure of the World Compared to a Bubble*, and *Manatee/Humanity* (2009) (all published under the Penguin Poets imprint), as well as *Fast Speaking Woman* (City Lights) and the *Iovis* trilogy (Coffee House Press). She is editor of *The Beat Book* (Shambhala Publication) and co-editor of *The Angel Hair*

Anthology (Granary Books), *Civil Disobediences: Poetics and Politics in Action* (Coffee House) and *Beats at Naropa* (Coffee House, 2009). Her work has been published in translation into books in French, Italian, Spanish, Czech, German and Chinese. She has been a student of Buddhism since 1962, and an ambassador for the ³public space² revival of poetry, appearing on stages from Berlin to Bombay to Beijing. She has been instrumental in encouraging poetry projects world-wide and has helped organize programs in Vienna and Indonesia. She has also collaborated with artists Elizabeth Murray, Richard Tuttle, Donna Dennis and Pat Steir as well as filmmaker Ed Bowes.

Ambrose Bye is the composer, musician and producer for/of the CD ³Matching Half² with Anne Waldman & Akilah Oliver (Farfalla McMillen Parrish 2009). He also composed the music & produced ³The Eye of The Falcon² with Anne Waldman. Visit his MySpace page
<<http://www.myspace.com/fastspeakingmusicmyspace>> .

Steven Taylor is a poet, musician and ethnomusicologist. He is the author of *False Prophet: Field Notes from the Punk Underground* (Wesleyan University Press, 2003). He has toured and recorded with Allen Ginsberg, Kenward Elmslie, the Fugs.

Douglas Dunn is a dancer and choreographer. Visit his company Douglas Dunn and Dancers at douglasdunndance.com

Poet Akilah Oliver's latest book is *A Toast in the House of Friends* (Coffee House Press, 2009). She currently lives and teaches in Brooklyn.

And we're cosponsoring this event with POETS HOUSE:

Friday, October 16, 7 PM at POETS HOUSE
Living in Advance: A Tribute to David Bromige

This evening celebrates the life and work of poet David Bromige (1933-2009), who was born in London, grew up in Canada, and arrived in 1962 in Northern California, where he spent the rest of his life, teaching and writing more than forty books of poetry. Readers include Charles Bernstein, Corina Copp, Rachel Levitsky, Bob Perelman, Nick Piombino, Ron Silliman, Gary Sullivan, Geoffrey Young & others.

Please note that this event will take place at Poets House
<<http://www.poetshouse.org/>> in Battery Park City.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

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

If you'd like to be unsubscribed from this mailing list, please drop a line at .

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131. **Barrett Watten**

Paris and Lyon events, 10/12-14

Thu 8 Oct 2009

Paris lecture

"*The Grand Piano*: Multi-Authorship, Language Writing, and Literary History"

5:30 PM, 12 October 2009

Institut Charles V, Université Paris-Diderot

10, rue Charles V, 75004 Paris, Room A50

Flyer:

<http://www.english.wayne.edu/fac_pages/ewatten/pdfs/parisdiderotflyer.pdf>h

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/parisdiderotflyer.pdf

Lyon seminars

2:00–3:45 PM, 13 October

Département d'Etudes du Monde Anglophone

Université Lumière-Lyon II

74 rue Pasteur

3:00–5:00 PM, 14 October

Centre d'études Poétiques (CEP)/Center for Poetry Studies

Ecole normale supérieure Lettres et sciences humaines (ENS)

15, Parvis René Descartes, 69007 Lyon

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132. **Mark DuCharme**
Re: 'Day' by Kent Johnson
Thu 8 Oct 2009

No. Because it's just another CONCEPT. Get it?

Date: Tue, 6 Oct 2009 15:06:28 -0500
From: [REDACTED]
Subject: Re: 'Day' by Kent Johnson
To: [REDACTED]

Is aesthetic judgment invalid because it's socially constructed?

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Skip Fox
Sent: Monday, October 05, 2009 12:37 PM
To: [REDACTED]
Subject: Re: 'Day' by Kent Johnson

If I didn't care much about anything (time, quality of consciousness,
engagement of value, etc.) except getting my name dribbled about, I'd
write
an epic titled _Daze_ by retyping, in turn, Goldsmith and Johnson.

As it is . . .

Hotmail: Free, trusted and rich email service.
<http://clk.atdmt.com/GBL/go/171222984/direct/01/>

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133. **Mark DuCharme**
Re: 'Day' by Kent Johnson
Fri 9 Oct 2009

Alison, I think your comment is pretty exact.

I would add my first thought upon hearing of this project: that Kent had to become a "conceptual" poet in order to (critique? parody?) that moment. And that this in some way cancels out his own critique or parody. Ultimately, the critiques one could make of his project are pretty much the same as one could make of Goldsmith's. And I'm sure Kent is well aware of this.

Yet, exactly for this reason, Johnson's "conceptual" work doesn't fly for me. I agree that some, and indeed most of his work is more interesting. Johnson's

Day has, though, I think, produced a more interesting conversation on this list than we usually get these days. For whatever that's worth.

Another thought: one problem with the term "conceptual poetry" is that it implies that other types of writing/poetry are lacking in ideas. Of course this is true of some poetry, as it is true of some (most?) cinema and visual art. Yet I think the term as a catch phrase misses/misreads a lot of otherwise interesting writing, while glorifying what I find to be less interesting, frankly. I guess, to make my biases clear, I've always preferred Pollock, Motherwell or Rauschenberg to Warhol, and Warhol most definitely to Koons.

One final question: Where is Kenny G in all this debate? Surely he has something to add to this conversation. Or does he only hang out at the Harriet blog these days?

Cheers,

Mark DuCharme

Date: Tue, 6 Oct 2009 13:06:29 +1100

From: [REDACTED]

Subject: Re: 'Day' by Kent Johnson

To: [REDACTED]

Hi Wystan. I can't believe how my fingers itch reading this stuff, the way it makes you want to open your mouth and comment, although you know it would be better not to. And then you regret it. And here I am again. I guess in that way Kent's action is a hugely successful provocation.

I was never exercised with its "originality". It's a complacent action because it has all the answers in advance, and any criticism is instantly self-cancelling. I think that's deadly. It's boring because all it is about is literary politics, all that strategic acuteness you mention, as if there isn't a world out there (yes, I am perfectly aware of Kent's background and involvement, and am grateful to him for introducing me to contemporary Russian poetry - I know he can do more interesting things). It presents itself a risk - or at least Jeffrey is presenting it as risk, to be fair I'm not sure Kent is - when it involves no risk at all (it would have been much more risky, and maybe if the question of contemporary authorship was the issue would have had more point, as someone else said, to plagiarise Dan Brown). As if Goldsmith is going to bother to sue. I do think the fact that the book is simply a matter of putting stickers over KG's name is funny, because - as I said in some comment earlier - it's a better joke if the book doesn't exist at all, and it clearly doesn't. But it takes about two minutes to get the punchline, and then I find myself here, being part of the performance, so that Jeffrey can go "aha! you see? what an interesting literary controversy!"

Jeffrey, of course KG "recontextualises" the language in DAY, whether he says he does or not. He takes the text of the NYT and puts it between the covers of a book. If that's not recontextualising I don't know what is. And of course that "defamiliarises" it. I've seen Goldsmith perform his found texts (is this what is meant by "not reading" them?) and it's far from boring, whatever his own intentions - more a sudden levitation of the mundane and unheard into vivid life. I guess this is also a performance of sorts, but really, what for? It assumes a whole lot of things about literature and then goes out to prove them, like bad science. And here I am helping it along. Mouth zipping up now.

xA

On Mon, Oct 5, 2009 at 10:29 PM, Wystan Curnow <[REDACTED]> wrote:
Alison wrote: 'what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise.' It is part of the point, but not the whole point. But it's a separate point, 'Conceptualist poetry' comes comes rhetorically wrapped, because I read it as faux avant wrapping, and take its serio-comic register as strategically acute, I do not find it complacent, and it does not get up my nose, let alone my smart arse.

Then she wrote: 'the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature'. True enough, except that there's much to be said for, and has been said of, shifting language from literature to more literature. To start with what is of interest in a comparison of Johnson's appropriation with Goldsmith's appropriation, relies less on the matter of 'originality' than on the comparison of the role Day plays in Goldsmith's oeuvre with the role it acquires within Johnson's.

Wystan

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Alison Croggon [REDACTED]
Sent: Saturday, 3 October 2009 3:30 p.m.
To: [REDACTED]
Subject: Re: 'Day' by Kent Johnson

Jeffrey, to be perfectly honest what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise. You can't measure artistic courage by suability, or every tabloid journo would be Pound. Mind you, Enzensberger did say once that the contemporary tabloid paper is the exemplary modernist art object, but if that's the case Goldsmith is

onto it while Johnson isn't. I can see, like Jonathan, the point of recontextualising language in the way KG does - there's nothing in KJ's act that recontextualises the language, except the fact that he's put his name on it, when authorship was never that important in the first place. In other words, the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature, and it merely operates at the level of a punchline. Ok, the subsequent (non)fuss points to the mechanisms by which books get known in the consumerist politics of exchange etc, but really, yawn. In theorising "theft as an artistic act" - which as several people have said isn't precisely groundbreaking - I think it's seriously more interesting to look at Madoff. Or maybe that young guy who stole Damien Hirst's pencil, who is being sued (and who I think is much funnier and is making a much more interesting point). And here you are talking about the "innovation" of a book you frankly confess you haven't read, which is wholly *reductio ad absurdum*. I mean, it's a fake storm in an egg-cup.

xA

On Sat, Oct 3, 2009 at 3:54 AM, Jeffrey Side <[REDACTED]> wrote:
Mairead,

But being fun as a measure of artistic worth is not being questioned by Kent? What he is questioning are concepts of authorship in relation to literary theft.

On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne
<[REDACTED]> wrote:

Other aspects of the artistic practices of KG and KJ are worth considering. KG has brought Abbie Hoffman's Steal This Book to vital and extraordinary development in the stunning super-energizing panoramic UbuWeb. He's also an A1 performer: live, on paper, and conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just as heartily to some senses of humor as KG does to mine. The work often seems mean to me, not just mean-spirited but flimsy. A lot of what KG is doing is energizing the poetry world by importing and writing (in VERY large letters) ideas from the art world. KJ, to me, is a kind of policeman (CIA man?), setting off small bombs to injure poets, or at least crumple their horny toe-nails. This policeman is an upstanding citizen as teacher and translator though, maybe he even loves poetry there. But at night, he puts on his little cape, and runs round sticking needles into things YIKES now he's heading for me....

Jonathan Ball <[REDACTED]> 10/02/09 9:39 AM >>>

Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim

that there is nothing innovative or audacious about this appropriation by

Johnson. Its conceptual value is not to earmark thievery as art, or to question categories of authorship --- both dry, boring notions by now --

-

but rather to extend to its logical extreme the rhetoric of a conceptualist like Goldsmith.

My point is that Goldsmith's rhetoric of conceptualist value being the only

value is already dry and boring. What makes Goldsmith's texts, such as DAY,

innovative and audacious works is the actual poetic richness of the texts

produced under these "uncreative" constraints, not the their conceptualist

underpinnings. Therefore, Johnson's act, aside from being hamfisted satire,

is just "more of the same" insofar as conceptualist writing is concerned.

Goldsmith makes use of conceptualist tactics to defamiliarize language (in

this case the language of journalism and advertising) through a reframing in

order to produce poetic texts. Johnson is taking a work of conceptualist poetry as his source, and turning it into more conceptualist poetry

no

such radical defamiliarization of language has occurred (in other words, no

poetry is produced through a shift of the text's framework).

Moreover, the act by Johnson will not lead to legal action --- Goldsmith suing over somebody stealing his previously stolen text the thought is

absurd. The original act by Goldsmith is the only one subject to legal action. In any case, whether or not a poetic act is subject to legal action

is no source or guarantor of its artistic value.

Jonathan

On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[REDACTED]> wrote:

Jonathan, please see my blog on this, where I say:

'Incidentally, it could be said that Johnson's appropriation of Goldsmith's "work" is, perhaps, the more innovative and audacious act in comparison to Goldsmith's "original" gesture, which, I think most will recognise, was based on an already established artistic precedent.'

<http://jeffrey-side.blogspot.com/>

On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball <[REDACTED]> wrote:

I want to say that I'm not annoyed by Johnson's DAY. I am new to this list and don't really know who Johnson is, he seems to have a longer history with this list (somebody mentioned that he was banned from it, for reasons I don't know about). I think his project is intended as a joke, but since it is being presented and supported by some as serious work, I just want to talk about whether or not it stands or falls as serious work. It certainly succeeds as a joke.

On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz <[REDACTED]> wrote:

What if one took the annoyed response to

Johnson's DAY as exactly the reaction he wanted

*Not to answer this question one way or another, but to point out
that, were
this reaction what he was going for, that still doesn't make it
a "good"
thing to have gone for. It may very well be, though.
a*

guidelines

--

*Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor
University of Manitoba
University of Winnipeg*

www.jonathanball.com

*"If someone tells you writing is easy, he is either lying or I hate
him." --
Farley Mowat*

guidelines

--

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Sessional Instructor
University of Manitoba
University of Winnipeg*

www.jonathanball.com

*"If someone tells you writing is easy, he is either lying or I hate
him." --
Farley Mowat*

--

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

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

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

--

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

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

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

Hotmail: Powerful Free email with security by Microsoft.
<http://clk.atdmt.com/GBL/go/171222986/direct/01/>

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134. **Chris Jones**

Poetry, painting, appropriation

Fri 9 Oct 2009

Apologies for doing this, but I think I have read an interesting discussion on appropriation and poetry on this list in which a post claimed that painting is decades in advance of poetry.

I seem to have lost this discussion, so is there a way to revisit this discussion, perhaps as an internet archive? I use to be a painter and photographer working in the painting model of art and a few years after giving up painting found myself a published poet, so I do have some bio type interest to begin with (and along the lines of Douglas Crimp's approach to art history.)

Please feel free to contact me at my email address if need be. Being in and out of my studio and darkroom and reading the computer screen I seem to find myself getting very confused. Let me know if this is the case.

With best wishes, Chris Jones. (PS, my kitten started playing on my keyboard so this may also explain the missing discussions?)

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135. **Anny Ballardini**

Ekleksographia Wave Two: The Translation Special

Fri 9 Oct 2009

Announcing Ekleksographia Wave Two: The Translation Special:

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

or for the direct link:

<http://ekleksographia.ahadadabooks.com/ballardini/index.html>

I would like to thank *Jesse Glass* for having offered me the opportunity to call the following Poets and Artists interested in translation. A special thank you to *Jonathan Penton* who assembled the files online, and to *Berty Skuber* for having forwarded her beautiful watercolor that I selected for the front cover of the issue. My most felt acknowledgment goes to the Poets “Contributors of the present issue, without their hard work *Ekleksographia Translation* would not have existed.

And to the Readers, for developing ad infinitum what translated through their reading. If Poetry is the servant of Arts, Translation is the doormat of the Luxurious Villa of All Arts, this time celebrated in its refined Grandeur.

I am dedicating this issue to *Karl Young* for his complete recovery.

* *

* *

Â· *William Allegreeza and Galo Ghigliotto translate three Chilean Poets*http://ekleksographia.ahadadabooks.com/ballardini/authors/three_chilean_poets.html > * ***

Â· *A poem by Dennis Barone and translation of Emanuel Carnevali*http://ekleksographia.ahadadabooks.com/ballardini/authors/dennis_barone.html > **

Â· *Tom Beckett*http://ekleksographia.ahadadabooks.com/ballardini/authors/tom_beckett.html > * ***

Â· *Pam Brown translated by Jane Zemiro and Marie Gaulis*http://ekleksographia.ahadadabooks.com/ballardini/authors/pam_brown.html > **

Â· *Peter Ciccariello*<http://ekleksographia.ahadadabooks.com/ballardini/authors/>

peter_ciccariello.html>

* ***

Â· *Jon Corelis on Sappho and the
Archpoet*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/
jon_corelis.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/jon_corelis.html)>

**

Â· *Alexander Dickow translates Max
Jacob*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/alexander_
dickow.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/alexander_dickow.html)>

* ***

Â· *Linh Dinh translates Marco
Giovenale*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/
linh_dinh.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/linh_dinh.html)>

**

Â· *Joseph Duemer on the Ching Phu
Ngam*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/joseph_due
mer.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/joseph_duemer.html)>

* ***

Â· *James
Finnegan*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/
james_finnegan.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/james_finnegan.html)>

**

Â· *Farideh Hassanzadeh (Mostafavi) and Christina Pacosz on Nima
Yushij*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/
farideh_hassanzadeh_mostafavi.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/farideh_hassanzadeh_mostafavi.html)> * ***

Â· *Jukka-Pekka
Kervinen*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/jukka-
pekka_kervinen.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/jukka-pekka_kervinen.html)>

**

Â· *Amy
King*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/amy_king.ht
ml](http://ekleksographia.ahadadabooks.com/ballardini/authors/amy_king.html)> * ***

Â· *Bill Lavender translates Arthur
Rimbaud*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/
bill_lavender.html](http://ekleksographia.ahadadabooks.com/ballardini/authors/bill_lavender.html)>

**

Â· *Hank
Lazer*<[http://ekleksographia.ahadadabooks.com/ballardini/authors/hank_lazer.](http://ekleksographia.ahadadabooks.com/ballardini/authors/hank_lazer)

html>

* ***

Â· *Charles

Martin*<http://ekleksographia.ahadadabooks.com/ballardini/authors/charles_martin.html>

**

Â· *Zeljko Mitic translated by Zeljko Mitic,

Jr.*<http://ekleksographia.ahadadabooks.com/ballardini/authors/zeljko_mitic.html>

* ***

Â· *Richard Jeffrey Newman translates the

Shahnameh*<http://ekleksographia.ahadadabooks.com/ballardini/authors/richard_jeffrey_newman.html>

**

Â· *Biljana D. Obradović translates Bratislav

Milanović*<http://ekleksographia.ahadadabooks.com/ballardini/authors/biljana_d_obradovic.html>

* ***

Â· *Obododimma Oha translates Ogonna

Agu*<http://ekleksographia.ahadadabooks.com/ballardini/authors/obododimma_oha.html>

**

Â· *Michael Rothenberg translated by Vincent

Dussol*<http://ekleksographia.ahadadabooks.com/ballardini/authors/michael_rothenberg.html>

* ***

Â· *Larissa Shmailo translates Yuri

Arabov*<http://ekleksographia.ahadadabooks.com/ballardini/authors/larissa_shmailo.html>

**

Â· *Barry Schwabsky translates Paul

Valuard*<http://ekleksographia.ahadadabooks.com/ballardini/authors/barry_schwabsky.html>

* ***

Â· *Elizabeth

Smither*<http://ekleksographia.ahadadabooks.com/ballardini/authors/elizabeth_smither.html>

**

Â· *Alan

Sondheim*<http://ekleksographia.ahadadabooks.com/ballardini/authors/alan_sondheim.html>

* **

Â· *Yerra Sugarman translates Celia

Dropkin*<http://ekleksographia.ahadadabooks.com/ballardini/authors/yerra_sugarman.html>

**

Â· *Eileen Tabios translates her

son*<http://ekleksographia.ahadadabooks.com/ballardini/authors/eileen_tabios.html>

* **

Â· *Peter Thompson translates Nabil

FarÃ´s*<http://ekleksographia.ahadadabooks.com/ballardini/authors/peter_thompson.html>

**

Â· *Martin J. Walker translates Albert

Ehrenstein*<http://ekleksographia.ahadadabooks.com/ballardini/authors/martin_j_walker.html>

* **

Â· *Joel Weishaus translates Po

Chu-I*<http://ekleksographia.ahadadabooks.com/ballardini/authors/joel_weishaus.html>

**

Â· *Mark Weiss translates Max

Jacob*<http://ekleksographia.ahadadabooks.com/ballardini/authors/mark_weiss.html>

* **

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Reviews and Essays

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- *Diether Haenicke reviews The Passionate Gardener by Rudolf Borchardt,
translated by Henry

Martin*<<http://ekleksographia.ahadadabooks.com/ballardini/authors/>

diether_haenicke_reviews.html>

**

- *Pierre Joris tries to translate Nabil FarÃ's'

Bikini*<http://ekleksographia.ahadadabooks.com/ballardini/authors/pierre_joris_essays.html>

**

- *Henry Martin discusses translating All the Errors by Giorgio

Manganelli*<http://ekleksographia.ahadadabooks.com/ballardini/authors/henry_martin_essays.html>

**

- *Ellen Moody reviews translations of Jane Austen in

French*<http://ekleksographia.ahadadabooks.com/ballardini/authors/ellen_moody_reviews.html>

**

- *Karl Young presents "Some Functions of Translation in 'The Ideal Anthology'"*<http://ekleksographia.ahadadabooks.com/ballardini/authors/karl_young_essays.html>

**

- *Daniel Zimmerman reviews La Vita Nuova by Dante, translated by Emanuel di Pasquale*<http://ekleksographia.ahadadabooks.com/ballardini/authors/daniel_zimmerman_reviews.html>

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Â· *Anny Ballardini translates Arturo Onofri*<http://ekleksographia.ahadadabooks.com/ballardini/authors/anny_ballardini.html>

**

* *

* _____ *

--

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

Â« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae Â»
Giovenale

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136. **David Harrison Horton**
50 years behind

Fri 9 Oct 2009

I'm unclear as how we are all accepting poetry being behind art by 50 years as a truism. Dada, Futurism, Surrealism were all ushered in by writers. Jackson Mac Low produced the first Fluxus product. The poets who write theory have advanced both poetry and art, in as much as art theorists have advanced poetry.

You've got Dan Godston in Chicago trying to make poetry more telematic (<http://www.chicagocalling.org/>) which is using the technology of the day, you've got the different lists built around collective authorship (where does that happen in the market driven art industry?), etc. . .

The art industry is geared for making art for the rich (collectors, dealers) who buy it as an investment and then later it gets sold to museums or the museums buy early hoping to "capitalize" on their investments.

Show me the collector/dealer/art gallery representative I can talk to? I desperately want a studio visit.

David Harrison Horton
Building 6, Apt 1202
Shuang Hua Yuan Nan Li 3 Qu
Chaoyang District, Beijing
CHINA 100022

Windows Live
Hotmail: Your friends can get your Facebook updates, right from Hotmail®.
http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-action/social-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-xm:SI_SB_4:092009

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137. **Evan Munday**
Christian Bök at Twin Cities Book Festival - October 10

Fri 9 Oct 2009

Dear friends in the Twin Cities,

This weekend, Minneapolis welcomes the Twin Cities Book Festival (October 10). And Christian Bök, author of *Eunoia*, will be among the festival's special guests.

Eunoia is a bestselling book of poetry that won the Griffin Poetry Prize upon its publication. It is a five-chapter book in which each chapter is a univocal lipogram. (Chapter A only uses the vowel 'A,' Chapter E only uses 'E,' etc.) More recently, the book was just released in the UK, where it became an overnight sensation -- selling out of its print run within a week, and appearing in the *Times*' top ten books of 2008.

Christian will be at the Twin Cities Book Festival in support of the new, upgraded edition of *Eunoia*. He's created artificial languages for science fiction TV programs (like Gene Roddenberry's *Earth: Final Conflict*), made books out of Lego bricks and his current project involves injecting single-celled organisms with poems. (And no, I did not make that up.)

He's also an astounding reader. Here are a couple of YouTube clips of Bök's highly entertaining readings:

<http://www.youtube.com/watch?v=fUNwHmQc9yk>

<http://www.youtube.com/watch?v=alTdbe1GCnQ>

The Twin Cities Book Festival
featuring Christian Bök, Nicholson Baker, Lorrie Moore, Gabrielle Bell
and more.

Saturday, October 10, 10 am to 5 pm

Minneapolis Community & Technical College, 1301 Hennepin Avenue S.

Minneapolis, MN

Free

We hope any of you in Minneapolis can make it to see Christian Bök read in Minneapolis this weekend.

Best,

Evan

Evan Munday

Publicist

Coach House Books

401 Huron St. (rear) on bpNichol Lane

Toronto ON, M5S 2G5

██████████

██████████

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138. **amy king**

Re: Poetry, painting, appropriation - Check the Poetics List Archives

Fri 9 Oct 2009

Chris,

Poetics Listserv Archive:

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

Best,

Amy

--- On Fri, 10/9/09, Chris Jones wrote:

I seem to have lost this discussion, so is there a way to revisit this discussion, perhaps as an internet archive?

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139. **Poetics List**

Poetics List Welcome Message

Fri 9 Oct 2009

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

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

The Poetics List

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

Poetics List Editor: Amy King

Poetics List Editorial Board:

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

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

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

Poetics Subscription Requests:

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

Poetics Listserv Archive:

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

Poetics Post:



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

C O N T E N T S:

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

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

1. Posting to the List

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

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

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

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queries for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

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

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

2. About the Poetics List

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

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

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

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

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

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

3. Subscriptions

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

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

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

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

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

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

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

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email <[REDACTED]> the following commands:

*to subscribe to the Poetics listserv send
[REDACTED] this one-line message with no "subject":

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

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

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

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

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

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

5. To Unsubscribe

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

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

6. Cautions

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

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

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

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

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always © the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

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

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

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

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140. **Cara Benson**
answering rob mclennan
Fri 9 Oct 2009

i had a ton of fun answering rob's 12 or 20 questi
hey everybody...

i had a ton of fun answering rob's 12 or 20 questions. i'm up today, but check
the archives, too.

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

<http://www.necessetics.com> {homepage}
<http://www.necessetics.com/sousrature.html> {journal}

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141. **Jeffrey Side**
Re: 50 years behind
Fri 9 Oct 2009

I agree. I think the 50 year thing was claimed by Kenny Goldsmith to justify his
his notion of conceptual poetry, whatever that is.

On Fri, 9 Oct 2009 20:44:49 +0800, David Harrison Horton

<[REDACTED]> wrote:

>I'm unclear as how we are all accepting poetry being behind art by 50
years=

> as a truism. Dada=2C Futurism=2C Surrealism were all ushered in by
writers=

>. Jackson Mac Low produced the first Fluxus product. The poets who
write th=

>eory have advanced both poetry and art=2C in as much as art
theorists have =

>advanced poetry.=20

>

>=20

>

>You've got Dan Godston in Chicago trying to make poetry more
telematic (htt=

>p://www.chicagocalling.org/) which is using the technology of the
day=2C yo=

>u've got the different lists built around collective authorship (where
does=

> that happen in the market driven art industry?)=2C etc. . . =20

[illegible]

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142. **Wanda Phipps**

Fwd: Live Mag!#7 at Bowery Poetry Club 10/11

Fri 9 Oct 2009

Hope you can come this Sunday!

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

From: Jeff Wright <[REDACTED]>

Date: Wed, Oct 7, 2009 at 8:09 PM

Subject: Live Mag!#7 at Bowery Poetry Club 10/11

To: [REDACTED]

Live Mag! #7 A DOUBLE-BARRELED DOSE

- a Performance and a Printed Magazine —
wordspew aimed at your earballs!

Sunday, October 11 from 3 to 5.

Celebrate the online version and archive of Live Mag! The web launch party features a rare reading by octogenarian bard EDWARD FIELD! Come hear the sassy, classy treasure of Greenwich Village and the world.

Plus Uche Nduka, Wanda Phipps, guest editor Ilka Scobie and Jeffrey Cyphers Wright. And Special guest - Rene Ricard.

Bowery Poetry Club, 308 Bowery in New York City

\$5 entrance gets you a free mag!

Please come, bring a poem if you want and take part.

<http://www.livemagnyc.com>

--

Wanda Phipps

Check out my websites: <http://www.mindhoney.com> and

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

My latest book of poetry Field of Wanting: Poems of Desire available at:

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

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available

at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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143. **Pierre Joris**

Recent NOMADICS posts & JUSTIFYING THE MARGINS

Fri 9 Oct 2009

Summer, I am sorry to say, is definitely over & I have had to get serious about posting to Nomadics blog again. So check out the latest posts, as listed below.

I also want to announce my new book of essays *Justifying the Margins*, published over the summer by Salt. I am most happy that it see the light of day, as many of you know the dire financial straights Salt has been in. You can help Salt by doing what their survival campaign suggests, i.e. "Buy just one Book" — & why nor *Justifying*, this time around? Buying directly from them is also the best way as it cuts out the middleman. Just go the the following url: *Justifying the Margins*: <http://www.saltpublishing.com/books/rec/9781844714346.htm>

& here the recent posts on NOMADICS (<http://pierrejoris.com/blog>)

That Old New British Poetry Scene

Herta Müller Wins 2009 Nobel Prize in Literature

Raymond Federman (1928-2009)

Ballard, Sinclair, Place & the Novel (Where's Poetry?)

Amiri Baraka's 75th Birthday Celebrations

2009 German Book Prize Shortlist

City Lights' No Contest

Two or Three Things that have come my Way

enjoy!

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

=====

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144. **With + Stand**

W+S 4 LR: Deadline extended

Fri 9 Oct 2009

Hello friends, tagged, taggers, contributors, lovelies,,,

The W+S worldwide headquarters has been inundated these past weeks with requests for more time to prep submissions for the Lisa Robertson issue. I

certainly understand—doing justice to such significant work takes significant time—and I'd very much like to make that time for you. So the deadline is extended—rather than a late 2009 issue, this will be an early 2010 issue. Submit any time between now and mid January.

here we shall be other,,,

Dan/W+S

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145. **Tribbey, Hugh R.**
Re: 'Day' by Kent Johnson
Fri 9 Oct 2009

So not invalid, but something to take lightly as well as something with implications.

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of Mark DuCharme
Sent: Thursday, October 08, 2009 10:41 PM
To: ██████████
Subject: Re: 'Day' by Kent Johnson

No. Because it's just another CONCEPT. Get it?

> Date: Tue, 6 Oct 2009 15:06:28 -0500
> From: ██████████
> Subject: Re: 'Day' by Kent Johnson
> To: ██████████
>
> Is aesthetic judgment invalid because it's socially constructed?
>

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

> From: Poetics List (UPenn, UB) [mailto:████████]
On
> Behalf Of Skip Fox
> Sent: Monday, October 05, 2009 12:37 PM
> To: ██████████
> Subject: Re: 'Day' by Kent Johnson
>
> If I didn't care much about anything (time, quality of consciousness,
> engagement of value, etc.) except getting my name dribbled about, I'd
> write
> an epic titled _Daze_ by retyping, in turn, Goldsmith and Johnson.

>
> As it is . . .
>
>

Hotmail: Free, trusted and rich email service.
<http://clk.atdmt.com/GBL/go/171222984/direct/01/>

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146. **Christopher Leland Winks**
Re: Herta Mueller wins 2009 Nobel literature prize
Fri 9 Oct 2009

I'm sure Herta Mueller is as wonderful a writer as everyone says, but doesn't the chronic Eurocentrism -- and allergy to poets, much of the time -- of the Nobel jury bother anyone on the list? Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

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

From: Alison Croggon <[REDACTED]>
Date: Friday, October 9, 2009 10:37 am
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [REDACTED]

Seconded. She a wonderful writer.

xA

On Fri, Oct 9, 2009 at 2:41 AM, jessica <[REDACTED]> wrote:

> OMG, The Land of Green Plums is amazing! Even in translation! Very much a

> poet's novel. Highly recommended!

>

> amy king wrote:

>>

>> STOCKHOLM--Herta Mueller, a little-known Romanian-born author who was

>> persecuted for her critical depictions of life behind the Iron Curtain, won

>> the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the

>> 20th anniversary of communism's collapse.

>>

>> http://www.contracostatimes.com/nation-world/ci_13513339

>>
>>
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>> _____
>>
>> *NEW BOOK*
>>
>> *Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> --*
For a
>> *review copy, please email me directly.*
>>
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Editor, Masthead: <http://www.masthead.net.au>

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

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

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147. **Effing Press** ***new from Effing Press***

Fri 9 Oct 2009

new titles from Effing Press, all printed and bound in-house and in the nude in Austin, Texas.

AUTUMN SLANT by Marcia Roberts

76 pages, letterpress printed

\$10.00

http://effingpress.com/autumn_slant.htm

CITY POEMS by Cindy St. John

16 pages, letterpress printed

\$5.00

http://effingpress.com/city_poems.htm

EFFING MAGAZINE #8, edited by Julia Cohen

72 pages, delicious.

\$7.00

<http://effingpress.com/magazine8.htm>

featuring:

Christian Hawkey

Lynn XuDorothy Lasky

Tony Tost

Graham Foust

Farrah Field

Aaron Kunin

Mark Bibbins

Akilah Oliver

Kimberly Lyons

Justin Marks

Rachel Zucker

Abraham Smith

Anne Heide

Shane McCrae

Ada Limón

K. Silem Mohammad

Timothy Liu

Jill Magi

Kiwao Nomura

Forrest Gander

Kyoko Yoshida

other recent effing titles:

KISS A BOMB TATTOO by Hoa Nguyen

40 pages, letterpress printed

\$8.00

http://effingpress.com/bomb_tattoo.htm

IN THE BIRD'S BREATH by Marcia Roberts

64 pages, letterpress printed

\$8.00

http://effingpress.com/birds_breath.htm

ED DORN & THE WESTERN WORLD by Amiri Baraka

40 pages, letterpress printed

\$10

<http://effingpress.com/baraka.htm>

BE SOMEBODY by Lester (Patrick Herron)

64 pages, letterpress and offset printed

\$10.00

<http://effingpress.com/lester.htm>

Get you some.

Also, if near Marfa, Texas in October and November check out the Marfa Book Co.'s gallery show SMALL PRESSES, featuring 11 active small presses from the United States and Canada:

BEARD OF BEES, BOOK THUG, EDGE BOOKS, EFFING PRESS, FLOOD EDITIONS, NARROW HOUSE, POST-APOLLO, PRIMARY INFORMATION, SUBPRESS, UGLY DUCKLING PRESSE, and VENEER.

<http://marfabookco.blogspot.com/2009/09/october-9th-november-29th-2009.html>

Scott Pierce

Effing Press

703 W. 11th Street

Austin, TX 78701

<http://www.effingpress.com>

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148. **Ken Rumble**

Art Installation Opening: Friday, October 16, 7:30-10p, 715 Washington St.

Fri 9 Oct 2009

Hey folks,

I'm pleased to announce and invite you to the next art installation at 715 Washington Street in Durham. Megan Stein and I collaborated on this installation, entitled **Three Backyards**.

Three Backyards is a site and time-specific piece that will run for one night only, from 7:30-10:00 pm on Friday, October 16, during Durham's Third Friday Artwalk. The piece will include live performance, both musical and non-musical.

Three Backyards is composed of four pieces:

"Shells (Empty)"

"How Will You Know"

"Master Pieces"

"big gila monster, little gila monster"

Admission is free. Donations for 715 are always accepted. Bring friends! Bring your cheer! See you there!

thanks!

Ken

--

Check out my book Key Bridge:

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

Reviews of Key Bridge:

Ron Silliman:

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

Kevin Killian:

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

And projects:

*Cliffs (Empty) *An Art Installation:

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

High Master! (viking rock)

<http://highmaster.blogspot.com>

Durham Has the Worst Roads in the World with Violet Rumble

<http://durhamhastheworstroadsintheworld.blogspot.com>

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149. **Allan Revich**

Re: 50 years behind

Fri 9 Oct 2009

It's hard for me to imagine that anyone can believe that poetry is "behind art" by 50 years. The points made by David below do a very good job of addressing the validity of the poetry argument. I think that by inclination, and by necessity the arts travel through time in tandem with each other, and with the rest of society. This is especially true in the post-McLuhan era of instant communication and ubiquitous connectivity, where it is pretty much impossible for anything (artistic or otherwise) to occur independently of everything else.

The art market comment is a bit of a "cheap shot", existing as a simulacrum of the argument that poetry is 50 years behind - the "art industry" is like the

"literature industry". It is in no way representative of what artists outside the commercial mainstream are doing. I don't think that the art of poetry writing will be advanced much by knocking the visual arts.

Allan Revich

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of David Harrison Horton
Sent: Friday, October 09, 2009 8:45 AM
To: ██████████
Subject: 50 years behind

I'm unclear as how we are all accepting poetry being behind art by 50 years as a truism. Dada, Futurism, Surrealism were all ushered in by writers. Jackson Mac Low produced the first Fluxus product. The poets who write theory have advanced both poetry and art, in as much as art theorists have advanced poetry.

You've got Dan Godston in Chicago trying to make poetry more telematic (<http://www.chicagocalling.org/>) which is using the technology of the day, you've got the different lists built around collective authorship (where does that happen in the market driven art industry?), etc. . .

The art industry is geared for making art for the rich (collectors, dealers) who buy it as an investment and then later it gets sold to museums or the museums buy early hoping to "capitalize" on their investments.

Show me the collector/dealer/art gallery representative I can talk to? I desperately want a studio visit.

David Harrison Horton
Building 6, Apt 1202
Shuang Hua Yuan Nan Li 3 Qu
Chaoyang District, Beijing
CHINA 100022

Windows Live
Hotmail: Your friends can get your Facebook updates, right from HotmailR.
http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-action/social-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-xm:SI_SB_4:092009

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150. **Jim Andrews**
Re: 50 years behind
Sat 10 Oct 2009

the idea that writing is/was 50 years behind visual art was introduced by burroughs and gysin. they said of their cutup methodology that they were just doing something that had been done in visual art for 50 years.

similarly, ken goldsmith brings 'the conceptual' into poetry; conceptual art has been around for 50 years. since the sixties. his background is in visual arts.

the literature-time continuum, like the space-time continuum, is full of dirt bags. that's not quite it. um, full of dirt clumps. dense dirt clumps. so you get one spot that's literarily present and another that's 150 years ago. another that's 50 or 100 years ahead. and then it might get even more complex where one spot is 100 years behind on one issue and 50 years ahead in another. these dense dirt clumps are basically brains.

the cultures of writing are various, certainly. mostly they are quite conservative concerning things like technology. and not particularly adventurous concerning the use of different technologies in writing. whereas in visual arts, well, experimentation with technology is at a different level, more often than not. visual arts basically **are** media arts. whereas the notion that writing is media art isn't quite here yet.

ja

<http://vispo.com>

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

From: "David Harrison Horton" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 09, 2009 5:44 AM

Subject: 50 years behind

I'm unclear as how we are all accepting poetry being behind art by 50 years as a truism. Dada, Futurism, Surrealism were all ushered in by writers. Jackson Mac Low produced the first Fluxus product. The poets who write theory have advanced both poetry and art, in as much as art theorists have advanced poetry.

You've got Dan Godston in Chicago trying to make poetry more telematic (<http://www.chicagocalling.org/>) which is using the technology of the day, you've got the different lists built around collective authorship (where does that happen in the market driven art industry?), etc. . .

The art industry is geared for making art for the rich (collectors, dealers) who buy it as an investment and then later it gets sold to museums or the museums buy early hoping to "capitalize" on their investments.

Show me the collector/dealer/art gallery representative I can talk to? I desperately want a studio visit.

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151. **steve dalachinsky**

Re: Poet Query - Last names beginning with "X"

Sat 10 Oct 2009

coouuugat xavier

On Sat, 10 Oct 2009 21:55:18 +0800 Christophe Casamassima

<[REDACTED]> writes:

> I'm currently compiling a list of international poets with family
> names beginning with "X".

>

> If you have any ideas, can you send along names and links to
> publications (or suggested print publications I can easily track
> down)?

>

> Please send all queries to [REDACTED]

>

> Thanks,

>

> Christophe Casamassima

>

> --

> Powered By Outblaze

>

>

>

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152. **Obododimma Oha**

Virtual Venice

Sat 10 Oct 2009

"Multi-authorship of a poem is such a great thrill, especially when carried out by poets from diverse cultural backgrounds and languages, and particularly when it happens at the spur of the moment." More in Virtual Venice
<<http://obododimma.livejournal.com/6266.html#t378>>.

-- Obododimma

--

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].

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153. **Daniel Godston**

Chicago Calling at Epiphany Church

Sat 10 Oct 2009

Chicago Calling at Epiphany Church

Saturday, October 10, 2009 (2:00-11:00 p.m.)

You are invited to attend this Fourth Annual Chicago Calling Arts Festival Event, which features the following artists and projects:

2-4 p.m.

- Rachel Thorne Germond -- dance
- World Listening Project
- "Walking Reflections"
- "Sentences Asleep" -- Laura Goldstein (Chicago), Marisa Plumb (New York City), and Rebecca Cooling-Mallard (Chicago)
- Synesthetic Plans Project: TEXTAPORT Teleporting a Mystery Object Through Words and other TBA elements
- Krista Franklin (Chicago) and Harry Ross (London) -- poetry collaboration
- Kristen Orser (poetry / Chicago) and Orin Buck (music concrète / New York City)
- "Q & A" -- a random collaboration between Ira S. Murfin, an assortment of out of town artists and intellectuals, and the folks present in the room

- Tony Del Valle (Chicago) and Alice Shapiro (Atlanta) -- poetry collaboration

- Parallel Process (Jayve Montgomery (reeds, electronics, percussion), Ben Boye (harmonium, electronics), and Joel Wanek (upright bass, cello), with David Boykin (saxophones, percussion), and cell phone samples

4-6 p.m.

- Jennifer Karmin – performance of “4000 Words 4000 Dead”

- Wizards (Columbus): Hasan Abdur-Razzaq (saxophones), Gerard Cox (piano), and Adam Smith (drums), with Dan Godston (trumpet), and Matthew Golombisky (upright bass)

- Kristy Bowen (Chicago) and Julie Strand (Milwaukee) -- poetry collaboration

- collaboration between Regina Baiocchi (poetry / Chicago) and Houreya Elsayed (Egypt / visual art)

- Ryan Ingebritsen (electronics and samples / Chicago), in collaboration with Esther Vomplon (photography and field recordings / Berlin)

6-8 p.m.

- readings of Korean poetry, in Korean and English translation, with Brother Anthony of Taizé (Seoul) and Kyeong-hee Choi (Chicago)

- Lac La Belle (Jennie Knaggs -- vocals, guitar), Joel Peterson (upright bass), and Nick Schillace (guitar, vocals, mandolin, banjo) (Detroit), in collaboration with Jon Brumit (video / Chicago)

- Ed Roberson (poetry / Chicago), Gerard Cox (piano), and Joel Peterson (upright bass)

8 p.m.

- Justin Dillard (piano and pipe organ / Chicago), Satya Gummuluri (vocals / Chicago), and Adam Smith (drums / Columbus)

- Greenlief/Hartsaw/Hyde/Short Quartet: Philip Greenlief (Oakland / saxophones), Paul Hartsaw (Chicago / tenor saxophone), Clifton Hyde (New York / guitar), Damon Short (Chicago / drums)

\$15 admission

Epiphany Church

201 S. Ashland Ave.

Chicago, IL 60607

<http://www.epiphany-chicago.org/>



FOURTH ANNUAL CHICAGO CALLING ARTS FESTIVAL:

The Fourth Annual Chicago Calling Arts Festival (CCAF4) takes place October 1-11, 2009, featuring Chicago-based artists collaborating in performances and projects with artists living in other locations -- both here in the U.S. and abroad. These collaborations will be prepared or improvised, and some performances will involve live feeds between Chicago and elsewhere. CCAF4 venues include: Little Black Pearl Art & Design Center, Claudia Cassidy Theater at the Chicago Cultural Center, The Velvet Lounge, Elastic Sound & Vision Gallery, Epiphany Church, Columbia College Concert Hall, WNUR, Mercury Café, WLUW, Myopic Bookstore, Café Ballou, Quaker House, Hotti Biscotti, and Brown Rice.

ORGANIZER & PARTNERSHIPS:

CCAF4 is being organized by the Borderbend Arts Collective, a not for profit organization. Borderbend's mission is to promote the arts, to create opportunities for artists to explore new directions in and between art forms, and to engage the community.

CCAF4 also involves partnerships with After Hours: A Journal of Chicago Writing and Art, Brown Rice, Chicago's Department of Cultural Affairs, Columbia College Chicago, Elastic Sound & Vision Gallery, Epiphany Church, ESP-Disk, Hotti Biscotti Café, Little Black Pearl Art & Design Center, Mercury Café, Myopic Bookstore, New Orleans Photo Alliance, "Something Else" show on WLUW, The Velvet Lounge, WNUR, "Wordslingers" show on WLUW, and Zeitgeist Multidisciplinary Arts Center.

CHICAGO ARTISTS MONTH:

The Fourth Annual Chicago Calling Arts Festival is part of Chicago Artists Month 2009, the fourteenth annual celebration of Chicago's vibrant visual art community. In October, more than 200 exhibitions of emerging and established artists, openings, demonstrations, tours, open studios and neighborhood art walks take place at galleries, cultural centers and arts buildings throughout the city. Chicago Artists Month is organized by the Chicago Department of Cultural Affairs and is made possible through support provided by Bank of America. For more information, visit www.chicagoartistsmonth.org.

<http://www.chicagocalling.org>

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154. **Christophe Casamassima**

Poet Query - Last names beginning with "X"

Sat 10 Oct 2009

I'm currently compiling a list of international poets with family names beginning with "X".

If you have any ideas, can you send along names and links to publications (or suggested print publications I can easily track down)?

Please send all queries to [REDACTED]

Thanks,

Christophe Casamassima

--

Powered By Outblaze

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155. **Patrick F. Durgin**

CFP for special session at MLA 2011

Sat 10 Oct 2009

Long discredited as an evaluative criterion, intentionality continues to be explored as a critical value, especially in avant-garde poetics from mid-20th century. Papers looking toward a poetics of critical values that includes intention, distinctions between "desire" or "motivation" and intention as theoretical constructs, and various attempts to circumvent intention in praxis welcomed for this special session proposal for the Modern Language Association's 126th annual convention in 2011, to be held in Los Angeles.

Send a paper abstract and short CV, together totaling no more than two pages, in line text via email (no attachments, please), by March 1st, 2010.

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156. **Mairead Byrne**

Re: Visual poetry: seeking definitions and borders

Sat 10 Oct 2009

You must be joking, Philip. The definition of Visual Poetry is the transgression of borders. You can see that in its coupling of terms; also in its twin invitations to the material and the philosophical; and in the way it make everything wobble: thought, language, print, paper, preconceptions, and the very many overlapping and chiasmic self-definitions it yields. It is all border, imo, even at heart. Mairead

>>> [REDACTED] 10/08/09 3:22 PM >>>

Hi all, I'm starting to work on a bachelor paper at the Free University in Brussels where I follow Art Sciences and Archaeology.

I'm concentrating on the contemporary arts and my research is directed to finding a workable definition of Visual Poetry and what the extreme borders are of Visual Poetry.

If you could help me in looking for what you think a good definition is of Visual Poetry and where does Visual Poetry start and where does it stop?

Thank you in advance,

Philip

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)

27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege

(www.myspace.com/24hslam

)

30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (

www.european-poetryslam.org)

09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice

Biennale

21/10/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>) 23/10/09:

BruSlam @ Bruxelles Mosaïque (<http://bruslam.over-blog.com>) 13-15/11/09:

Festival Flamme, Amn@ville les Thermes, France 21/11/09: BruSlam, GalerY,

Bxl (<http://bruslam.over-blog.com>) 21/12/09: BruSlam, GalerY, Bxl

(<http://bruslam.over-blog.com>)

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157. **Ruth Lepson**

Re: Visual poetry: seeking definitions and borders

Sat 10 Oct 2009

hi philip it was fun to be on the biennale webcam with you. haven't seen it but there is a show of visual poetry from the new oxford book of latin am poetry--curated by cecilia vicuna--it's at a gallery in NY--maybe some on this list have seen it.

On 10/8/09 3:22 PM, "Philip Meersman" <[REDACTED]> wrote:

*Hi all,I'm starting to work on a bachelor paper at the Free University in Brussels where I follow Art Sciences and Archaeology.
I'm concentrating on the contemporary arts and my research is directed to finding a workable definition of Visual Poetry and what the extreme borders are of Visual Poetry.*

If you could help me in looking for what you think a good definition is of Visual Poetry and where does Visual Poetry start and where does it stop?

Thank you in advance,

Philip

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158. **Ruth Lepson**

Re: Virtual Venice

Sat 10 Oct 2009

thank you Obododimma--this was great fun.

On 10/10/09 8:00 AM, "Obododimma Oha" <[REDACTED]> wrote:

*"Multi-authorship of a poem is such a great thrill, especially when carried out by poets from diverse cultural backgrounds and languages, and particularly when it happens at the spur of the moment."
More in Virtual Venice <<http://obododimma.livejournal.com/6266.html#t378>>.*

-- Obododimma

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159. **Michael Marsh**

Re: 50 years behind

Sat 10 Oct 2009

I gotta say all this stuff about anything being ahead or behind especially in art seems an absurd notion. Art derives from needs and desires and inspiration of the present and recent past with influences from the further past. It is where it is. It is up to the artists and people who respond to art and the academic and societal structure that supports art to decide what is important now. I think any idea that puts art behind or ahead of its time is missing the point of its value, which seems to me to be help make sense of the time it occurs in and prepare a path into the unknown.

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

From: "Jeffrey Side" <[REDACTED]>

To: [REDACTED]

Sent: Friday, October 9, 2009 8:20:04 AM GMT -08:00 US/Canada Pacific

Subject: Re: 50 years behind

I agree. I think the 50 year thing was claimed by Kenny Goldsmith to justify his his notion of conceptual poetry, whatever that is.

On Fri, 9 Oct 2009 20:44:49 +0800, David Harrison Horton

<[REDACTED]> wrote:

>I'm unclear as how we are all accepting poetry being behind art by 50 years> as a truism. Dada, Futurism, Surrealism were all ushered in by writers>. Jackson Mac Low produced the first Fluxus product. The poets who write th>eory have advanced both poetry and art, in as much as art theorists have >advanced poetry.

>

>

>

>You've got Dan Godston in Chicago trying to make poetry more telematic (<http://www.chicagocalling.org/>) which is using the technology of the

day, yo>u've got the different lists built around collective authorship (where does> that happen in the market driven art industry?), etc. . .

>

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>The art industry is geared for making art for the rich (collectors, dealers) who buy it as an investment and then later it gets sold to museums or the museums buy early hoping to "capitalize" on their investments.

>
>
>Show me the collector/dealer/art gallery representative I can talk to? I
de>seperately want a studio visit.
>
>
>David Harrison Horton
>Building 6, Apt 1202
>Shuang Hua Yuan Nan Li 3 Qu
>Chaoyang District, Beijing
>CHINA 100022
>
>
>
> _____

>Windows Live Hotmail: Your friends can get your Facebook
updates, right f>rom Hotmail®.
>http://www.microsoft.com/middleeast/windows/windowlive/see-it-in-
action/so>cial-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-
xm:SI_SB_4:092>009>
>=====3
D=====3
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160. **Jeffrey Side**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 10 Oct 2009

I agree. But who really takes the Nobel seriously anymore?

On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks <[REDACTED]> wrote:

>I'm sure Herta Mueller is as wonderful a writer as everyone says, but
doesn't the chronic Eurocentrism -- and allergy to poets, much of the
time -- of the Nobel jury bother anyone on the list? Considering how
few people in the world speak German, to have four Germanophone
laureates within the past 30-some years -- Heinrich Boll, Gunter Grass,
Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

>
>
>

>

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

>From: Alison Croggon <[REDACTED]>

>Date: Friday, October 9, 2009 10:37 am

>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>To: [REDACTED]

>

>

>> Seconded. She a wonderful writer.

>>

>> xA

>>

>> On Fri, Oct 9, 2009 at 2:41 AM, jessica <[REDACTED]>
wrote:

>> > OMG, The Land of Green Plums is amazing! Even in translation!
Very

>> much a

>> > poet's novel. Highly recommended!

>> >

>> > amy king wrote:

>> >>

>> >> STOCKHOLMâ€”Herta Mueller, a little-known Romanian-born
author who

>> was

>> >> persecuted for her critical depictions of life behind the Iron

>> Curtain, won

>> >> the 2009 Nobel Prize in literature Thursday in an award seen as
a

>> nod to the

>> >> 20th anniversary of communism's collapse.

>> >>

>> >> http://www.contracostatimes.com/nation-world/ci_13513339

>> >>

>> >>

>> >>

>> >> _____

>> >>

>> >> NEW BOOK

>> >>

>> >> Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> --

>> For a

>> >> review copy, please email me directly.
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>> Editor, Masthead: <http://www.masthead.net.au>
>> Blog: <http://theatreNotes.blogspot.com>
>> Home page: <http://www.alisoncroggon.com>
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>

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161. **Mary Jo Malo**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 10 Oct 2009

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo

--

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

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

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162. **George Bowering**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 10 Oct 2009

4 in the last 6 years might seem excessive,
but 4 in 30-something years?

I don't see it.

As re poetry.

There have been quite a few poets named lately, no?

There may be many Europeans, I suppose,
but Nobel was European.

Sweden and Norway are in Europe.

Have a look at Sports Illustrated's sportsman of the year awards. 49
Americans in 55 years.

Bjorn Borg, Pelé, Dick Tiger. Not good enough.

I don't think that a Russian has ever won. You'd think they could
have produced an excellent athlete
in all these years

gb

On Oct 9, 2009, at 10:10 AM, Christopher Leland Winks wrote:

*I'm sure Herta Mueller is as wonderful a writer as everyone says,
but doesn't the chronic Eurocentrism -- and allergy to poets, much
of the time -- of the Nobel jury bother anyone on the list?
Considering how few people in the world speak German, to have four
Germanophone laureates within the past 30-some years -- Heinrich
Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems
excessive, to put it mildly.*

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

From: Alison Croggon <[REDACTED]>

Date: Friday, October 9, 2009 10:37 am

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Seconded. She a wonderful writer.

xA

On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[REDACTED]> wrote:

OMG, The Land of Green Plums is amazing! Even in translation! Very much a poet's novel. Highly recommended!

amy king wrote:

STOCKHOLM—Herta Mueller, a little-known Romanian-born author who was persecuted for her critical depictions of life behind the Iron Curtain, won the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the 20th anniversary of communism's collapse.

http://www.contracostatimes.com/nation-world/ci_13513339

NEW BOOK

*Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> --
For a review copy, please email me directly.*

welcome.html

guidelines

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

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

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

welcome.html

welcome.html

George Bowering, 2b
Slow feet, quick wit.

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163. **George Bowering**

Re: Poet Query - Last names beginning with "X"

Sat 10 Oct 2009

What is an international poet?
Is that someone with multiple passports?
gb

On Oct 10, 2009, at 6:55 AM, Christophe Casamassima wrote:

I'm currently compiling a list of international poets with family names beginning with "X".

If you have any ideas, can you send along names and links to publications (or suggested print publications I can easily track down)?

Please send all queries to [REDACTED]

Thanks,

Christophe Casamassima

--

Powered By Outblaze

welcome.html

Sr. Jorge Bowering
Almost up to snuff.

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164. **Jeff Hansen**

Advanced Placement English Blog

Sat 10 Oct 2009

Hi,

Many of you may not know this, but I am a 15-year veteran Advanced Placement English Literature teacher. I am now in a position, because of my health, that I can no longer teach. I can, however, work on computers from my home. I have created a blog for A.P. English students, parents, and even teachers. If you have any interest in A.P. English for yourself or someone close

to you, please visit the site. There's a lot of free commentary by me, plus the opportunity for me to evaluate student work for a fee.

Best,

Jeff

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

Jefferson P. Hansen

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165. **J.P. Craig**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 10 Oct 2009

To save a trip for others who might also question Christopher's assertion about Teutonophilia on the Nobel committee, this from the Nobel website:

- 2009 - Herta Müller
- 2008 - Jean-Marie Gustave Le Clézio
- 2007 - Doris Lessing
- 2006 - Orhan Pamuk
- 2005 - Harold Pinter
- 2004 - Elfriede Jelinek
- 2003 - J. M. Coetzee
- 2002 - Imre Kertész
- 2001 - V. S. Naipaul
- 2000 - Gao Xingjian
- 1999 - Günter Grass
- 1998 - José Saramago
- 1997 - Dario Fo
- 1996 - Wislawa Szymborska
- 1995 - Seamus Heaney
- 1994 - Kenzaburo Oe
- 1993 - Toni Morrison
- 1992 - Derek Walcott
- 1991 - Nadine Gordimer
- 1990 - Octavio Paz
- 1989 - Camilo José Cela
- 1988 - Naguib Mahfouz
- 1987 - Joseph Brodsky
- 1986 - Wole Soyinka
- 1985 - Claude Simon
- 1984 - Jaroslav Seifert

- 1983 - William Golding
- 1982 - Gabriel García Márquez
- 1981 - Elias Canetti
- 1980 - Czeslaw Milosz
- 1979 - Odysseus Elytis

http://nobelprize.org/nobel_prizes/literature/laureates/

On Oct 9, 2009, at 1:10 PM, Christopher Leland Winks wrote:

I'm sure Herta Mueller is as wonderful a writer as everyone says, but doesn't the chronic Eurocentrism -- and allergy to poets, much of the time -- of the Nobel jury bother anyone on the list? Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

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

From: Alison Croggon <[REDACTED]>

Date: Friday, October 9, 2009 10:37 am

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Seconded. She a wonderful writer.

xA

On Fri, Oct 9, 2009 at 2:41 AM, jessica <[REDACTED]> wrote:

OMG, The Land of Green Plums is amazing! Even in translation! Very much a poet's novel. Highly recommended!

amy king wrote:

STOCKHOLM—Herta Mueller, a little-known Romanian-born author who was persecuted for her critical depictions of life behind the Iron Curtain, won the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the 20th anniversary of communism's collapse.

http://www.contracostatimes.com/nation-world/ci_13513339

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> --
For a
review copy, please email me directly.

guidelines

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

Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

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166. **Alison Croggon**

Re: 50 years behind

Sat 10 Oct 2009

The problem with the "50 years behind" thing is that it means "progress" exists in art, which is highly arguable.

xA

On Sat, Oct 10, 2009 at 1:21 PM, Allan Revich <[REDACTED]> wrote:

> It's hard for me to imagine that anyone can believe that poetry is "behind
> art" by 50 years. The points made by David below do a very good job of
> addressing the validity of the poetry argument. I think that by inclination,
> and by necessity the arts travel through time in tandem with each other, and

> with the rest of society. This is especially true in the post-McLuhan era of
> instant communication and ubiquitous connectivity, where it is pretty much
> impossible for anything (artistic or otherwise) to occur independently of
> everything else.

>

> The art market comment is a bit of a "cheap shot", existing as a simulacrum
> of the argument that poetry is 50 years behind - the "art industry" is like
> the "literature industry". It is in no way representative of what artists
> outside the commercial mainstream are doing. I don't think that the art of
> poetry writing will be advanced much by knocking the visual arts.

>

> Allan Revich

>

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

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

> Behalf Of David Harrison Horton

> Sent: Friday, October 09, 2009 8:45 AM

> To:

> Subject: 50 years behind

>

> I'm unclear as how we are all accepting poetry being behind art by 50 years
> as a truism. Dada, Futurism, Surrealism were all ushered in by writers.

> Jackson Mac Low produced the first Fluxus product. The poets who write
> theory have advanced both poetry and art, in as much as art theorists have
> advanced poetry.

>

>

>

> You've got Dan Godston in Chicago trying to make poetry more telematic
> (<http://www.chicagocalling.org/>) which is using the technology of the day,
> you've got the different lists built around collective authorship (where
> does that happen in the market driven art industry?), etc. . .

>

>

>

> The art industry is geared for making art for the rich (collectors, dealers)
> who buy it as an investment and then later it gets sold to museums or the
> museums buy early hoping to "capitalize" on their investments.

>

>

> Show me the collector/dealer/art gallery representative I can talk to? I
> desperately want a studio visit.

>
>
> David Harrison Horton
> Building 6, Apt 1202
> Shuang Hua Yuan Nan Li 3 Qu
> Chaoyang District, Beijing
> CHINA 100022
>
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> _____
> Windows Live Hotmail: Your friends can get your Facebook updates, right
from
> HotmailR.
> [http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-action/
soc
ial-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-
xm:SI_SB_4:092009](http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-action/soc-ial-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-xm:SI_SB_4:092009)
>
>

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

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167. **Aldon Nielsen**
MLA IN PHILADELPHIA
Sat 10 Oct 2009

This year's MLA will feature a public event celebrating the 20th anniversary of the MLA Off-Site Readings -- I hope everyone will help get word out around Philadelphia and environs that all are welcome to attend, whether or not registered for the conference. I also want to clear up some potential misunderstanding that might arise from the mention of this reading in the MLA Newsletter that has just gone out. As you can see from the description below, the MLA event is a smaller scale celebration, featuring a handful of poets from previous years' off-site events. This is in no way in place of the annual off-site event, and it is our fervent wish that the good people of Philadelphia, whose heroic efforts brought us some of our best readings even when the MLA scrambled back to Philly in the wake of Katrina, will once again find a way and a place for us to gathered in our variousness. There is also one update: Mendi

Obadike will be appearing in place of Tisa Bryant, who will not be able to attend MLA this year.

Tuesday, 29 December

539. "Coming In from the Cold": Celebrating Twenty Years of the MLA Off-Site Poetry Reading

5:15–6:30 p.m., Philadelphia Marriott

*Presiding: *Aldon Lynn Nielsen, Penn State Univ., University Park

*Speakers: *Charles Bernstein, Univ. of Pennsylvania; Tisa Bryant, Saint John's Univ., NY; Patrick F. Durgin, School of the Art Inst. of Chicago; Peter Gizzi, Univ. of Massachusetts, Amherst; Laura Moriarty, Small Press Distribution; Bob Perelman, Univ. of Pennsylvania; Rod Smith, Bridge Street Books; Rodrigo Toscano, Labor Inst.; Tyrone Williams, Xavier Univ., OH; Elizabeth Willis, Wesleyan Univ.; Timothy Pan Yu, Univ. of Toronto

This marks the twentieth anniversary of the MLA off-site poetry reading. Since the 1989 MLA convention, organizers in host cities have brought together ever larger groups of experimental and innovative poets for an evening marathon of poetry performance. These readings bring local poets into contact with poets from other cities and promote exchange between poets, scholars, and poet-scholars. The first of these readings was hosted by a bookstore in the Adams Morgan neighborhood of Washington, DC. By 2008 the reading had grown so large that it was held in San Francisco's Yerba Buena Center, a few blocks from the MLA convention hotels. The special event, open to the public, will offer short readings by poets, including several who read at the first event twenty years ago and several newer poets.

--

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



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

"My last defense
Is the present tense."

--Gwendolyn Brooks

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168. **Ruth Lepson**

Re: This is What a (Pro)Feminist [Man Poet] Looks Like

Sat 10 Oct 2009

whoa! thank you.

On 10/5/09 12:41 PM, "amy king" <[REDACTED]> wrote:

In May 2009, Danielle Pafunda curated the first installment of Delirious Hem's This is What a Feminist [Poet] Looks Like. This forum featured women discussing the relationship between their feminism & their poetry, and these contributions elicited thoughtful responses from women & men bloggers alike. Mark Wallace was one of those bloggers. Together, we've curated This is What a (Pro)Feminist [Man Poet] Looks Like. We hope you'll visit, read, comment, & enjoy!

Monday October 5: Brian Teare, Christian Peet, & H.L. Hix Tuesday October 6:

Hugh Behm-Steinberg, Kareem Estefan, & Kevin Simmonds Wednesday October 7:

Mark Wallace, Mike Hauser, & Nate Pritts Thursday October 8: Philip Jenks, Tim

*Atkins, & Tony Frazer Friday October 9: Tony Trigilio, David Lau & Rodrigo
Toscano*

Upcoming Forums:

November: This is What a Feminist [Poet] Looks Like, 2

December: 2009 Advent Kalendar (check out 2008's!)

Delirious Hem -- http://delirioushem.blogspot.com/2009_05_03_archive.html

Delirious Lapel -- <http://www.deliriouslapel.blogspot.com/>

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

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169. **Jim Andrews**

A DVD on David Daniels's work by Regina Célia Pinto

Sun 11 Oct 2009

The Brazilian artist Regina Célia Pinto has created a 2 DVD project on the work of David Daniels, described below.

DAVID DANIELS' 200+HUMAN BEINGÈD HYMN TO HUMANITY

The* American poet David Daniels *(1933-2008) has always amazed me, not only because of his kindness and wisdom but also the ingenuity with which he crafted his shape poems with a computer program like "Word for Windows." It is impressive to note the quality/innovation of the shapes he obtained with his texts/poems/animations using software that was not designed for that purpose. Not only that, but the ease with which he worked and played with the language is enviable. Reading and observing his poems is always a process of rediscovery, because they contain a dual semiotic system, one for writings and the other for imagery.

I followed the creation of his 200 + Humans with a sense of enchantment, thanks to the vast net that enables artists to exchange experiences in an international context. This series is fascinating, not only because of its undeniable artistic value but because of its anthropological aspect. Daniels constructed his poems by asking many different kinds of people from different countries some very simple questions. As a result, these poems reveal similarities and differences, while demonstrating what humans are like at the beginning of the 21st century. I can't help imagining what it would be like if someone read these poems in the next century, and have fun imagining that person's (?) response.

It is also interesting to underscore that, mixed in with the human beings mentioned in the previous paragraph, there are some familiar famous figures, such as Shakespeare, Edith Piaf, Mozart, Marx, Charles Dickens, Fernando Pessoa, Kafka, Freud and even Jesus, all of whom are eternally human and recreated through Daniels's imagination.

As a result, it is very moving to present the "Humans" series by David Daniels, which I have produced in DVD format. This will be one more way of attempting to preserve his Poems.

To know more browser at: <http://arteonline.arq.br/humans/>

CONTENT:

DVD 1 - to be inserted in a computer's DVD drive.

> The Humans series in PDF format, exactly as Daniels produced it.

> The essay *Lift up Your Heads, O Ye Gates, An Appreciation of David Daniels, *by British author and critic *Edward Picot (<http://hyperex.co.uk/>)
*.

> The interview with *David Daniels *(<http://thegatesofparadise.com>) that*
> Jorge

Luiz Antonio* (<http://www.vispo.com/misc/BrazilianDigitalPoetry.htm>) and I conducted in 2004.

DVD 2 – to be viewed on any DVD player

> A page for all the *humans* in the series, with sound and movement, a festival of colors and unusual shapes.

For now the DVD boxes will be sent to new media art archives and to Daniel's family. However, If you are interested or if you are a curator of a library or university archive, send a message to [REDACTED] and I will contact you soon.

All the best,
Regina Célia Pinto

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170. **Regina Pinto**

DAVID DANIELS' 200+HUMAN BEINGÈD HYMN TO HUMANITY is ready (DVD format)

Sun 11 Oct 2009

DAVID DANIELS' 200+HUMAN BEINGÈD HYMN TO HUMANITY

The American poet David Daniels (1933-2008) has always amazed me, not only because of his kindness and wisdom but also the ingenuity with which he crafted his shape poems with a computer program like “Word for Windows.” It is impressive to note the quality/innovation of the shapes he obtained with his texts/poems/animations using software that was not designed for that purpose. Not only that, but the ease with which he worked and played with the language is enviable. Reading and observing his poems is always a process of rediscovery, because they contain a dual semiotic system, one for writings and the other for imagery.

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CONTENT:

DVD 1 – to be inserted in a computer’s DVD drive.

- > The Humans series in PDF format, exactly as Daniels produced it.
- > The essay Lift up Your Heads, O Ye Gates, An Appreciation of David Daniels, by British author and critic Edward Picot (<http://hypererx.co.uk/>).
- > The interview with David Daniels (<http://www.thegatesofparadise.com>) that Jorge Luiz Antonio (<http://www.vispo.com/misc/BrazilianDigitalPoetry.htm>) and I conducted in 2004.

DVD 2 – to be viewed on any DVD player

- > A page for all the humans in the series, with sound and movement, a festival of colors and unusual shapes.

For now the DVD boxes will be sent to new media art archives and to Daniel's family. However, If you are interested or if you are a curator of a library or university archive, send a message to [REDACTED] and I will contact you soon.

All the best,

Regina Célia Pinto

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171. **Jeffrey Side**

Interesting, though short, discussion on UK Cambridge poetry

Sun 11 Oct 2009

Interesting, though short, discussion on UK Cambridge poetry

http://z11.invisionfree.com/Poets_On_Fire/index.php?showtopic=1478&st=0

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172. **Jeffrey Side**

Robert Archambeau, on his blog, has picked up on Chris Hamilton-Emery's comment

Sun 11 Oct 2009

Robert Archambeau, on his blog, has picked up on Chris Hamilton-Emery's comment that I drew attention to on this mailing list. Kent Johnson mentioned it also in the DE blog comments area after seeing it here. I'm sure he won't mind me mentioning that: "Its Chief Weapon is Excess": Chris Hamilton-Emery on

Cambridge Poetry by Robert Archambeau:

<http://samizdatblog.blogspot.com/2009/10/its-chief-weapon-is-excess-chris.html>

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173. **Ruth Lepson**

Re: Question re: Language Poetry and the Body - AUDIO!

Sun 11 Oct 2009

amy--are these at PennSound or elsewhere now? many thanks. I wd like to forward them.

On 5/14/07 10:24 PM, "amy king" <[REDACTED]> wrote:

I recorded most of the event on Saturday; however, I ran out of room during Andrew's talk. Apologies for poor technology.

Part One - Tim Peterson and Erica Kaufman Introduce - Maria Damon
<http://odeo.com/audio/12429453/view>

Part Two -- Steve Benson [Benson listens to his own talk through earphones while delivering it to the audience]
<http://odeo.com/audio/12429253/view>

Part Three -- Leslie Scalapino
<http://odeo.com/audio/12427173/view>

Part Four -- Bruce Andrews (Incomplete)
<http://odeo.com/audio/12426953/view>

A few photos -- <http://www.flickr.com/photos/amyking/>

<http://www.amyking.org/blog>

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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174. **Jennifer Karmin**

Oct 14-17: &Now Festival in Buffalo

Sun 11 Oct 2009

The 4th Biennial &Now Festival of Innovative Writing & the Literary Arts will be held in Buffalo, NY from October 14-17, 2009.

The &Now Festival explores intersections between creative and critical praxes, examines innovative and experimental acts of writing, and advances a serious inquiry into theories of language.

<http://english.buffalo.edu/andnow/program.htm>

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175. **Alan Sondheim**

UMove Videodance Festival is Available Online for Viewing--Check it out on our NEW Blog!

Sun 11 Oct 2009

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

Date: Fri, 9 Oct 2009 14:56:14 -0400 (EDT)

From: Pentacle Movement Media <[REDACTED]>

To: [REDACTED]

Subject: UMove Videodance Festival is Available Online for Viewing--Check it out

on our NEW Blog!

Having trouble viewing this email?

Click here

[http://campaign.constantcontact.com/render?v=001ST03Hc8byEOcfB9Oa-8A7n07TFU6rVm5sLfrGX7Pngc4xlcWxIaHqbLdpVh-tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6xul0CUYgea_rkr5S9lQr5naShVIsUaOljxVVQhmv_y3_t5T7Y92O1gck7txm0jjr6zJYPdA_xe7xxVUQFnjwvPPWN-eUexkVmij-](http://campaign.constantcontact.com/render?v=001ST03Hc8byEOcfB9Oa-8A7n07TFU6rVm5sLfrGX7Pngc4xlcWxIaHqbLdpVh-tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6xul0CUYgea_rkr5S9lQr5naShVIsUaOljxVVQhmv_y3_t5T7Y92O1gck7txm0jjr6zJYPdA_xe7xxVUQFnjwvPPWN-eUexkVmij-2mUhxAgxrcyHUrzTdXztO9Erjv5qz30b8nP3SWbuPDgILCcUZSSVldXW923)

[2mUhxAgxrcyHUrzTdXztO9Erjv5qz30b8nP3SWbuPDgILCcUZSSVldXW923](http://campaign.constantcontact.com/render?v=001ST03Hc8byEOcfB9Oa-8A7n07TFU6rVm5sLfrGX7Pngc4xlcWxIaHqbLdpVh-tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6xul0CUYgea_rkr5S9lQr5naShVIsUaOljxVVQhmv_y3_t5T7Y92O1gck7txm0jjr6zJYPdA_xe7xxVUQFnjwvPPWN-eUexkVmij-2mUhxAgxrcyHUrzTdXztO9Erjv5qz30b8nP3SWbuPDgILCcUZSSVldXW923)

[tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6xul0CUYgea_rkr5S9lQr5naShVIsUaOljxVVQhmv_y3_t5T7Y92O1gck7txm0jjr6zJYPdA_xe7xxVUQFnjwvPPWN-eUexkVmij-](http://campaign.constantcontact.com/render?v=001ST03Hc8byEOcfB9Oa-8A7n07TFU6rVm5sLfrGX7Pngc4xlcWxIaHqbLdpVh-tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6xul0CUYgea_rkr5S9lQr5naShVIsUaOljxVVQhmv_y3_t5T7Y92O1gck7txm0jjr6zJYPdA_xe7xxVUQFnjwvPPWN-eUexkVmij-2mUhxAgxrcyHUrzTdXztO9Erjv5qz30b8nP3SWbuPDgILCcUZSSVldXW923)

[2mUhxAgxrcyHUrzTdXztO9Erjv5qz30b8nP3SWbuPDgILCcUZSSVldXW923](http://campaign.constantcontact.com/render?v=001ST03Hc8byEOcfB9Oa-8A7n07TFU6rVm5sLfrGX7Pngc4xlcWxIaHqbLdpVh-tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6xul0CUYgea_rkr5S9lQr5naShVIsUaOljxVVQhmv_y3_t5T7Y92O1gck7txm0jjr6zJYPdA_xe7xxVUQFnjwvPPWN-eUexkVmij-2mUhxAgxrcyHUrzTdXztO9Erjv5qz30b8nP3SWbuPDgILCcUZSSVldXW923)

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[REDACTED] [mailto:[REDACTED]]

www.pentacle.org

[[http://rs6.net/tn.jsp?](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaTgI3ewW1n-v2XeZccTSPrHa6rUc6hZbf-lVc_HoRHzqLqMhKn2X8I9FrwQvQ_hwQYf_DLGKyZSU0Knu0MVERWdJKtTMbvDZ0=)

[et=1102753772073&s=4163&e=0015z5VwGfxbWaTgI3ewW1n-](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaTgI3ewW1n-v2XeZccTSPrHa6rUc6hZbf-lVc_HoRHzqLqMhKn2X8I9FrwQvQ_hwQYf_DLGKyZSU0Knu0MVERWdJKtTMbvDZ0=)

[v2XeZccTSPrHa6rUc6hZbf-](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaTgI3ewW1n-v2XeZccTSPrHa6rUc6hZbf-lVc_HoRHzqLqMhKn2X8I9FrwQvQ_hwQYf_DLGKyZSU0Knu0MVERWdJKtTMbvDZ0=)

[lVc_HoRHzqLqMhKn2X8I9FrwQvQ_hwQYf_DLGKyZSU0Knu0MVERWdJKtTMbvDZ0=\]](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaTgI3ewW1n-v2XeZccTSPrHa6rUc6hZbf-lVc_HoRHzqLqMhKn2X8I9FrwQvQ_hwQYf_DLGKyZSU0Knu0MVERWdJKtTMbvDZ0=)

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Dear Alan,
This past Sunday evening, we celebrated the Launch of the First Annual
UMOVE
Online
Videodance
Festival at The Tank in NYC with curated screenings of the festival
submissions,
live performances, live video mixing, electronic sounds, and presentations
from
the festival co-creators discussing the future of dance and media.
It was a wonderful event and we appreciate everyone's attendance and support.
If you couldn't make it, now you too can enjoy all the videos of the UMOVE
Festival
online
[[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acm
nIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycalS8PlbQOsAEk-
VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3
DZQ9eUeKTayVFAiVJTUjbI=](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acmnIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycalS8PlbQOsAEk-VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3DZQ9eUeKTayVFAiVJTUjbI=)],
and learn more about the ways Movement Media works to support artists in the
dance
field by helping to promote new advances in technology and artistry.
Sincerely yours,
Anna
Anna Brady Nuse
Director, Movement Media
Pentacle/DanceWorks, Inc.

██████████ x304
██████████ [mailto:██████████]

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UMove Online Videodance Festival is HERE!
View the Festival from our NEW blog at:
<http://movetheframe.com>
[[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acm
nIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycalS8PlbQOsAEk-](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acmnIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycalS8PlbQOsAEk-)

VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3
DZQ9eUeKTayVFAiVJTUjbI=]

Available Online for the month of October 2009 !!

Movement Media's UMOVE Online Videodance Festival reveals how artists are
using

online and mobile media to create dances for intimate viewing devices,
including

computers, ipods and cell phones. The first annual UMOVE Festival reflects a
broad

range of artistic work from novices, video artists working with web cams,
animators

working in Second Life, and experienced film makers. Dance as an art form is
expanding,

and artists are offering new ways for audiences to view, appreciate, and value
dance

media.

Sick of culling through endless videos of cheerleaders in their kitchens and
Texas

Two Step instruction in to find that elusive gem of a dance film? UMOVE was
created

in response to "YouTube ennui" in order to make inspiring screendance work
accessible

for discovery by the public on the web.

Enjoy all of the submissions from artists, and view our selections

[[http://rs6.net/tn.jsp?](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acmnIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycaIS8PlbQOsAEk-VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3DZQ9eUeKTayVFAiVJTUjbI=])

[et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acmnIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycaIS8PlbQOsAEk-](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acmnIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycaIS8PlbQOsAEk-VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3DZQ9eUeKTayVFAiVJTUjbI=)

[VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3
DZQ9eUeKTayVFAiVJTUjbI=\]](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acmnIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycaIS8PlbQOsAEk-VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3DZQ9eUeKTayVFAiVJTUjbI=)

We hope you enjoy these inspiring works and continue to support

[[http://rs6.net/tn.jsp?](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWYG2gN851Kqe-qBu54Z0eI48br9LtciwgkoYv6_hs_8FS0R-TLwr9MP_1iFA4RVCQpNZoWPFn-igB4tWtK7YNKnT8CAK3sTrqUPaQe0_vqFVwN424qEd2tbAXF-QkWBCOQ=])

[et=1102753772073&s=4163&e=0015z5VwGfxbWYG2gN851Kqe-qBu54Z0eI48br9LtciwgkoYv6_hs_8FS0R-TLwr9MP_1iFA4RVCQpNZoWPFn-](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWYG2gN851Kqe-qBu54Z0eI48br9LtciwgkoYv6_hs_8FS0R-TLwr9MP_1iFA4RVCQpNZoWPFn-igB4tWtK7YNKnT8CAK3sTrqUPaQe0_vqFVwN424qEd2tbAXF-QkWBCOQ=])

[igB4tWtK7YNKnT8CAK3sTrqUPaQe0_vqFVwN424qEd2tbAXF-QkWBCOQ=\]](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWYG2gN851Kqe-qBu54Z0eI48br9LtciwgkoYv6_hs_8FS0R-TLwr9MP_1iFA4RVCQpNZoWPFn-igB4tWtK7YNKnT8CAK3sTrqUPaQe0_vqFVwN424qEd2tbAXF-QkWBCOQ=])

Movement Media's mission of helping dancers use media to further their
artistic

pursuits, and to market themselves through media.

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Alan Sondheim

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Eye Vanish by Marisa Hayes

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Red by Ally Voyer

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The Tank

[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWa9TvwR0TJmMtYxvLa13r85b
-ptyWhaC7TxdHivLGPzO-O00x_JwtuAGbRatVkZay_j-
peJ6QxwckcYnmFnlVZ45tHssjLnaFsPn7jrQWpkNg==]

Movement Media

[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWYI8XBCTQ40bUnimwYlkoN5
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qML0IbKdu2tlfQXqO4=]

Move the Frame

[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWY4ZD0YV_J7DWFnHUUITVv
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JWhxQ-_0i0=]

Pentacle

[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWaUaf_id4lRtNQ5dXZvUaelPA
Uu99s5s_28s7aIdL_vCxbRKjVAXi_5gVl0-
U3DfSyCgFDTgrUD2QwbPr0Ysa6qlUjVmpo7X-U=]

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Enjoy our First Annual UMove Online Videodance Festival!

[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIoipHjCl2cl4acm
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VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3
DZQ9eUeKTayVFAiVJTUjbI=]

The following 12 videos were selected from over 50 submissions to the online festival.

This selection was shown at our Launch Party on October 4th and will be touring

to other dance and film venues worldwide in 09-10.

For brief descriptions on each work and to view these and all the submission videos,

go to to MovetheFrame.com

[[http://rs6.net/tn.jsp?](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWa1NYBXjvCVZN1sjcxQe-izk8Mhuqi06JxMX8hrowTDL2jMJC1JxlRUm0KRODGwzJXaChTAI1QZ-Y-kkqBSjp9l2bJqZ15OD4m_i97nAsf43KuUydlROKUcprZwD1uCRPPj8uWT6mvPZlJnxkYTCmp5yN-MbTI6bt15oszzjoOaqQf0pPIYL6Gc)

[et=1102753772073&s=4163&e=0015z5VwGfxbWa1NYBXjvCVZN1sjcxQe-izk8Mhuqi06JxMX8hrowTDL2jMJC1JxlRUm0KRODGwzJXaChTAI1QZ-Y-kkqBSjp9l2bJqZ15OD4m_i97nAsf43KuUydlROKUcprZwD1uCRPPj8uWT6mvPZlJnxkYTCmp5yN-MbTI6bt15oszzjoOaqQf0pPIYL6Gc\]](http://rs6.net/tn.jsp?et=1102753772073&s=4163&e=0015z5VwGfxbWa1NYBXjvCVZN1sjcxQe-izk8Mhuqi06JxMX8hrowTDL2jMJC1JxlRUm0KRODGwzJXaChTAI1QZ-Y-kkqBSjp9l2bJqZ15OD4m_i97nAsf43KuUydlROKUcprZwD1uCRPPj8uWT6mvPZlJnxkYTCmp5yN-MbTI6bt15oszzjoOaqQf0pPIYL6Gc)

Animation

Jorge y Valdes Gor for a Walk

Barbara Benas, USA, 2009

noOne

Alan Sondheim, USA, 2009

Gone in 60 Seconds

Eye Vanish

Marisa C. Hayes, France/USA, 2008

Body of Water (Milky Re-mix)

Susan Marshall in collaboration with the company, USA, 2008

Nordic Visuals

Sabine Klaus, Scotland, 2009

Low/No Budget

Up & Above

Daniel Robinson, USA, 2009

Nobody? Yes, body!

Natalya Nikolaeva, Russia/Finland, 2007

Red

Ally Voye, USA, 2007

Melody Box

Sabrina Mergey, France, 2008

Surprise Me!

Cut-Chemist-My 1st Big Break

Kyle Ruddick/Eyestorm Productions, USA, 2008

Dorsey's Knob (serie Second Live serives)

Foofwa d'Imobilite', USA/Switzerland, 2008

The Ultimate Dance Video EVER

Sabine Klaus, Scotland, 2009

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%3D%3D&p=oo

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v=001I2RsQMRJGm_USSVIFi8W_ELYJvuui2CxPYtBGm9krV1XICJDDLAnEQ
%3D%3D&p=un

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10018

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176. **Jonathan Skinner**

***NYC Ecopoetics launch at [REDACTED] Initiative 10/14: Toscano, Brown,
Donovan, Patton, Abendroth, Skinner***

Sun 11 Oct 2009

ecopoetics 06/07: a nomadic, "pop-up" launch and open house, in Fritz Haeg's
Dome Colony space at [REDACTED] Initiative (548 W 22nd St., NYC)

14 October 2009 4-6pm. Readings from 5-6pm. Free admission.

Readings and performances with Rodrigo Toscano, Lee Ann Brown, Thom
Donovan, Julie Patton, Emily Abendroth, Jonathan Skinner and others to
celebrate the release of the latest issue of ecopoetics (06/07). The editor of the
magazine will be present from 4-5pm to discuss the project.

ecopoetics 06/07 (covering 2006-2009), packed with poetry, prose, criticism,
translation, interviews and artwork from nearly eighty contributors. An
Australian Eco-Poetics section, guest-edited by Michael Farrell. A Theodore
Enslin feature. Interviews with Gary Snyder and mIEKAL aND. New work from

Mei-mei Berssenbrugge, Benjamin Friedlander, Forrest Gander, Joan Retallack, Andrew Schelling, Gary Snyder, and others. Bilingual pages from Antonio Ochoa and Angelica Tornero. Collapsible poetics by Rodrigo Toscano. Rachel Blau DuPlessis's "Nanifesto." Artwork by Christine Boileau, Justin Clemens, Ray Meeks, Isabelle Pelissier and Stephen Vincent. Ten color plates. Bark beetle translations, sound walks, field pages, slow texts, dictionaries of imagined flora, and more . . .

Copies of the magazine will be available for purchase.

<http://www.ecopoetics.org>

Also available through SPD: <http://www.spdbooks.org>

Some info on the performers:

Rodrigo Toscano

Rodrigo Toscano is the author of *To Leveling Swerve*, *Platform*, *The Disparities*, and *Partisans*. His newest book, *Collapsible Poetics Theater*, was a National Poetry Series 2007 winner. His poetry has appeared *Best American Poetry* 2004, *War and Peace* (2004 & 2007), and in the *Criminal's Cabinet: An anthology of poetry and fiction* (2004), and in McSweeney's "Poets Picking Poets". He was a 2005 recipient of a New York State Fellowship in Poetry. Toscano is also the artistic director and writer for the Collapsible Poetics Theater (CPT). His polyvocalic pieces, poetics plays, and body-movement poems, have been performed at the Disney Redcat Theater in Los Angeles, Ontological-Hysteric Poet's Theater Festival, Poet's Theater Jamboree 2007, Links Hall Chicago, and the Yockadot Poetics Theater Festival. His radio pieces have appeared on WPIX FM (New York), KAOS Public Radio Olympia, WFMU, WNYU, and PS.1 Radio. His work has been translated into French, German, Italian, and Catalan. Toscano is originally from Southern California. He works in Manhattan at the Labor Institute, and lives in Brooklyn.

http://poeticstheater.typepad.com/photos/rt_pics/ <http://cpt.blip.tv>

Lee Ann Brown

Lee Ann Brown was born in Japan in 1963 and was raised in Charlotte, NC. She earned a B.A. in English and Women's Studies and an M.F.A. in poetry from Brown University. She is the author of two full-length collections of poetry, *The Sleep that Changed Everything* (Wesleyan University Press), and *Polyverse* (Sun & Moon) which received the New American Poetry Series Award, a song cycle, *The 13th Sunday in Ordinary Time*, as well as numerous chapbooks and journal publications, such as *The Asheville Poetry Review*, *The Boston Review*, *The Chicago Review*, and *Jacket*. Her poetry is also widely anthologized, included in *Line: A Drawing Center Anthology*, *Best American Poetry* 2001, *The*

Best of Fence Magazine, and *Vanishing Points: New Modernist Poems*. She teaches at St. John's University in New York City and is editor of Tender Buttons Press, publishing experimental women's poetry since 1989. With her husband, actor and director, Tony Torn, she recently co-founded The French Broad Institute (of Time & the River), a multimedia performance venue in Marshall, NC.

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

<http://www.facebook.com/pages/Marshall-NC/The-FBI-French-Broad-Institute-of-Time-and-The-River/49409483673>

Thom Donovan

Thom Donovan lives in New York City where he coedits ON Contemporary Practice, edits Wild Horses Of Fire weblog, and curates both Peace Events and SEGUE reading series. He is also an ongoing participant in the Nonsite Collective. His essays, criticism, and poetry have been published variously online and in print. Currently he is at work on a book of poetry entitled *The Hole*, and a book of essays concerning cross-cultural translation in poetry and visual art. His first collection of critical writings, *Critical Objects 2005-2010*, is expected in 2011. He currently teaches at Bard College, Baruch College, and School of Visual Arts.

Wild Horses Of Fire <http://whof.blogspot.com/> Nonsite Collective

<http://www.nonsitecollective.org/> On Contemporary Practice

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

Emily Abendroth

Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates the Moles not Molar Reading & Performance Series. She regularly teaches creative writing, critical thinking, and literature courses to students of all ages, most recently at Bard College, UC Berkeley and Temple University. Recent work of hers can be found in *Digital Artifact*, *Encyclopedia*, *How2*, *Pocket Myths*, *Horseless Review*, *Eco-poetics*, and *Cut & Paint*. Her chapbook, *Toward Eadward Forward*, was released by horseless press in 2008 and a chunky excerpt from her book-length work in progress, "Muzzle Blast Dander," is featured in *Refuge/Refugee* (Volume 3 of the ChainLinks book series). She is currently and ever-so-slowly piecing her way through some writings and thinking on solitary confinement practices in U.S. prisons.

Julie Patton

Julie Patton is the author of *Notes for Some (Nominally) Awake* (Portable Press at Yo-yo Labs, 2007) and *Teething on Type* (Rodent Press, 1995). She has published poems in *Crayon*, *ecopoetics*, *Transfer*, *Tribes* and other magazines, in the anthology *Moving Borders: Three Decades of Innovative Writing* by

Women (Talisman House, 1998) and in Aloud: Voices from the Nuyorican Poets Cafe (Collier Books, 1994). Her articles and essays appear in Educating the Imagination: Essays & Ideas for Teachers & Writers (T&W, 1994) and in Teachers & Writers. Her installation, "A Room for Opal" (with Jonathan Skinner), was part of the 2007 Bates College Museum of Art Green Horizons Synergy Exhibition. She also was awarded an NYFA fellowship in poetry in 2007.

Jonathan Skinner

Jonathan Skinner edits the journal ecopoetics (vols. 1-7, 2001-2009), which features creative-critical intersections between writing and ecology. Skinner's poetry collections include With Naked Foot (2009) and Political Cactus Poems (2005). His essays on the poets Ronald Johnson and Lorine Niedecker appeared recently in volumes published by the National Poetry Foundation and by University of Iowa Press. He teaches in the Environmental Studies program at Bates College in Central Maine, where he makes his home.

<http://www.ecopoetics.org>

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177. **David Seaman**

Re: Visual poetry: seeking definitions and borders

Sun 11 Oct 2009

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.

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

On Thursday, October 08, 2009, at 03:22PM, "Philip Meersman"

<[REDACTED]> wrote:

>Hi all,I'm starting to work on a bachelor paper at the Free University in

>Brussels where I follow Art Sciences and Archaeology.

>I'm concentrating on the contemporary arts and my research is directed to

>finding a workable definition of Visual Poetry and what the extreme borders

>are of Visual Poetry.

>

>If you could help me in looking for what you think a good definition is of

>Visual Poetry and where does Visual Poetry start and where does it stop?

>

>
>Thank you in advance,
>
>Philip
>
>
>--
>Philip Meersman
>A. Lynenstraat 25 bus 3
>1210 St-Joost-ten-Noode
>Belgium
>tel [REDACTED]
>www.myspace.com/spooninmybrain
>www.facebook.com/spooninmybrain
>www.youtube.com/spooninmybrain
>skype: Spooninmybrain
> [REDACTED]
>
>www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
>17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)
>27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
>)
>30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
>www.european-poetryslam.org)
>09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice
Biennale
>
>21/10/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)
>23/10/09: BruSlam @ Bruxelles Mosaique (<http://bruslam.over-blog.com>)
>13-15/11/09: Festival Flamme, Amnéville les Thermes, France
>21/11/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)
>21/12/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)
>
>
>

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178. **Andrew Rippeon**

P-Queue and PayPal

Mon 12 Oct 2009

Dear friends-

P-Queue has just discovered a transcription error in the .html code of the PayPal buttons on our website. Oh no!

As a result, we've received neither the purchase notification nor the appropriate billing information for any purchases via PayPal since our post to the Poetics List a few weeks back. (We _wondered_ where you were!)

***If you have recently attempted to purchase the following three volumes, in any quantities--

<*>P-Queue, vol. 6 (\$12)

<*>Eyechart Poems (Geof Huth) (\$10)

<*>the precipice of jupiter (erica lewis and mark stephen finein) (\$10)

--please CANCEL that purchase.

The payment should at this point be unclaimed, and if you cancel the purchase, your funds should be refunded.***

In the meantime--while we're figuring out how to fix this error--to receive the volumes you so ardently desire, please send payment via _mail_, and we'll have these books posted to you ASAP.

Check or money order, payable to Andrew Rippeon, at:

Andrew Rippeon
306 Clemens Hall
English Department
SUNY Buffalo
Buffalo, NY 14260

And! If you missed it the first time around, let us once again **proudly proclaim** the availability of these beautiful books! I_M_A_G_E_S available at

www.p-queue.org/subscribe

and

www.p-queue.org/chapbook-series.

But you can only get these wonderful works by postal mail/payment to the above

address--just like the olden days!

(We'll let you know when the site is up and running again.)

Re-act now, and we'll slip a little surprise in the package to make it worth your \$0.44 postage!

All best and warmest,
AR, ed.

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179. **Chris Jones**
Re: 50 years behind

Mon 12 Oct 2009

On Fri, 2009-10-09 at 11:20 -0400, Jeffrey Side wrote:

> I agree. I think the 50 year thing was claimed by Kenny Goldsmith to
> justify his his notion of conceptual poetry, whatever that is.

Forgetting the Burroughs citation, I took this as also referring to conceptual art. Conceptual art is not only about refusing the notion of the original but also claims that art thinks and for art to think it must think original ideas. A break with the painting model of art is part of this and conceptual poetry had me thinking of various strategies that may break with the privileged poetry model of literature. Conceptual poetry then begins with an understanding of the privilege bestowed on poetry, which is certainly onerous. To claim otherwise is utopian and a refusal to confront the material conditions of life in late capitalism and not possible for gay writers intent on a gay liberationist critique.

To break with the privileged model of painting as a metonym for art or poetry also standing in for the whole of literature does not mean one must stop painting or writing verse but rather to understand and find strategies which may break with these privileged models which stand in the place of art and blocking any hopeful progress for art.

Anyways, attempting to give a quick other perspective to conceptual art practices, from an approving gay liberationist agenda.

best wishes, Chris Jones.

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180. **aslongasittakes**
aslongasittakes issue 4 is now live

Mon 12 Oct 2009

Hello. Please check out issue 3 of aslongasittakes (<http://www.aslongasittakes.org>). It includes great work by by JOHN M. BENNETT, TYLER CARTER, ALICE HUI-SHENG CHANG, TIM GAZE, JOHN HAVLEDA,

JOHN LOWTHER, EVGENIJ KHARITONOV, CHAD LIETZ, WILL MORRIS, PAUL TOTH,
and YAN JUN. Let us know what you think.
Thanks,
James Sanders

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181. **Alan Sondheim**

Interview on my media work from Copenhagen -

Mon 12 Oct 2009

Interview on my media work from Copenhagen -

[http://www.kopenhagen.dk/interviews/interviews/interviews_2009/
interview_alan_sondheim/](http://www.kopenhagen.dk/interviews/interviews/interviews_2009/interview_alan_sondheim/)

in english with pictures - check out if you have the time.

Thanks, alan

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182. **Obododimma Oha**

Re: Virtual Venice

Mon 12 Oct 2009

Hi Ruth!

It was really such great fun... with Gianni there too.

-- Obododimma.

On Sat, Oct 10, 2009 at 8:48 AM, Ruth Lepson <[REDACTED]> wrote:

thank you Obododimma--this was great fun.

On 10/10/09 8:00 AM, "Obododimma Oha" <[REDACTED]> wrote:

*"Multi-authorship of a poem is such a great thrill, especially when
carried
out by poets from diverse cultural backgrounds and languages, and
particularly when it happens at the spur of the moment."*

More in Virtual Venice <<http://obododimma.livejournal.com/6266.html#t378>

.

-- Obododimma

--

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].

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183. **Maria Damon**

Re: Herta Mueller wins 2009 Nobel literature prize

Mon 12 Oct 2009

also, it's a little peculiar that she's a "minority" in the sense of being a relatively privileged German speaker in Romania. Not a "minority" as the Romany (gypsy) people are.

Jeffrey Side wrote:

> I agree. But who really takes the Nobel seriously anymore?

>

>

> On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks

> <[REDACTED]> wrote:

>

>

>> I'm sure Herta Mueller is as wonderful a writer as everyone says, but

>>

> doesn't the chronic Eurocentrism -- and allergy to poets, much of the

> time -- of the Nobel jury bother anyone on the list? Considering how

> few people in the world speak German, to have four Germanophone

> laureates within the past 30-some years -- Heinrich Boll, Gunter Grass,

> Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

>

>>

>>

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

>> From: Alison Croggon <[REDACTED]>
>> Date: Friday, October 9, 2009 10:37 am
>> Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>> To: [REDACTED]
>>
>>
>>
>>> Seconded. She a wonderful writer.
>>>
>>> xA
>>>
>>> On Fri, Oct 9, 2009 at 2:41 AM, jessica <[REDACTED]>
>>>
> wrote:
>
>>> > OMG, The Land of Green Plums is amazing! Even in translation!
>>>
> Very
>
>>> much a
>>> > poet's novel. Highly recommended!
>>> >
>>> > amy king wrote:
>>> >>
>>> >> STOCKHOLM" Herta Mueller, a little-known Romanian-born
>>>
> author who
>
>>> was
>>> >> persecuted for her critical depictions of life behind the Iron
>>> Curtain, won
>>> >> the 2009 Nobel Prize in literature Thursday in an award seen as
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> a
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>>> nod to the
>>> >> 20th anniversary of communism's collapse.
>>> >>
>>> >> http://www.contracostatimes.com/nation-world/ci_13513339
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>>> >>

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>>> >> _____
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>>> >> NEW BOOK
>>> >>
>>> >> Slaves to Do These Things -- http://www.blazevox.org/bk-
>>>
> ak3.htm --
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>>> For a
>>> >> review copy, please email me directly.
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>>> --
>>> Editor, Masthead: http://www.masthead.net.au
>>> Blog: http://theatrenotes.blogspot.com
>>> Home page: http://www.alisoncroggon.com
>>>
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184. **George Bowering**

Re: Herta Mueller wins 2009 Nobel literature prize

Mon 12 Oct 2009

Interesting view. Maybe it is a USAmerican view, or a view from the country where most people like to say that they are in the middle class even though they might wear blue shirts (or teeshirts with insignia) to work at a metalwork shoppe. So that in the US the word "minority" means the less-privileged? It doesn't mean that everywhere. For example, in the 19th-20th Century the Swedish-speaking minority in Finland tended to be intellectual, artist and other well-off class. Remember that Idi Amin kicked the Indian minority out of Uganda because he perceived them as financially better off than Africans. The white minorities in various African countries didn't compare themselves with Gypsies, etc.

gb

On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:

also, it's a little peculiar that she's a "minority" in the sense of being a relatively privileged German speaker in Romania. Not a "minority" as the Romany (gypsy) people are.

Jeffrey Side wrote:

I agree. But who really takes the Nobel seriously anymore?

On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks

<[REDACTED]> wrote:

I'm sure Herta Mueller is as wonderful a writer as everyone says, but

doesn't the chronic Eurocentrism -- and allergy to poets, much of the time -- of the Nobel jury bother anyone on the list?

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

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

From: Alison Croggon <[REDACTED]>

Date: Friday, October 9, 2009 10:37 am

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Seconded. She a wonderful writer.

xA

*On Fri, Oct 9, 2009 at 2:41 AM, jessica <[REDACTED]>
wrote:*

> OMG, The Land of Green Plums is amazing! Even in translation!

Very

much a

> poet's novel. Highly recommended!

>

> amy king wrote:

>>

*>> STOCKHOLMâ€”Herta Mueller, a little-known Romanian-born
author who*

was

*>> persecuted for her critical depictions of life behind the
Iron Curtain, won*

*>> the 2009 Nobel Prize in literature Thursday in an award seen as
a*

nod to the

>> 20th anniversary of communism's collapse.

>>

>> http://www.contracostatimes.com/nation-world/ci_13513339

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>> NEW BOOK

>>

>> Slaves to Do These Things -- <http://www.blazevox.org/bk->

ak3.htm --

For a

>> review copy, please email me directly.

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>> =====

Check

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> =====

guidelines

>

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

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

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

welcome.html

welcome.html

welcome.html

The Bowering fellow.

Thinks any weather is better than none.

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185. **Aryanil Mukherjee**

Re: Herta Mueller wins 2009 Nobel literature prize

Mon 12 Oct 2009

Jeffrey Side wrote:

I agree. But who really takes the Nobel seriously anymore?

That's a hopelessly closed North American sigh. Most of the world takes it seriously. And that's a problem.

aryanil

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186. **Philip Meersman**

Re: Virtual Venice

Mon 12 Oct 2009

I loved it very much, it was fab fun!

Philip

On Mon, Oct 12, 2009 at 11:58 PM, Obododimma Oha <[REDACTED]> wrote:

Hi Ruth!

It was really such great fun... with Gianni there too.

-- Obododimma.

On Sat, Oct 10, 2009 at 8:48 AM, Ruth Lepson <[REDACTED]>
wrote:

thank you Obododimma--this was great fun.

On 10/10/09 8:00 AM, "Obododimma Oha" <[REDACTED]> wrote:

*"Multi-authorship of a poem is such a great thrill, especially when
carried
out by poets from diverse cultural backgrounds and languages, and
particularly when it happens at the spur of the moment."
More in Virtual Venice <
<http://obododimma.livejournal.com/6266.html#t378>*

.

-- Obododimma

guidelines

--

*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].*

--

Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)

27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege

(www.myspace.com/24hslam

)

30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (

www.european-poetryslam.org)

09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>) 23/10/09:

BruSlam @ Bruxelles Mosaïque (<http://bruslam.over-blog.com>) 13-15/11/09:

Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY,

Bxl (<http://bruslam.over-blog.com>) 21/12/09: BruSlam, GalerY, Bxl

(<http://bruslam.over-blog.com>)

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187. **mIEKAL aND**

Re: Visual poetry: seeking definitions and borders

Mon 12 Oct 2009

Ah shucks David, we're all ears. I'm interested in what you would say.

~mIEKAL

On Oct 11, 2009, at 10:46 PM, David Seaman wrote:

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.

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

=!=

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

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188. **amy king**

Re: Question re: Language Poetry and the Body - AUDIO!

Mon 12 Oct 2009

Wow, Ruth! That's one ancient email! I never sent those files to PennSound, though you can still listen to them at ODEO, as linked below. Enjoy!
And thanks for reminding folks,
Amy

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

--- On Sun, 10/11/09, Ruth Lepson <[REDACTED]> wrote:

From: Ruth Lepson <[REDACTED]>

Subject: Re: Question re: Language Poetry and the Body - AUDIO!

To: [REDACTED]

Date: Sunday, October 11, 2009, 4:22 PM

amy--are these at PennSound or elsewhere now? many thanks. I wd like to forward them.

On 5/14/07 10:24 PM, "amy king" <[REDACTED]> wrote:

I recorded most of the event on Saturday; however, I ran out of room during Andrews' talk. Apologies for poor technology.

Part One - Tim Peterson and Erica Kaufman Introduce - Maria Damon
<http://odeo.com/audio/12429453/view>

Part Two -- Steve Benson [Benson listens to his own talk through earphones while delivering it to the audience]
<http://odeo.com/audio/12429253/view>

Part Three -- Leslie Scalapino
<http://odeo.com/audio/12427173/view>

Part Four -- Bruce Andrews (Incomplete)
<http://odeo.com/audio/12426953/view>

A few photos -- <http://www.flickr.com/photos/amyking/>

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

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189. **amy king**

Off topic query -- The Poetics of Hate - "Liberal" New York City -- & oh, Happy Columbus Day, ahem

Mon 12 Oct 2009

It can only happen in 'backwards' towns like Laramie, Wyoming? Meanwhile, activism leads to comments from liberal friends and their parents like, "Why do I need to see all of this gay?" "As long as they don't come on to me!" "Keep it to themselves, behind closed doors!" The other night in Queens NY, an openly gay man, rather small, out in his neighborhood, went to the local deli for a pack of cigarettes. He was beaten nearly to death and is still close to it, in a coma, for the simple fact that he was gay and felt no need to hide it ... Today across the US, a second installment of a play, 'The Laramie Project: Ten Years Later,' was performed. For what? What good has national attention to Matthew Shepard's murder achieved ten years ago? People are still expressing their malcontent, in a variety of ways, for the very existence of a population that is "not them" by creating legislation that would strip civil rights away. By beating people. By mocking and asserting statements like those above to position themselves. By the continued encouragement of hate towards even young GLBT youth. Unfortunately, the above story is not unusual. To be gay in this country still carries a lethal burden in some cases, despite the "progress" people imagine exists, thanks to the mock "visibility" of tv shows like Will and Grace and faux-civil unions. Why do gay teens still suicide three times as often as any other teen groups? WHY? Is it the need for a common enemy? All of the angst to "lock your doors at night" has to be channeled towards a identifiable enemy when terrorists aren't available? The scary gays who freely walk the streets buying cigarettes?

Oh Yeah: Our African American President is being called upon to apologize for the European forefathers slaying Native Americans - Happy Columbus Day!--
<http://www.npr.org/templates/story/story.php?storyId=113728438&ft=1&f=1003>

STUFF, for anyone who cares:

Gay man gets brutal beating in Queens, left in critical condition --http://www.nydailynews.com/news/ny_crime/2009/10/12/2009-10-12_gay_man_gets_brutal_beating.html#ixzz0TmuIDub0

The new play, including words from the murderer, Aaron McKinney:<http://www.npr.org/templates/story/story.php?storyId=113663235&ft=1&f=1003>

Judy Shepard on Leonard Lopate

--<http://www.wnyc.org/shows/lopate/episodes/2009/10/12/segments/142404>

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190. **twshaner**

Kate Greenstreet, Zachary Schomburg, and Emily Frey Reading in Eugene

Mon 12 Oct 2009

A New Poetry Series presents an evening of poetry with

Kate Greenstreet, Zachary Schomburg, and Emily Frey

who will be reading from their work at 7:30 PM on Saturday, October 17.

Admission: donation.

â€¢ Kate Greenstreet is the author of *case sensitive* (Ahsahta Press, 2006) and *The Last 4 Things* (Ahsahta, 2009). Her new work is in current or forthcoming issues of *jubilat*, *Hotel Amerika*, *Court Green*, the *Denver Quarterly*, and *Fence*. For more information, visit kategreenstreet.com.

â€¢ Emily Kendal Frey teaches writing and literature at Portland Community College . A Blue Hour Press recently published her chapbook, *AIRPORT*. Other work is forthcoming in *Boog City* , *Handsome*, *Sixth Finch*, and *Microfilme Magazine*

â€¢ Zachary Schomburg is the author of *The Man Suit* (Black Ocean 2007), and *Scary, No Scary* (Black Ocean 2009). He co-edits *Octopus Magazine* and *Octopus Books*. He teaches film, literature and writing at Portland State University and Portland Community College .

Â

Â

Upcoming readings:

Saturday, November 7th: Allison Cobb and Jen Coleman

Saturday, December 5th: Alicia Cohen and Tom Fisher

Â

Â DIVA Center 110 W. Broadway, Eugene

Phone: [REDACTED]

E-Mail: [REDACTED]

Web: divacenter.org

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191. **Jonathan Skinner**

Farming the Words: Talking with Robert Grenier

Tue 13 Oct 2009

ANNOUNCING A NEW TITLE FROM FIELD BOOKS

Farming the Words: Talking with Robert Grenier

The poet Robert Grenier in a wide-ranging conversation (held in 2003) with Tim Shaner, Jonathan Skinner and Isabelle Pelissier, featuring some close reading and discussion of six of Grenier's drawing poems (included on six color plates).

2009 Perfect bound 62pp. Six color plates 94% recycled \$12

Also available from Field Books:

Rhrurbarb by Robert Kocik

2007 Perfect bound 128 pp. 100% recycled \$15

Rhrurbarb offers the Sore, Oversensitive Sciences a sustained and demonstrative exploration of possible intersections between prosody and pathology. Two forty-six poem series, Remissions and Cinnabar Verses, along with a Preface and a generous Glossary, offer a cross-section of Kocik's range, from prosody to medicine, neuroscience and biogenetics, to Chinese alchemy and back.

Distributed by Small Press Distribution (www.spdbooks.org)

and by Periplum Editions (www.ecopoetics.org)

145 Carding Machine Road, Bowdoinham, Maine 04008

Please make checks payable to Jonathan Skinner.

Postage included in cover price.

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192. **Carol Novack**

The &NOW Conference in Buffalo, Wednesday, Oct 14th

Tue 13 Oct 2009

3:05 - 4:05 in Hallwalls Contemporary Arts Center Cinema

Michael Peters: "Reading in the Vaast Bin" (Media/Poetry)

Carol Novack: Little Red: An Operalette" (Powerpoint/Fiction & Music) & Video Poetry.

--

<http://carolnovack.blogspot.com>

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193. **David-Baptiste Chirot**

Re: Off topic query -- The Poetics of Hate - "Liberal" New York City -- & oh, Happy Columbus Day, ahem

Tue 13 Oct 2009

Dear Amy:

For along time i've also been very disturbed bvy what you call the "poetics of hate." One aspect of this is that language and actions have become separted. Thereis an almost magical belief that if somone in Authority in say politics or poetics says something, that, unquestioningly, one is to accept it as truth.

Actions which go against the grain of this "truth" are regraded as somehow "wrong" if not factually, then in the one way that it counts, in an ethico-language one based on "rightness of words rather than actions."

President Obama was thought of as the "peace candidate" and has even won a Nobel Peace Prize, while al the time he ran as a candidate he openly advocated the expansion of the "right war" in Afghanistan and the use of drones from within Pakistan to attack targets inside Pakistan as well as in Afghanistan. In thelast sevral years it had been learned that most of these attacks tend to kill priomarily numbersof civilians, and so turn the "enemy" even more against the United states and UN troops. The killing of civilians alone should give pause; but no one seemed to noice any of this and so we had a "peace" candidate and prize winner.

The same huge gap between words and actions involves the health care and living conditions of most American Indian rezervations--these conditions and care are on the same level as in Haiti, perennially one of the poorest countries in the world, whose own democratic election the US had to interfere with.

You have an article saying that perhaps this President may be the one to give an apology to the American indians, and that this is bizarre becuae the President is African-American. At the same time, already, the African-American President has proclaimed over and over his support for an Apartheid State. No one seems to notice this particular bizarre fact/action either.

Hate crimes have greatly increased against Muslim-Americans, and yet there is little outcry about this. Billions were stolen from American citizens yet it is

these citizens who are to pay the immense bailouts for Wall Street, where none of the criminals goes to prison except Bernie Maddoff.

The battle over health care has been turned into a complete travesty and the insurance and pharmaceutical companies are running roughshod over the US Government--again the citizens will be paying for whatever nightmare disaster is created in the end to pass as "Historic Legislation."

Due in good part to the war in Afghanistan, there has been a huge increase in the numbers affected in the ongoing holocausts of drug users and their families, their neighborhoods, in this country in the last eight years. In the last decades untold numbers of people's lives have been torpedoed by the flood of drugs that is basically allowed to enter the country, often in trade for the guns anyone almost can buy at war at Public Town Hall meetings in the US.

And despite all the gains made by American Gay citizens in terms of national awareness and some measure of public acknowledgment, the same violence as ever continues with very little protection from the police and other "guardians" of the peace. I have a Gay relative who I am always finding myself worrying about, no matter where they live (including NYC.)

I think if one examines the immense gaps between the uses of language and appearances in terms of the media and institutions, and the actual actions and policies imposed on American citizens as well as the countries effected by American policies and actions, one finds a massive inter related "language manipulation" at every level of the society and culture. The only way to be able to sustain the contradictions between perceptions and speeches and the actual events and policies, is to begin to create not only a series of compartmentalized double standards, so that what is in each one won't be taken note of in the next one, and also the project of Orwell's 1984, in which "peace=War". That is, contradictions are made to be "equal" in such a way that it is impossible to ask any questions of the language itself or of the actions and the policies of the leaders.

I think if one looks at the remarkable consistency of "hate" poetics and actions from the US support of Apartheid, ethnic cleansing, massive destabilization of nations, economic misery imposed on the citizens here and abroad, launching of ever wider wars, the continued use of torture, and the actions inside the USA against its citizens who are hated for all the well known reasons--one finds that it is one long arc of violence against the Other, still, despite the good feeling caused by the election. From Apartheid to the American Indian reservations there is a double standard for human beings in the eyes of the US. Basically it is what one might call a contempt for the ideas of equality among persons and the freedom of peoples to govern themselves. In short, a contempt for Human

Rights, in which, as Orwell writes in *Animal Farm*--"All animals are equal but some are more equal than others."

Sadly, there is also a form of contempt for language itself, because it is words which are used to make people think that one thing or person is better than another, it is words that make persons think lies are unquestioned truths, it is words that divide persons unnecessarily in order to divide Rights and any of the rights to Life and health of all. And despite professions to the contrary--the actions of the society show who and what it actually is. Language is used not as a means of critique, but as a means of denial, evasions, avoidance of responsibility, or the justification for a sheer ignorance masking itself as ("noble") disinterestedness.

Ironically, the policing of words is often far greater than the actual policing of violence. Yet, that word policing may create for a many the illusion that things have changed, or that "such things can't be true" or 'don't happen," or "we don't have anything to do with that, we're good people." Whether supporting violence or being against it, the uses of language operate at only selected and specific sites, carefully chosen and compartmentalized so that one does not ask just about one group's Rights, but all--in that manner, if the Rights of all are put forward, the rights of the specific will be fought for also. To only demand for one faction in essence is to create again the double standards and hypocrisy which goes with denying Rights to some, while others are effectively deleted, erased, vanished, hidden away--and are given next to no acknowledgment language, which is to be reserved only for those considered to be worthy of it.

There is a colossal outbreak of violence among teens and children this year in Chicago--all manner of explanations are put forward. Yet when the whole society is so supportive of violence against some one somewhere, how are these children to think that killing and beating is anything out of the ordinary? Especially when the environment is one in which only the strong, the grouped together and the armed are going to survive every long. Isn't that part of the language of "American individualism" combined with a sense of at least a temporary "teamwork?" How different are drug gangs in American cities from the troops and the troops of our various allies going berserk in the Middle East?

A "poetics of hate" then is one in which denial of connections between actions and words has to be made, in order to preserve the hierarchies of Rights among persons here and those Americans are imposing on abroad. Once the denials have been made, then the War = Peace' newspeak becomes possible, for as much as possible all contradictions and double standards need to be removed from sight and from critique, from language itself. That way Apartheid, Reservations, ethnic cleansing, massive theft and deaths of citizens from childhood on will be the name of the game, the order of the day. In order to

justify the contempt for human life and Rights towards so many while using the most "cleaned up" and "liberal" language possible--what kind of lying is going on inside one? Inside one's thoughts, one's language--that is really only just a tiny distance away from violence--? because of the denial of violence in some cases while justifying it in others--in which case all language about violence begins to be what it always has been--propaganda for further violence and further blindness to the "wrong" violence while in favor of the "right."

Date: Mon, 12 Oct 2009 19:41:45 -0700

From: [REDACTED]

Subject: Off topic query -- The Poetics of Hate - "Liberal" New York City -- & oh, Happy Columbus Day, ahem

To: [REDACTED]

It can only happen in 'backwards' towns like Laramie, Wyoming? Meanwhile, activism leads to comments from liberal friends and their parents like, "Why do I need to see all of this gay?" "As long as they don't come on to me!" "Keep it to themselves, behind closed doors!"

The other night in Queens NY, an openly gay man, rather small, out in his neighborhood, went to the local deli for a pack of cigarettes. He was beaten nearly to death and is still close to it, in a coma, for the simple fact that he was gay and felt no need to hide it ...

Today across the US, a second installment of a play, 'The Laramie Project: Ten Years Later,' was performed. For what?

What good has national attention to Matthew Shepard's murder achieved ten years ago? People are still expressing their malcontent, in a variety of ways, for the very existence of a population that is "not them" by creating legislation that would strip civil rights away. By beating people. By mocking and asserting statements like those above to position themselves. By the continued encouragement of hate towards even young GLBT youth.

Unfortunately, the above story is not unusual. To be gay in this country still carries a lethal burden in some cases, despite the "progress" people imagine exists, thanks to the mock "visibility" of tv shows like Will and Grace and faux-civil unions. Why do gay teens still suicide three times as often as any other teen groups?

WHY? Is it the need for a common enemy? All of the angst to "lock your doors at night" has to be channeled towards a identifiable enemy when terrorists aren't available? The scary gays who freely walk the streets buying cigarettes?

Oh Yeah: Our African American President is being called upon to apologize for the European forefathers slaying Native Americans - Happy Columbus Day!--

<http://www.npr.org/templates/story/story.php?storyId=113728438&ft=1&f=1003>

STUFF, for anyone who cares:

Gay man gets brutal beating in Queens, left in critical condition

--[http://www.nydailynews.com/news/ny_crime/2009/10/12/2009-10-](http://www.nydailynews.com/news/ny_crime/2009/10/12/2009-10-12_gay_man_gets_brutal_beating.html#ixzz0TmuIDub0)

[12_gay_man_gets_brutal_beating.html#ixzz0TmuIDub0](http://www.nydailynews.com/news/ny_crime/2009/10/12/2009-10-12_gay_man_gets_brutal_beating.html#ixzz0TmuIDub0)

The new play, including words from the murderer, Aaron

McKinney:<http://www.npr.org/templates/story/story.php?storyId=113663235&ft=1&f=1003>

Judy Shepard on Leonard Lopate

--<http://www.wnyc.org/shows/lopate/episodes/2009/10/12/segments/142404>

Hotmail:

Trusted email with Microsoft's powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/177141664/direct/01/>

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194. **peter ganick**
3 new white sky books

Tue 13 Oct 2009

Three new volumes from white sky books by Peter Ganick. check 'em out. Originally written during 1994 and 1995, the texts show Ganick in a different light. The texts are referential, somewhat lyrical, and freshly reintroduced to readers. A short selection appeared with the SUNY/Buffalo Electronic Poetry Center pages, otherwise they are previously unpublished.

Read them for free through the preview function, download them for a minimal fee, or purchase the print copy.

SPLINTERED Vol 1 www.lulu.com/content/7595511

SPLINTERED Vol 2 www.lulu.com/content/7595620

SPLINTERED Vol 3 www.lulu.com/content/7595682

[apologies for cross-posting...]

--

<http://peterganick.info>

<http://chalkeditions.co.cc>

<http://whiteskybooks.weebly.com>

<http://sphinxtower.co.cc>

<http://pganickz.livejournal.com>

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195. **D. Wellman**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

There is something on this theme in my essay on "Field Poetics" in the current EOAGH. Additionally, sometime around 1973, Klaus Peter Decker wrote of the signal difference between concrete poetry and poesia visiva as one of context. In 1986, I translated his words on the topic in this way, "If concrete poetry has sharpened an awareness of language, so visual poetry attempts-while at the same time building on that basis and perhaps carrying it further-to develop an awareness of the context of language, an awareness of the language around us." For Dencker, as for Luciano Ori, that context is the mediated environment, dominated by commercial imagery. Ori's words are from a catalog for the exhibit, "La Poesia Visiva (1963-1979). Both texts maybe found in O.ARS 5: Translations Experiments in Reading.

Donald Wellman
Daniel Webster College
<http://faculty.dwc.edu/wellman/>

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of mIEKAL and
Sent: Monday, October 12, 2009 6:54 PM
To: ██████████
Subject: Re: Visual poetry: seeking definitions and borders

Ah shucks David, we're all ears. I'm interested in what you would say.

~mIEKAL

On Oct 11, 2009, at 10:46 PM, David Seaman wrote:

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.

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

=!=

Data Visualization for the Synaptically Inspired
<http://filevillage.info>

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196. **Johanna Fisher**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

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197. **richard owens**

NYT Federman obit

Tue 13 Oct 2009

<http://www.nytimes.com/2009/10/13/books/13federman.html?hpw>

.....richard owens

810 richmond ave

buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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198. **susan maurer**

Susan Maurer:correction for reading on 10-18

Tue 13 Oct 2009

Susan Maurer will read at NYC's Bowery Poetry Club at 4 not 2:30 as originally reported, SM _____

Hotmail: Powerful Free email with security by Microsoft.

<http://clk.atdmt.com/GBL/go/171222986/direct/01/>

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199. **Sharon Dolin**

Reading at Pete's Candy Store, Fri. Oct. 23rd

Tue 13 Oct 2009

Dear Friends and Fellow Poets,

On Friday, Oct. 23rd, I'll be reading with 3 other poets (Paige Taggart, Esther Smith & Patrick Lucy)

in the Multifarious Array Reading Series:

Pete's Candy Store (www.petescandystore.com)

709 Lorimer Street (between Frost and Richardson)

Williamsburg, Brooklyn

██████████
"L" to Lorimer or "G" to Metropolitan

7 p.m. Free

Hope to see you there.

Sharon

Sharon Dolin
██████████

www.sharondolin.com

Sharon

Sharon Dolin
██████████

www.sharondolin.com

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200. **susan maurer**

***Susan Maurer and Patricia Carragon read at Prairie Fire: Dynamite
Dynamite***

Tue 13 Oct 2009

Susan Maurer and Patricia Carragon read at Prairie Fire Poetry at NYC's American Theatre of Actors on 11-8 at 4:30 . The address is 314 West 54th Street. The reading is called Dynamite Dynamite. SM

Hotmail: Free,
trusted and rich email service.
<http://clk.atdmt.com/GBL/go/171222984/direct/01/>

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201. **Ward Tietz**

Re: Visual Poetry

Tue 13 Oct 2009

Other issues aside, we can distinguish, semiotically, using Peirce's typology, traditionally printed or text-based poetry from so-called visual poetry. In traditional text-based poetry signification occurs symbolically; in "visual" poetry, signification occurs both symbolically and iconically. Indexical signification is sometimes thrown in, too.

Best,

WT

On Oct 13, 2009, at 12:01 AM, POETICS automatic digest system wrote:

Date: Sat, 10 Oct 2009 11:27:25 -0400
From: Mairead Byrne <[REDACTED]>
Subject: Re: Visual poetry: seeking definitions and borders

*You must be joking, Philip.
The definition of Visual Poetry is the transgression of borders.
You can see that in its coupling of terms; also in its twin
invitations to > the material and the philosophical; and in the way it make
everything > wobble: thought, language, print, paper, preconceptions, and the
very many > overlapping and chiasmic self-definitions it yields. It is all
border, > imo, even at heart.
MairÃ©ad*

*[REDACTED] 10/08/09 3:22 PM >>>
Hi all,I'm starting to work on a bachelor paper at the Free
University in
Brussels where I follow Art Sciences and Archaeology.
I'm concentrating on the contemporary arts and my research is
directed to
finding a workable definition of Visual Poetry and what the extreme > borders
are of Visual Poetry.*

*If you could help me in looking for what you think a good definition
is of
Visual Poetry and where does Visual Poetry start and where does it
stop?*

Thank you in advance,

Philip

Date: Sat, 10 Oct 2009 11:44:25 -0400
From: Ruth Lepson <[REDACTED]>
Subject: Re: Visual poetry: seeking definitions and borders

*hi philip it was fun to be on the biennale webcam with you.
haven't seen it but there is a show of visual poetry from the new
oxford
book of latin am poetry--curated by cecilia vicuna--it's at a
gallery in
NY--maybe some on this list have seen it.*

Date: Sun, 11 Oct 2009 23:46:12 -0400
From: David Seaman <[REDACTED]>
Subject: Re: Visual poetry: seeking definitions and borders

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say > on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.
<http://personal.georgiasouthern.edu/~dseaman/Welcome.html>

On Thursday, October 08, 2009, at 03:22PM, "Philip Meersman" <philip.meersm> [REDACTED]> wrote:
Hi all,I'm starting to work on a bachelor paper at the Free University in Brussels where I follow Art Sciences and Archaeology. I'm concentrating on the contemporary arts and my research is directed to finding a workable definition of Visual Poetry and what the extreme border> s are of Visual Poetry.

If you could help me in looking for what you think a good definition is of Visual Poetry and where does Visual Poetry start and where does it stop?

Thank you in advance,

Philip

Date: Mon, 12 Oct 2009 17:54:08 -0500
From: mIEKAL aND <[REDACTED]>
Subject: Re: Visual poetry: seeking definitions and borders

Ah shucks David, we're all ears. I'm interested in what you would say.

~mIEKAL

On Oct 11, 2009, at 10:46 PM, David Seaman wrote:

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.

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

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202. **Christopher Leland Winks**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

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

From: Mary Jo Malo <[REDACTED]>

Date: Monday, October 12, 2009 5:45 pm

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo

--

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

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

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203. **Mary Kasimor**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

Johanna, I appreciate your remarks. I do think that even for those who consider themselves liberal Americans, often there is a swagger to their talk. I also have an immigrant mom from Europe, and she has helped me look at all sides with compassion. I don't know if it is because she saw WWII, or if that is simply her nature.

--- On Tue, 10/13/09, Johanna Fisher <[REDACTED]> wrote:

From: Johanna Fisher <[REDACTED]>

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Date: Tuesday, October 13, 2009, 8:23 AM

The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize. Furthermore, there are many of us who do believe it a honour that merits respect. Eurocentrism is a rather heavy charge to launch against the academy. I consider myself European and often times critical of policies that come out governments that are not always sensitive to the poor, the disenfranchised and those who are minorities (and by the way I am a monority-my mother is European, my father was American), and yet I experienced a more open society than the one I am living in now, one that is unwilling to examine its deep seated prejudices-one that Americentric (if I may create a word here). I am very proud that a German woman is recognized by the academy for her work- we might also stop here to consider that finally women are being honoured for their contributions. Alas, I am rambling, but I could not let these remarks go unanswered.

jfisher

---- Original message ----

>Date: Mon, 12 Oct 2009 15:32:24 -0700

>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of George Bowering <[REDACTED]>)

>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>To: [REDACTED]
>
>Interesting view.
>Maybe it is a USAmerican view, or a view from the country where mostÂ
>people like to say that they are in the middle class even though theyÂ
>might wear blue shirts (or teeshirts with insignia) to work at aÂ
>metalwork shoppe.
>So that in the US the word "minority" means the less-privileged?
>It doesn't mean that everywhere.
>For example, in the 19th-20th Century the Swedish-speaking minorityÂ
>in Finland tended to be intellectual, artist and other well-off class.
>Remember that Idi Amin kicked the Indian minority out of UgandaÂ
>because he perceived them as financially better off than Africans.
>The white minorities in various African countries didn't compareÂ
>themselves with Gypsies, etc.
>
>gb
>
>
>On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:
>
>> also, it's a little peculiar that she's a "minority" in the senseÂ
>> of being a relatively privileged German speaker in Romania. Not aÂ
>> "minority" as the Romany (gypsy) people are.
>>
>> Jeffrey Side wrote:
>>> I agree. But who really takes the Nobel seriously anymore?
>>>
>>>
>>> On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland WinksÂ
>>> <[REDACTED]> wrote:
>>>
>>>
>>>> I'm sure Herta Mueller is as wonderful a writer as everyone says,Â
>>>> but
>>> doesn't the chronic Eurocentrism -- and allergy to poets, much ofÂ
>>> the time -- of the Nobel jury bother anyone on the list?Â Â Â
>>> Considering how few people in the world speak German, to have fourÂ
>>> Germanophone laureates within the past 30-some years -- HeinrichÂ
>>> Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seemsÂ
>>> excessive, to put it mildly.
>>>

>>>>
>>>>
>>>> ----- Original Message -----
>>>> From: Alison Croggon <[REDACTED]>
>>>> Date: Friday, October 9, 2009 10:37 am
>>>> Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>>>> To: [REDACTED]
>>>>
>>>>
>>>>
>>>>> Seconded. She a wonderful writer.
>>>>>Â Â Â xA
>>>>>Â Â Â On Fri, Oct 9, 2009 at 2:41 AM, jessica <[REDACTED]>
>>> wrote:
>>>
>>>>>Â > OMG, The Land of Green Plums is amazing! Even in translation!
>>> Very
>>>>> much a
>>>>>Â > poet's novel. Highly recommended!
>>>>>Â >
>>>>>Â > amy king wrote:
>>>>>Â >>
>>>>>Â >> STOCKHOLMÃ¢â€šâ€šHerta Mueller, a little-known Romanian-
born
>>> author who
>>>>> was
>>>>>Â >> persecuted for her critical depictions of life behind theÂ
>>>>> Iron Curtain, won
>>>>>Â >> the 2009 Nobel Prize in literature Thursday in an award seen as
>>> a
>>>>> nod to the
>>>>>Â >> 20th anniversary of communism's collapse.
>>>>>Â >>
>>>>>Â >> http://www.contracostatimes.com/nation-world/ci_13513339
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>>>>>Â >>
>>>>>Â >> _____
>>>>>Â >>
>>>>>Â >> NEW BOOK
>>>>>Â >>
>>>>>Â >> Slaves to Do These Things -- [289](http://www.blazevox.org/bk-</p></div><div data-bbox=)

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>>>>>Â Blog: http://theatrenotes.blogspot.com
>>>>>Â Home page: http://www.alisoncroggon.com
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>
>The Bowering fellow.
>Thinks any weather is better than none.
>
>
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204. **Eireene Nealand**

Re: The &NOW Conference in Buffalo, Wednesday, Oct 14th

Tue 13 Oct 2009

Yay! It's going to be great.

2:00 to 3:20 PM Franklin (3rd)

I. Juliana Leslie, Eireene Nealard, Andrea Quaid

"Threesome: A Poetics of the Interface" (critical)

Our talk on Saturday will range from Petrarch, to LangPo to po-humanism, and there will be some reading too with excerpts from the lovely litmag, Sidebrow...

...and then vodka?

On Mon, Oct 12, 2009 at 9:18 PM, Carol Novack <[REDACTED]> wrote:

> 3:05 - 4:05 in Hallwalls Contemporary Arts Center Cinema

> Michael Peters: "Reading in the Vaast Bin" (Media/Poetry)

> Carol Novack: Little Red: An Operalette" (Powerpoint/Fiction & Music) &

> Video Poetry.

>

> --

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

>

>

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205. **Anny Ballardini**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

Since you mention La poesia visiva, I can't but remind us of Ugo Carrega, founder of La Nuova Scrittura (1967) and Il Mercato del Sale (1974). There are a couple of "unluckily" I must mention, one is that Ugo does not like pc's, that is why he is not known to the cyber-public, the second is that he sent me two full CD's with his superb work for the Poets' Corner (besides several -literally- boxes of his books) but saved on a Mac and there is no way for me to upload the pictures.

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=56)

[name=Content&pa=list_pages_categories&cid=56](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=56)

On Tue, Oct 13, 2009 at 2:42 PM, D. Wellman <[REDACTED]> wrote:

There is something on this theme in my essay on "Field Poetics" in the current EOAGH. Additionally, sometime around 1973, Klaus Peter Decker wrote of the signal difference between concrete poetry and poesia visiva as one of context. In 1986, I translated his words on the topic in this way, "If concrete poetry has sharpened an awareness of language, so visual poetry attempts-while at the same time building on that basis and perhaps carrying it further-to develop an awareness of the context of language, an awareness of the language around us." For Dencker, as for Luciano Ori, that context

is
the mediated environment, dominated by commercial imagery. Ori's words are
from a catalog for the exhibit, "La Poesia Visiva (1963-1979). Both texts
maybe found in O.ARS 5: Translations Experiments in Reading.

Donald Wellman
Daniel Webster College
<http://faculty.dwc.edu/wellman/>

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

From: Poetics List (UPenn, UB) [mailto:] On
Behalf Of mIEKAL aND
Sent: Monday, October 12, 2009 6:54 PM
To:
Subject: Re: Visual poetry: seeking definitions and borders

Ah shucks David, we're all ears. I'm interested in what you would say.

~mIEKAL

On Oct 11, 2009, at 10:46 PM, David Seaman wrote:

Philip,

This is my area of speciality, so let's keep in touch. I have a lot
to say on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.
<http://personal.georgiasouthern.edu/~dseaman/Welcome.html><<http://personal.georgiasouthern.edu/%7Edseaman/Welcome.html>>

=!=

Data Visualization for the Synaptically Inspired
<http://filevillage.info>

--

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

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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206. **Anny Ballardini**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

Johanna,

I sent the following to another list for Obama's Nobel Prize and I highlighted Alonzo L. Hamby's comment which might be of interest to you on this forum,

from *The New York Times*:

<http://roomfordebate.blogs.nytimes.com/2009/10/09/what-does-a-nobel-do-for-us-leaders/?hp>

And I think there is some truth in them all.

But the Norwegian Nobel Committee never claimed they were giving President Obama the award for his nine-month old presidency. Barack Obama, it seems, deserved the Nobel for his audacious ability to navigate the curse of racism with unparalleled integrity and high-mindedness. *Douglas Brinkley, a professor of history at Rice University, is the author of "The Wilderness Warrior" and the editor of "The Reagan Diaries."* ** **Mr. Obama, by contrast, is vaguely "un-American": soft of language, soft of power, an American social democrat out to make his country more "European" — always ready to reach out to those who do not reach out to the West, nor wish it well. This is how the Europeans, once a race of conquerors and colonizers, like to see themselves: peaceable, cooperative, high-minded — that is, in a more advanced stage of development than Bushist America. *Josef Joffe, on leave as the editor of Die Zeit, the German weekly, is a senior fellow at the Freeman-Spogli Institute for International Studies and Abramowitz Fellow at the Hoover Institution, both at Stanford University.* ** ** *American writers, the literature committee has told

us, need not aspire to the literature award. **Alonzo L. Hamby
<<http://mahg.ashland.edu/faculty/hamby.html>>, a professor at Ohio University,
is the author of "For the Survival of Democracy: Franklin Roosevelt and the
World Crisis of the 1930s" and "Man of the People: A Life of Harry S. Truman."
* ** **

Barack Obama, it now seems clear, is a lucky man. Not that he isn't talented.
He is at least as smart as Carter, as good on a podium as Reagan, and as good
at press wrangling as J.F.K. But all this and more would not bring him from an
Illinois Senate seat to the White House in five years without Lady Luck.

And if anybody had any lingering doubts, the Nobel nod came just when he
needed a break — blotting out the memory of the Olympic fiasco in
Copenhagen. Once again, President Obama is the unrivaled star of the political
heavens. But everything has a downside, even luck. *Walter Russell Mead
<http://www.cfr.org/bios/3495/walter_russell_mead.html> is the Kissinger
Senior Fellow for U.S. Foreign Policy at the Council of Foreign Relations. He is
author of "Special Providence: American Foreign Policy and How It Changed
the World." *

It also seems that her work has not been translated into English, yet.

Best wishes, Anny Ballardini

On Tue, Oct 13, 2009 at 3:23 PM, Johanna Fisher <[REDACTED]> wrote:

*The remarks to this forum over a writer who has given us all a glimpse into
a part of the world that is only sensationalized by the media are rather
telling as to why American writers do not win the Nobel Prize. Furthermore,
there are many of us who do believe it a honour that merits respect.
Eurocentrism is a rather heavy charge to launch against the academy. I
consider myself European and often times critical of policies that come out
governments that are not always sensitive to the poor, the disenfranchised
and those who are minorities (and by the way I am a monority-my mother is
European, my father was American), and yet I experienced a more open society
than the one I am living in now, one that is unwilling to examine its deep
seated prejudices-one that Americentric (if I may create a word here). I am
very proud that a German woman is recognized by the academy for her work- we
might also stop here to consider that finally women are being honoured for
their contributions. Alas, I am rambling, but I could not let these remarks
go unanswered.*

jfisher

--

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

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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207. **Philip Meersman**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

I want to thank all of you that contributed and hope to read more contributions still that can help me in my quest. If you know of good referential books, thesises, papers,.... please let me know.

I wanted to work around the topic of visual poetry because, together with performance poetry, slam poetry and sound poetry, visual poetry is not getting any funding here in Flanders (Dutch speaking part of Belgium). It is seen as not being part of Literature and therefor the work invested by poets and artists to go to festivals, readings, try to get published isn't recognised and mostly no stipendium is given because of this too. Most experimental poetry is considered as a fashion/fase that will pass by and is not to be taken seriously nor taken into account. Hence my willingness to prove that Visual Poetry is part of an international movement that has roots and a history and also has a future ahead. Since I'm a mostly involved and therefor a concerned party in the performance and sound poetry part (also a bit in slam poetry) I decided to work on visual poetry. I think it's not good to be researcher and poet in the same field, it makes you too involved and subjective and hence the research could be interpreted wrongly. (Although I must admit that I do write sometimes visual poetry too).

I'm studying Art Sciences and Archaeology at VUB in Brussels (Belgium) and I thought it would be an interesting starting point to start from drawing, painting, colage, photography,... into the poetics and into language as such.

Since I have always, also in my poetry, worked around communication, language and the ways of (not) understanding each other through these different forms of communication, I thought this would be a good basis for a definition too.

But finding a workable definition that suits all forms of (visual) poetry is not easy. Hence my call at you all here in this poetics list. Indeed some of the reactions seem to state that I can't ask for the obvious, but the more I try to find a good definition that include philosophical ideas of language, descriptive forms of communication, ways of understanding, images, concepts, interpretation, art, structure and content I find myself lost again. Next to that a lot of definitions are suited for one or two forms of (concrete) poetry, but seem not to take into account other forms of visual poetry and sometimes even the link with poetry (as a form of Literature) seems to be lost whatsoever. So back to the drawing board.

My first aim, in my bachelor paper, is to find a definition of visual poetry. But in this, one need to research also the history of visual poetry. In this part of my paper I want to give a brief overview of the historical context, included the elements of the definition with the ancestral form and examples of (visual) poetry.

Of course poetry is derived of Greek where it has the meaning of "making" or "constructing" something "artificial".

My idea was to construct a historical structure into my paper as follows:

*A visual poetry history starting with Mallarmé and Apollinaire. * **Question here is if I need to start earlier and if so, how far back do I need to go? Take also different forms of petroglyphs and hieroglyphs into account? *Part two* would continue with the *Dada-movement* and the *Cubists?* with their *collages* also including the *Russian Futurists* and the *Zaum-movement* of Velimir Hlebnikov and Mayakovsky. Part *three* would bring us at the *Surrealists* (*Magritte* has a great article on words and images in his series "the *treason of the image*" and now with the new Magritte Museum here in Brussels, this would help a lot in defining visual poetry I think) So to flow into *Cobra, Fluxus, Wiener Action Gruppe, John Cage* (and the *notation systems* of his *sound poetry* and of other sound poets as Jackson Mac Low, Jerome Rothenberg e.a.) and *Concrete Poetry*. I would at this point in my paper want to take some time to present a few *representative contemporary visual poets (World, Europe, Belgium)*, but also visual poetry magazines, books, festivals... Of course *including *more *contemporary movements* (*mailart* movements e.g.). I would at the *end *come to some *questions *concerning the *inclusion *(or not of) *Video-poetry, Second Life performances* and *internet* (so visual poetry and *other new media forms of poetry* should be *considered as Visual Poetry*.

This is how I see things now and I consider this as a very open skeleton of my paper in which a lot of parts can be changed, added,... like a mecano structure. I hope to start a discussion with you all on this and with your input be able to

work towards an acceptable result for myself, my professors, the Faculty of Archaeology and Art Sciences of the Free University of Brussels, you all and my peers. (although I know that pleasing all of those will be an almost impossible task)

As you see, this will not be a work of one weekend or week, but I hope to finish a first paper (my bachelor paper) next year.

Looking forward to more comments, propositions, informations, book titles and articles and links to different scientific research on this topic.

Thank you all very much in advance.

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)

27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege

(www.myspace.com/24hslam

)

30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (

www.european-poetryslam.org)

09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice

Biennale

21/10/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>) 23/10/09:

BruSlam @ Bruxelles Mosaïque (<http://bruslam.over-blog.com>) 13-15/11/09:

Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY,

Bxl (<http://bruslam.over-blog.com>) 21/12/09: BruSlam, GalerY, Bxl

(<http://bruslam.over-blog.com>)

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208. **Jack Foley**

ROCKPILE: Performed by David Meltzer & Michael Rothenberg

Tue 13 Oct 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 in San Francisco.

<http://www.bigbridge.org/rockpile/?page_id=25>

Made possible by a grant from the Creative Work Fund

<<http://creativeworkfund.org/index.html>>

Sunday, November 1, 2009 The Writer's Center

*"All About Rockpile" *with David Meltzer, Michael Rothenberg, and celebrated pianist and composer Burnett Thompson with members of The New Columbia Orchestra. Guest readers include Terri Carrion, Tom Mandel, Sarah Browning, Ed Baker, Beth Joselow, Buck Downs, Carlo Parcelli, Rod Smith Tala Rahmeh, Reuben Jackson and Brian Gilmore.

Time: 2pm-3:30pm

4508 Walsh St

Chevy Chase, MD

<https://www.writer.org/>

Tuesday, November 3, 12 noon-1:30pm, ROCKPILE Symposium at IPS

David Meltzer and Michael Rothenberg discuss

"Art and Activism, Poetry and Music and The Troubadour Tradition"

Moderator: Sarah Browning

Poets in the (Think) Tank

The Institute for Policy Studies

1112 16th Street, NW, Suite 600

Washington, DC

Farragut North or Farragut West Metro

For more  or 

*Wednesday, November 4th, DC ROCKPILE Performance at Busboys and Poets

*

David Meltzer and Michael Rothenberg with Burnett Thompson and The New Columbia Orchestra. The New Columbia Orchestra includes Tango, Flamenco, Traditional Chinese and the original Big Band repertoire among its many influences. Eclecticism and a desire for musical adventure mark the NCO's partnerships with artists from Brazil, Spain, China, Argentina, and Peru. Pianist/composer Burnett Thompson leads the ensemble.

Tickets: \$10

Time: 9-11pm

2021 14 St. NW

Washington, DC 20009



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

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209. **Séamas Cain**

In neo-bhakti spontaneity

Tue 13 Oct 2009

SALMON POETRY

(of Knockeven at the
Cliffs of Moher in
County Clare, Ireland)

invites you to celebrate
the publication of
"Uttering Her Name" by the
Irish poet Gabriel Rosenstock

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

The event will take place on Thursday the 15th of October at 6:30 p.m. in The Unitarian Church, 112 West St. Stephen's Green, Dublin 2, Ireland.

"Uttering Her Name" consists of spontaneous, ecstatic utterances in a neo-bhakti style, that is to say a modern slant on those poems of intense devotion which are still read and chanted in India today.

David Butler, in Poetry Ireland Review, wrote: "With more than one hundred books to his name, Rosenstock has set himself up as something of a Gaelic shaman, as likely to invoke Buddha or Xolotl as any chthonic Celtic deity."

Pádraig de Paor, in Poetry International, wrote: "Rosenstock is so famously difficult to pin down, that one is slow to try to describe him at all. Indeed, this foxy elusiveness may be his defining feature."

Gabriel Rosenstock has authored more than 160 books! "Uttering Her Name" is his début volume in English.

To purchase the book, go to ...

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

For additional information, go to ...

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

Questions may be sent to ...

██████████

In neo-bhakti spontaneity,

Séamas Cain

<http://seamascain.writernetwork.com>

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210. **Murat Nemet-Nejat**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

What about Orhan Pamuk? Does that mean that the academy sees Turkey now as part of Europe or the reverse, the choice being a sign of its open-mindedness?

Ciao,

Murat

On Tue, Oct 13, 2009 at 10:35 AM, Christopher Leland Winks <██████████>wrote:

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

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

From: Mary Jo Malo <██████████>

Date: Monday, October 12, 2009 5:45 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [REDACTED]

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo

--

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

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

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211. **Elizabeth Switaj**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

On Tue, Oct 13, 2009 at 3:23 PM, Johanna Fisher <[REDACTED]> wrote:

The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize.

Toni Morrison?

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212. **laura oliver**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

I don't know if this book has been suggested, but I recommend An Anthology of Concrete Poetry edited by Emmett Williams, published 1967 by Something Else Press. The foreward brings up the same historical points as your outline mentioning pattern poems of the Babylonians, anagrams of early monks,

carmina figurata of the Greek Bucolic poets, etc. The book contains a large, worldwide selection of the Concrete Poet's work from the 50's and 60's. -Laura

Date: Tue, 13 Oct 2009 19:08:51 +0200

From: [REDACTED]

Subject: Re: Visual poetry: seeking definitions and borders

To: [REDACTED]

I want to thank all of you that contributed and hope to read more contributions still that can help me in my quest. If you know of good referential books, thesises, papers,.... please let me know.

I wanted to work around the topic of visual poetry because, together with performance poetry, slam poetry and sound poetry, visual poetry is not getting any funding here in Flanders (Dutch speaking part of Belgium). It is seen as not being part of Literature and therefor the work invested by poets and artists to go to festivals, readings, try to get published isn't recognised and mostly no stipendium is given because of this too. Most experimental poetry is considered as a fashion/fase that will pass by and is not to be taken seriously nor taken into account. Hence my willingness to prove that Visual Poetry is part of an international movement that has roots and a history and also has a future ahead.

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Since I have always, also in my poetry, worked around communication, language and the ways of (not) understanding each other through these different forms of communication, I thought this would be a good basis for a definition too.

But finding a workable definition that suits all forms of (visual) poetry is not easy. Hence my call at you all here in this poetics list.

Indeed some of the reactions seem to state that I can't ask for the obvious, but the more I try to find a good definition that include philosophical ideas of language, descriptive forms of communication, ways of understanding, images, concepts, interpretation, art, structure and content I find myself lost again.

Next to that a lot of definitions are suited for one or two forms of (concrete) poetry, but seem not to take into account other forms of visual

poetry and sometimes even the link with poetry (as a form of Literature) seems to be lost whatsoever. So back to the drawing board.

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My idea was to construct a historical structure into my paper as follows:

**A visual poetry history starting with Mallarmé and Apollinaire. **

***Question here is if I need to start earlier and if so, how far back do I need to go? Take also different forms of petroglyphs and hieroglyphs into account?*

**Part two* would continue with the *Dada-movement* and the *Cubists?* with their *collages* also including the *Russian Futurists* and the *Zaum-movement* of Velimir Hlebnikov and Mayakovski.*

*Part *three* would bring us at the *Surrealists* (*Magritte* has a great article on words and images in his series "the *treason of the image*" and now with the new Magritte Museum here in Brussels, this would help a lot in defining visual poetry I think)*

*So to flow into *Cobra, Fluxus, Wiener Action Gruppe, John Cage* (and the *notation*

systems of his *sound poetry* and of other sound poets as Jackson Mac Low, Jerome Rothenberg e.a.) and *Concrete Poetry*.*

*I would at this point in my paper want to take some time to present a few *representative*

contemporary visual poets (World, Europe, Belgium), but also visual poetry magazines, books, festivals...*

*Of course *including *more *contemporary movements* (*mailart* movements e.g.).*

*I would at the *end *come to some *questions *concerning the *inclusion *(or not of) *Video-poetry, Second Life performances* and *internet* (so visual poetry and *other new media forms of poetry* should be *considered as Visual Poetry*.*

This is how I see things now and I consider this as a very open skeleton of my paper in which a lot of parts can be changed, added,... like a mecano structure.

I hope to start a discussion with you all on this and with your input be able to work towards an acceptable result for myself, my professors, the Faculty of Archaeology and Art Sciences of the Free University of Brussels, you all and my peers. (although I know that pleasing all of those will be an

almost impossible task)

As you see, this will not be a work of one weekend or week, but I hope to finish a first paper (my bachelor paper) next year.

Looking forward to more comments, propositions, informations, book titles and articles and links to different scientific research on this topic.

Thank you all very much in advance.

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

17/07/09-28/07/09: [redacted]; (www.kunstvogel.be/ghentincap.htm)

27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege

(www.myspace.com/24hslam

)

30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (

www.european-poetryslam.org)

09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com)

13-15/11/09: Festival Flamme, Amnéville les Thermes, France

21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

Hotmail: Powerful Free email with security by Microsoft.

<http://clk.atdmt.com/GBL/go/171222986/direct/01/>

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213. **Ryan Daley**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

"I consider myself European."

But ARE you?

I would also like to point out that you're referencing ONE person on a LISTSERV of around 2000 people, a LISTSERV based in a country of 300 million+. To say that the opinions on one person on this list are representative of anything near unanimity is dead wrong.

On Tue, Oct 13, 2009 at 9:23 AM, Johanna Fisher <[REDACTED]> wrote:

The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize. Furthermore, there are many of us who do believe it a honour that merits respect. Eurocentrism is a rather heavy charge to launch against the academy. I consider myself European and often times critical of policies that come out governments that are not always sensitive to the poor, the disenfranchised and those who are minorities (and by the way I am a minority-my mother is European, my father was American), and yet I experienced a more open society than the one I am living in now, one that is unwilling to examine its deep seated prejudices-one that Americentric (if I may create a word here). I am very proud that a German woman is recognized by the academy for her work- we might also stop here to consider that finally women are being honoured for their contributions. Alas, I am rambling, but I could not let these remarks go unanswered.

jfisher

---- Original message ----

Date: Mon, 12 Oct 2009 15:32:24 -0700

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of George Bowering <[REDACTED]>)

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Interesting view.

Maybe it is a USAmerican view, or a view from the country where most people like to say that they are in the middle class even though they might wear blue shirts (or teeshirts with insignia) to work at a metalwork shoppe.

So that in the US the word "minority" means the less-privileged?

It doesn't mean that everywhere.

For example, in the 19th-20th Century the Swedish-speaking minority in Finland tended to be intellectual, artist and other well-off class.

Remember that Idi Amin kicked the Indian minority out of Uganda because he perceived them as financially better off than Africans.

The white minorities in various African countries didn't compare themselves with Gypsies, etc.

gb

On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:

also, it's a little peculiar that she's a "minority" in the sense of being a relatively privileged German speaker in Romania. Not a "minority" as the Romany (gypsy) people are.

Jeffrey Side wrote:

I agree. But who really takes the Nobel seriously anymore?

On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks

<[REDACTED]> wrote:

I'm sure Herta Mueller is as wonderful a writer as everyone says, but

doesn't the chronic Eurocentrism -- and allergy to poets, much of the time -- of the Nobel jury bother anyone on the list?

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

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

From: Alison Croggon <[REDACTED]>

Date: Friday, October 9, 2009 10:37 am

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Seconded. She a wonderful writer.

xA

On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[REDACTED]> wrote:

> OMG, The Land of Green Plums is amazing! Even in translation! Very much a

> poet's novel. Highly recommended!

>

> amy king wrote:

>>

>> STOCKHOLM" Herta Mueller, a little-known Romanian-born

author who

was

>> persecuted for her critical depictions of life behind the
Iron Curtain, won

>> the 2009 Nobel Prize in literature Thursday in an award seen as
a

nod to the

>> 20th anniversary of communism's collapse.

>>

>> http://www.contracostatimes.com/nation-world/ci_13513339

>>

>>

>>

>> _____

>>

>> NEW BOOK

>>

>> *Slaves to Do These Things* -- <http://www.blazevox.org/bk->

ak3.htm --

For a

>> review copy, please email me directly.

>>

>>

>>

>> =====

Check

>>

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> =====

guidelines

>

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

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

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

welcome.html

welcome.html

welcome.html

The Bowering fellow.

Thinks any weather is better than none.

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214. **Allan Revich**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

Poetry for the eyes

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

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

Behalf Of Ruth Lepson

Sent: Saturday, October 10, 2009 11:44 AM

To: ██████████

Subject: Re: Visual poetry: seeking definitions and borders

hi philip it was fun to be on the biennale webcam with you. haven't seen it but there is a show of visual poetry from the new oxford book of latin am poetry--curated by cecilia vicuna--it's at a gallery in NY--maybe some on this list have seen it.

On 10/8/09 3:22 PM, "Philip Meersman" <████████> wrote:

> Hi all,I'm starting to work on a bachelor paper at the Free University in
> Brussels where I follow Art Sciences and Archaeology.
> I'm concentrating on the contemporary arts and my research is directed to
> finding a workable definition of Visual Poetry and what the extreme
borders
> are of Visual Poetry.
>
> If you could help me in looking for what you think a good definition is of
> Visual Poetry and where does Visual Poetry start and where does it stop?
>
>
> Thank you in advance,
>
> Philip
>

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215. **Gloria Frym**
technical question

Tue 13 Oct 2009

Does anyone know why many 19th century novelists use the abbreviation, ---shire, instead of the full place name or a fictional place name? Thanks. Gloria Frym

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216. **Alan Sondheim**
From the Eyebeam performance last Friday night -

Tue 13 Oct 2009

From the Eyebeam performance last Friday night -

Foofwa, avadance real

Alan, avadance unreal

thanks to Helge Ihnen and Scott Kildall

<http://www.alansondheim.org/eyebeam.mp4>

the as-if

40c40

< little distinction between environment and object; there was

> little distinction between environment and object; there was

46c46

< the all - it takes a large hadron collider to operate on the cosmos

> the all - it takes a large hadron collider to operate on the cosmos

89c89

< everything in the show, a classification system attempting to corral

> everything in the show, a classification system attempting to corral

129c129

< the cold room for example, and you're parameterized in a way: what you

> the cold room for example, and you're parameterized in a way: what you

159c159

< there's the double scaffolding of experiment and mathesis. It's as if

> there's the double scaffolding of experiment and mathesis. It's as if
the as-if

[↑ Contents](#)

217. **J. Michael Mollohan**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

Alfred Nobel was a European, and the prize and its criteria were fashioned after European interests. I doubt a Chinese, Japanese, or Hindi speaker has ever reviewed anything other than scientific journals written by Asians in consideration for any of the Nobel prizes. Only the Peace prize, which doesn't rely on anything written by the honoree has been awarded to anyone with a non-European lineage. Then there's the issue of South America. They're primarily of European descent, i.e., Spanish, Portuguese, German. They don't win because they're mostly out of sight of most Nobel vetters. It should change, but I ain't holdin' my breath.

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of Christopher Leland Winks
Sent: Tuesday, October 13, 2009 10:36 AM
To: ██████████
Subject: Re: Herta Mueller wins 2009 Nobel literature prize

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

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

From: Mary Jo Malo <████████>
Date: Monday, October 12, 2009 5:45 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: ██████████

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo

--

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

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

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218. **George Bowering**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:

> How many people speak Chinese? Well then,. how many Nobel
> Laureates from China have there been? How many Latin Americans?
> (Not many.) How many Brazilians? How many from South Asia? How
> many from sub-Saharan Africa who don't happen to be white (so there
> go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)
>

> Eurocentrism dies hard.

>

Oh, this is well-reasoned.

And it applies to the other Nobel prizes as well.

How many sub-Saharan Africans have won the Nobel prize for chemistry
or physics?

Or the other prizes.

How many Russians have won the Academy Awards?

George Bowering, esq.

Not a morning kind of guy.

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219. **Ruth Lepson**

Re: 3 new white sky books

Tue 13 Oct 2009

astonishing.

On 10/13/09 7:06 AM, "peter ganick" <[REDACTED]> wrote:

*Three new volumes from white sky books by Peter Ganick. check 'em out.
Originally written during 1994 and 1995, the texts show Ganick in a
different light. The texts are referential, somewhat lyrical, and freshly
reintroduced to readers. A short selection appeared with the SUNY/Buffalo
Electronic Poetry Center pages, otherwise they are previously unpublished.*

*Read them for free through the preview function, download them for a minimal
fee, or purchase the print copy.*

SPLINTERED Vol 1 www.lulu.com/content/7595511

SPLINTERED Vol 2 www.lulu.com/content/7595620

SPLINTERED Vol 3 www.lulu.com/content/7595682

[apologies for cross-posting...]

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220. **Mark Weiss**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

Tagore (1913) wrote in Bengali. There have been a handful of east asians, middle easterners, and Black Africans since, but only a handful.

At 04:20 PM 10/13/2009, you wrote:

>Alfred Nobel was a European, and the prize and its criteria were fashioned
>after European interests. I doubt a Chinese, Japanese, or Hindi speaker has
>ever reviewed anything other than scientific journals written by Asians in
>consideration for any of the Nobel prizes. Only the Peace prize, which
>doesn't rely on anything written by the honoree has been awarded to anyone
>with a non-European lineage. Then there's the issue of South America.
>They're primarily of European descent, i.e., Spanish, Portuguese, German.
>They don't win because they're mostly out of sight of most Nobel voters.
>It should change, but I ain't holdin' my breath.

>

>

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

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

>Behalf Of Christopher Leland Winks

>Sent: Tuesday, October 13, 2009 10:36 AM

>To:

>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>

>How many people speak Chinese? Well then,. how many Nobel Laureates
from

>China have there been? How many Latin Americans? (Not many.) How many

>Brazilians? How many from South Asia? How many from sub-Saharan Africa
who

>don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How

>many Arabs? (Only Mahfouz.)

>

>Eurocentrism dies hard.

>

>

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

>From: Mary Jo Malo <[REDACTED]>

>Date: Monday, October 12, 2009 5:45 pm

>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>To: [REDACTED]

>

>

> > Considering how few people in the world speak German, to have four
> > Germanophone laureates within the past 30-some years -- Heinrich Boll,
> > Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive,
> > to put it mildly. (Christopher Leland Winks)

> >

> > The selection of 87% non-German speaking laureates isn't fair?

> >

> > Mary Jo Malo

> > --

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

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

> >

> >

>

>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

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221. **George Bowering**

Re: technical question

Tue 13 Oct 2009

To indicate that the setting was not a real shire but a fictional one.

gb

On Oct 13, 2009, at 1:15 PM, Gloria Frym wrote:

*Does anyone know why many 19th century novelists use the
abbreviation, ---shire, instead of the full place name or a
fictional place name?*

Thanks.
Gloria Frym

welcome.html

Georges Bowering, OC
If you say so.

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222. **Johanna Fisher**
Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

[↑ Contents](#)

223. **steve russell**
Re: 50 years behind & other such...

Tue 13 Oct 2009

I remember a time when oranges were at least 53 years behind watermelons. Eventually they surpassed the melon and are now the most innovative fruit in the biz.

On the other hand, when i read or scan certain graphic novels, i then to agree with Chirot.

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224. **charles alexander**
Joel Bettridge's PRESOCRATIC BLUES

Tue 13 Oct 2009

For a quick take on the latest Chax Press book, check out Mark Scroggins's blog entry on PRESOCRATIC BLUES by Joel Bettridge:

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

and while you're at it, visit

<http://chax.org> and have a look at ta(l)king eyes, by Jacque Brogan, and other recent books from Chax Press. There will be more to come there, with updates and additions of 3 new books expected within a week.

Also, Chax Press & VOICES, Inc. (a Tucson based youth literacy, education, and empowerment organization) are sharing a benefit fundraiser on Oct 30, 7pm, at The Rogue Theatre, 300 E. University Blvd in Tucson. All tickets are \$10,

available by phone from Chax Press ([REDACTED]) or at Bentley's House of Coffee & Tea, or Antigone Books in Tucson.

The event features new books and readings by LINH DINH, STEPHANIE BALZER, and JONATHAN ROTHSCHILD. Linh Dinh's new book from Chax Press (one of those we will add to the web site within the week) is SOME KIND OF CHEESE ORGY (\$16). Jonathan Rothschild's first book, THE LAST CLUBHOUSE EULOGY (\$15) is similarly new from Chax Press. Stephanie Balzer has two forthcoming chapbooks -- one from Kore Press and one from CUE Editions (all presses in Tucson).

If you can be in Tucson and attend, HOORAY! If you can't, please consider buying one or more tickets and allowing us to give them away to a deserving student or poet who could not otherwise attend. You could make that contribution toward tickets at <http://chax.org/donate.htm> -- and just let us know that you intend it for a ticket purchase either for yourself or to be given away to a deserving poetry lover.

Best wishes to all!

Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8388

[REDACTED] (Chax Press)

[REDACTED] (cell)

[REDACTED]

<http://chax.org>

presenting:

Linh Dinh, Stephanie Balzer, and Jonathan Rothschild on Oct 30, 2009

Jane Sprague & Kate Greenstreet on Nov 4, 2009

Ron Silliman & Marilyn Crispell (piano) on Jan 30, 2010

A Chax Press Reading at AWP, Denver, April 2010

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225. **Catherine Daly**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

for Americans, consider adding WCW and Rexroth

--

All best,
Catherine Daly

[REDACTED]

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226. **Jesse Glass**

***Hollerin From This Shack--Ahadada Books African American Series
#1***

Tue 13 Oct 2009

This new, powerful Black voice is now available from Ahadada Books.

The Hole

I have gone into this hole many times.
There's not much here
except a matchbook and a burnt out light bulb.

I do not think to throw out the light bulb,
souvenir that it is.
It reminds me of days
I sat in a room that swelled with light,
a room filled with dictionaries and encyclopedias

I do not step into this room anymore
only because I burned it down
when I got tired of its brightness,
too bright with knowledge
that I could not absorb.

And in that room
dwell blackened words
trapped within charred notebooks.

Yet tonight I steal into that room,
park Indian style, blind as a TV screen
stacked with snow.

From this shack,
I seize matches, set 'em off,
to refute the light bulb, refute night.

Grace Ocasio

Also, Anny Balladini's new Ekleksographia, and new e-chaps.

www.ahadadabooks.com Take a look! Jesse

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227. **Gabrielle Welford**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

and eurocentrism includes americentrism, the cultures of the americas being europe-based cultures in their hierarchically imposed assumptions. gabe

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

www.greenmac.com/gabrielle

On Tue, 13 Oct 2009, Christopher Leland Winks wrote:

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

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

From: Mary Jo Malo <[REDACTED]>

Date: Monday, October 12, 2009 5:45 pm

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo

--

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

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

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228. **Gabrielle Welford**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

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

--Boundary_(ID_Cp0CMiUxiqPqpEkrCOMcnA)

:-) i am an immigrant--from england--who had immigrant parents from england. my mom's mom was u.s.-ian--from cincinatti mixed with japan and china. i seriously see both the huge divide between the americas and europe and the huge similarities. best, g

On Tue, 13 Oct 2009, Mary Kasimor wrote:

Johanna, I appreciate your remarks. I do think that even for those who consider themselves liberal Americans, often there is a swagger to their talk. I also have an immigrant mom from Europe, and she has helped me look at all sides with compassion. I don't know if it is because she saw WWII, or if that is simply her nature.

--- On Tue, 10/13/09, Johanna Fisher <[REDACTED]> wrote:

From: Johanna Fisher <[REDACTED]>

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Date: Tuesday, October 13, 2009, 8:23 AM

The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize. Furthermore, there are many of us who do believe it a honour that merits respect. Eurocentrism is a rather heavy charge to launch against the academy. I consider myself European and often times critical of policies that come out governments that are not always sensitive to the poor, the disenfranchised and those who are minorities (and by the way I am a monority-my mother is European, my father was American), and yet I experienced a more open society than the one I am living in now, one that is unwilling to examine its deep seated prejudices-one that Americentric (if I may create a word here). I am very proud that a German woman is recognized by the academy for her work- we might also stop here to consider that finally women are being honoured for their contributions. Alas, I am rambling, but I could not let these remarks go unanswered.

jfisher

--- Original message ---

Date: Mon, 12 Oct 2009 15:32:24 -0700

From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of George Bowering
<[REDACTED]>)

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Interesting view.

Maybe it is a USAmerican view, or a view from the country where most people like to say that they are in the middle class even though they might wear blue shirts (or teeshirts with insignia) to work at a metalwork shoppe.

So that in the US the word "minority" means the less-privileged?

It doesn't mean that everywhere.

For example, in the 19th-20th Century the Swedish-speaking minority in Finland tended to be intellectual, artist and other well-off class.

Remember that Idi Amin kicked the Indian minority out of Uganda because he perceived them as financially better off than Africans.

The white minorities in various African countries didn't compare themselves with Gypsies, etc.

gb

On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:

also, it's a little peculiar that she's a "minority" in the sense of being a relatively privileged German speaker in Romania. Not a "minority" as the Romany (gypsy) people are.

Jeffrey Side wrote:

I agree. But who really takes the Nobel seriously anymore?

On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks <[REDACTED]> wrote:

I'm sure Herta Mueller is as wonderful a writer as everyone says, but

doesn't the chronic Eurocentrism -- and allergy to poets, much of the time -- of the Nobel jury bother anyone on the list?

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

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

From: Alison Croggon <[REDACTED]>

Date: Friday, October 9, 2009 10:37 am

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Seconded. She a wonderful writer.

Â Â Â xA

Â Â Â On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[REDACTED]>
wrote:

Â > OMG, *The Land of Green Plums* is amazing! Even in translation!

Very
much a

Â > poet's novel. Highly recommended!

Â >

Â > amy king wrote:

Â >>

Â >> STOCKHOLM -- Herta Mueller, a little-known Romanian-born
author who
was

Â >> persecuted for her critical depictions of life behind the
Iron Curtain, won

Â >> the 2009 Nobel Prize in literature Thursday in an award seen as
a
nod to the

Â >> 20th anniversary of communism's collapse.

Â >>

Â >> http://www.contracostatimes.com/nation-world/ci_13513339

Â >>

Â >>

Â >>

Â >> _____

Â >>

Â >> NEW BOOK

Â >>

Â >> *Slaves to Do These Things* -- <http://www.blazevox.org/bk->

[ak3.htm](#) --

For a

Â >> review copy, please email me directly.

Â >>

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Check

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guidelines

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

Â Blog: <http://theatretnotes.blogspot.com>

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

Â Â Â =====

welcome.html

welcome.html

welcome.html

The Bowering fellow.

Thinks any weather is better than none.

--Boundary_(ID_Cp0CMiUxiqPqpEkrCOMcnA)--

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229. **carol dorf**

Re: This is What a (Pro)Feminist [Man Poet] Looks Like

Tue 13 Oct 2009

I liked the Les Figues writers commenting on each other. I'm also happy that (Pro)Feminist men are writing. Some feminism is Ann the electrician with her job uphill at the University lending tools to Masha who teaches math at the high school.

On Mon, Oct 5, 2009 at 8:41 AM, amy king <[REDACTED]> wrote:

In May 2009, Danielle Pafunda curated the first installment of Delirious Hem's This is What a Feminist [Poet] Looks Like. This forum featured women discussing the relationship between their feminism & their poetry, and these contributions elicited thoughtful responses from women & men bloggers

alike. Mark Wallace was one of those bloggers. Together, we've curated This is What a (Pro)Feminist [Man Poet] Looks Like. We hope you'll visit, read, comment, & enjoy!

Monday October 5: Brian Teare, Christian Peet, & H.L. Hix Tuesday October 6: Hugh Behm-Steinberg, Kareem Estefan, & Kevin Simmonds Wednesday October 7: Mark Wallace, Mike Hauser, & Nate Pritts Thursday October 8: Philip Jenks, Tim Atkins, & Tony Frazer Friday October 9: Tony Trigilio, David Lau & Rodrigo Toscano

Upcoming Forums:

November: This is What a Feminist [Poet] Looks Like, 2

December: 2009 Advent Kalendar (check out 2008's!)

Delirious Hem -- http://delirioushem.blogspot.com/2009_05_03_archive.html

Delirious Lapel -- <http://www.deliriouslapel.blogspot.com/>

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm> -- For a review copy, please email me directly.

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230. **lily robert-foley**

Re: Visual Poetry

Wed 14 Oct 2009

Dear Philip,

I've been following the discussion a bit about visual and concrete poetry. I sometimes work in that medium—not because there is something special about visual poetry that attracts me but rather because of my theoretical interests, or perhaps my methodological ones. I happened upon visual poetry (making it), very young, before I knew there were other people doing anything like it besides Apollinaire and Oulipo and it happened rather out of a motivation towards expression (or towards undoing expression) than towards an aesthetic élan so to speak.

I can't speak for all visual poets, but I do think something that is sometimes shared among visual poets is the interest to undo or redo language and the way it expresses. Language—in traditional linguistics and philosophy, and even in

literature—is often seen as having a kind of "top-side" and "underside" or an "inside" and an "outside" or "form" and "content" or what have you. This can be theorized in many ways (and with many different kinds of vocabulary over the years) but I suppose the way I usually think about it (you're probably familiar with these ideas and I hope I'm not insulting you by reiterating them) is that you have the word or the phrase or the letter or whatever "unit" of language you're working with (sometimes visual poets work with uncommon "units" too, or non-units, ha) and then you have whatever it refers to. And so language is split. A part of it is tangible and a part of it is not: a part of it present, and a part absent. Saussure would call this signifier and signified, but when it comes to poetry that terminology I believe is severely limited (especially as far as visual poetry is concerned). I also think this idea is often present in the study of "poetics" whatever that is.

I think visual poetry often expresses an interest in making poetry with the materiality of language, both or sometimes as a way of moving the medium of language closer to something material, like paint, or clay, but also sometimes as a way of unveiling or experimenting with the ways that "expression" and "material" may be conceived as happening in the same gesture, and in a way enact very literally an undoing of this dichotomy within language that is more than a little problematic and probably is not a very accurate way of understanding language scientifically (among other things). And experimenting with language in other ways too of course.

I suppose what I'm trying to say is that I started doing visual poetry not only as a way of making new poetry but also as a way of understanding language in a new way, and this may be something common with other visual poets (although perhaps not all).

Feel free to email me if you want to talk more about this: [REDACTED]. I am at University of Paris 8 doing a doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--

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231. **Martin Richet**

Lyn Hejinian, Gesualdo

Wed 14 Oct 2009

Vient de paraître Gesualdo de Lyn Hejinian traduit de l'américain par Martin Richet. Eric Pesty Editeur. 22 x 14 cm, 16 pages, 9 euros. ISBN : 978-2-917786-04-8. Pour toute commande ou demande d'information : Eric Pesty Editeur, 10, rue des Mauvestis 13002 Marseille. <http://www.ericpestyediteur.com/>

Note de l'éditeur : Quatrième livre de Lyn Hejinian, paru initialement sous la forme d'un chapbook chez Tuumba en 1978 et repris, en une version remaniée, dans *The Cold of Poetry* (Sun & Moon Press, 1994), Gesualdo prend prisme sur le texte de la hardiesse harmonique et de la vie tumultueuse du compositeur italien (1566-1613) pour élaborer une poétique originale, une invention singulière d'un « style coupé », où le texte parvient à intégrer aussi bien la dimension biographique et musicale que, techniquement, le maniérisme dissonant du maître italien. Avec la grande exactitude qu'on lui connaît, la traduction Martin Richet rend compte des enjeux imbriqués du texte : « Le concept de style comme création personnelle volontaire est conçu pour une exigence nouvelle. Ma conscience est urgente. Contrastent glorieux et durables. » On notera encore que Gesualdo de Lyn Hejinian a servi de matrice structurelle et syntaxique au très beau livre de Rosmarie Waldrop intitulé *Differences for Four Hands* (Différences à quatre mains, trad. Paul Keineg, Spectres familiers, 1989). Le livre que nous publions, composé au plomb, a été imprimé sur les presses de Harpo & Corbières durant l'été 2009. Né en 1941 à San Francisco, Lyn Hejinian est l'auteur d'une douzaine de livres de poésie et de nombreux essais, ainsi que deux volumes de traduction de l'auteur russe Arkadii Dragomoshchenko. Lyn Hejinian est couramment associée au mouvement langage. Entre 1976 et 1984 elle a dirigé les éditions Tuumba (50 chapbooks imprimés au plomb par l'éditrice entre ces deux dates : une nouvelle série de 8 titres, imprimés en offset, a vu le jour depuis 1999) ; de 1981 à 1999 elle anime la revue *Poetics Journal* avec Barrett Watten ; depuis 1995 elle co-dirige, avec Travis Ortiz, le projet Atelos Press.

Dans la même collection :

Clark Coolidge, *Polaroid*, traduit et lu par Eric Pesty
Michael Cohen-Halimi, *Figuren*
Philippe Grand, *TDMA*
Anne Parian, *une Ligne*
Claude Royet-Journoud, *Kardia*
Dorothea Volut, *Alphabet*
Emmanuel Fournier

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232. **Mirela Roznovschi**

Re: Herta Mueller wins 2009 Nobel literature prize

Wed 14 Oct 2009

Valery Oisteanu: Let's hear it for the Nobel women!

<http://vetiver.weblog.ro/2009-10-13/974237/Valery-Oisteanu%3A-Let%E2%80%99s-hear-it-for-the-Nobel-women%21.html>

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

From: Ryan Daley <[REDACTED]>

Date: Tuesday, October 13, 2009 2:55 pm

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

"I consider myself European."

But ARE you?

*I would also like to point out that you're referencing ONE person on a
LISTSERV of around 2000 people, a LISTSERV based in a country of 300
million+. To say that the opinions on one person on this list are
representative of anything near unanimity is dead wrong.*

On Tue, Oct 13, 2009 at 9:23 AM, Johanna Fisher <[REDACTED]> wrote:

*> The remarks to this forum over a writer who has given us all a
glimpse into
> a part of the world that is only sensationalized by the media are rather
> telling as to why American writers do not win the Nobel Prize. Furthermore,
> there are many of us who do believe it a honour that merits respect.
> Eurocentrism is a rather heavy charge to launch against the
academy. I
> consider myself European and often times critical of policies that
come out
> governments that are not always sensitive to the poor, the disenfranchised
> and those who are minorities (and by the way I am a minority-my
mother is
> European, my father was American), and yet I experienced a more
open society
> than the one I am living in now, one that is unwilling to examine
its deep
> seated prejudices-one that Americentric (if I may create a word
here). I am
> very proud that a German woman is recognized by the academy for her
work- we
> might also stop here to consider that finally women are being*

honoured for

> *their contributions. Alas, I am rambling, but I could not let these remarks*

> *go unanswered.*

>

> *jfisher*

>

> *--- Original message ---*

> *>Date: Mon, 12 Oct 2009 15:32:24 -0700*

> *>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on*

> *behalf of George Bowering <[REDACTED]>)*

> *>Subject: Re: Herta Mueller wins 2009 Nobel literature prize*

> *>To: [REDACTED]*

> >

> *>Interesting view.*

> *>Maybe it is a USAmerican view, or a view from the country where most*

> *>people like to say that they are in the middle class even though they*

> *>might wear blue shirts (or teeshirts with insignia) to work at a*

> *>metalwork shoppe.*

> *>So that in the US the word "minority" means the less-privileged?*

> *>Irt doesn't mean that everywhere.*

> *>For example, in the 19th-20th Century the Swedish-speaking minority*

> *>in Finland tended to be intellectual, artist and other well-off class.*

> *>Remember that Idi Amin kicked the Indian minority out of Uganda*

> *>because he perceived them as financially better off than Africans.*

> *>The white minorities in various African countries didn't compare*

> *>themselves with Gypsies, etc.*

> >

> *>gb*

> >

> >

> *>On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:*

> >

> *>> also, it's a little peculiar that she's a "minority" in the sense*

> *>> of being a relatively privileged German speaker in Romania. Not*

a

> *>> "minority" as the Romany (gypsy) people are.*

> >>

> *>> Jeffrey Side wrote:*

> *>>> I agree. But who really takes the Nobel seriously anymore?*

> >>>

> >>>

> *>>>> On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks*

> *>>>> <[REDACTED]> wrote:*

> >>>>

> >>>>

> *>>>>> I'm sure Herta Mueller is as wonderful a writer as everyone says,*

> *>>>>> but*

> >>> *doesn't the chronic Eurocentrism -- and allergy to poets, much of*
> >>> *the time -- of the Nobel jury bother anyone on the list?*
> >>> *Considering how few people in the world speak German, to have four*
> >>> *Germanophone laureates within the past 30-some years -- Heinrich*
> >>> *Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems*
> >>> *excessive, to put it mildly.*
> >>>
> >>>>
> >>>>
> >>>> ----- Original Message -----
> >>>> From: Alison Croggon <[REDACTED]>
> >>>> Date: Friday, October 9, 2009 10:37 am
> >>>> Subject: Re: Herta Mueller wins 2009 Nobel literature prize
> >>>> To: [REDACTED]
> >>>>
> >>>>
> >>>>
> >>>>> *Seconded. She a wonderful writer.*
> >>>>> xA
> >>>>> *On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[REDACTED]>*
> >>> *wrote:*
> >>>
> >>>>> *> OMG, The Land of Green Plums is amazing! Even in translation!*
> >>> *Very*
> >>>>> *much a*
> >>>>> *> poet's novel. Highly recommended!*
> >>>>> *>*
> >>>>> *> amy king wrote:*
> >>>>> *>>*
> >>>>> *>> STOCKHOLM" Herta Mueller, a little-known Romanian-born*
> >>> *author who*
> >>>>> *was*
> >>>>> *>> persecuted for her critical depictions of life behind the*
> >>>>> *Iron Curtain, won*
> >>>>> *>> the 2009 Nobel Prize in literature Thursday in an award*
seen as
> >>> *a*
> >>>>> *nod to the*
> >>>>> *>> 20th anniversary of communism's collapse.*
> >>>>> *>>*
> >>>>> *>> http://www.contracostatimes.com/nation-world/ci_13513339*
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> >>>>> *>> NEW BOOK*

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> >>>>> >>
> >>>>> >> Slaves to Do These Things -- http://www.blazevox.org/bk-
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> >>>>> -- Editor, Masthead: http://www.masthead.net.au
> >>>>> Blog: http://theatrenotes.blogspot.com
> >>>>> Home page: http://www.alisoncroggon.com
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> > The Bowering fellow.
> > Thinks any weather is better than none.
> >
> >
> > =====
>
```

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233. **Maria Damon**
Re: NYT Federman obit
Wed 14 Oct 2009

Thanks for this. I'm not sure why his fiction is considered difficult; I found it quite lucid, direct, and honest.
He had such great energy.

richard owens wrote:

> <http://www.nytimes.com/2009/10/13/books/13federman.html?hpw>
>
> richard owens
> 810 richmond ave
> buffalo NY 14222-1167
>
> damn the caesars, the journal
> damn the caesars, the blog
>
>
>
>
>

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234. **George Wheeler**
Seeking Art & Poetry Submissions
Wed 14 Oct 2009

Gov't Issue is currently seeking poetry, essays, and artwork. Please send all materials to [REDACTED]

Government Issue publishes a selection of reprints, found pieces, lyric prose, art, reviews, and interviews. Founded in Philadelphia in October 2008, it is the bellwether for American lives after the economic collapse.

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235. **Jeffrey Side**
Feed my fish with your mouse
Wed 14 Oct 2009

Just found this blog, that has animated fish swimming about. If you click your mouse in the box they appear in little bits of black food will appear and the fish will swim to eat and eat it. Very realistic.

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

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236. **Christophe Casamassima**

Zukofsky lines

Wed 14 Oct 2009

I'm looking for lines from "A" or other poems that begin with the letter "Z"

If anyone knows or has the time to look, please advise...

Christophe

--

Powered By Outblaze

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237. **David Chirot**

Re: Visual Poetry

Wed 14 Oct 2009

Dear Phillip Meersman:

There is no fixed definition of Visual Poetry, nor delimitation of its boundaries. There are as many definitions or limits of what is considered Visual Poetry as there are serious Visual Poets. Much also depends on the period which is assigned by the Visual Poet as the "beginnings of Visual Poetry." For many, the "Modern Visual Poetry" if not what is considered Western Visual Poetry, begins with Mallarme's "Un Coup de des;" for others it is the earliest Cave Paintings and Petroglyphs.

One may indeed think of Visual--and Sound--Poetries and their relative Mail Art--as continually changing and developing its own definitions and boundaries via the introductions more and more frequent of new technologies with which to create the works. Often the writings "about" or "on" Visual Poetry for the most part tend to be a little bit "behind" some of the emerging examples in a way which is very productive in that things are not immediately seized on and classified, marketed in the same way they may be in Poetry and Poetics for example. Conversely, because the Past in Visual Poetry is often as little or unknown as the present and Future, elements of the Past whether ancient or recent are continually reappearing in different contexts and combinations and at times becoming all over again large "rivers" or, if more a trendy detour, smaller "tributaries." Currently there is a revival of interest/discovery of interest in the large area of Aseptic Writing, which itself has a history and examples, figures which need to be investigated and understood in new ways, or simply found for the first time no matter their age in time. This is perhaps more common in Visual and Sound Poetries than in, say, poetry, as there has been on

the whole such an ignorance of Visual poetry and Sound Poetry through time despite some of the greatest artists/poets of the 20th century being creators in these areas.

One of the great strengths--and perhaps for non Visual Poets, one of the "weaknesses"--is precisely this heterogeneity of definitions, circumferences, beginnings etc. Despite various efforts to centralize or rein in Visual Poetry under a few rubrics, the movements of Visual Poet are horizontal and rhizomatic-- and in this way more elusive of the hierarchical, vertical "Tree" structuring of knowledge as Deleuze and Guattari would say, and more productive in the rhizomatic non-centralized movements and directions.

The best way to learn of Visual Poetry is from--who else--??--!!--Visual Poets, whose works and writings, histories and ideas may be found at a great many sites on line, as well as spread out through various blogs and lists on line and many books, anthologies and journals in print and out of print through time..

There are also continually exhibitions of Visual Poetry throughout the world as well as those which combine Mail Art and Visual Poetry. These Calls will have some information regarding their themes and their own web and "real world" addresses which help give snapshots of current interests of the Visual Poetry/Mail Art international communities as well as those within certain geographical or linguistic areas. (The liberation of the Catalan language, for example, after long suppression under Franco, has aided in the explosion of a great deal of work in that language and in the Catalan region of Spain. historically there have been many great Visual Poets from this area, their works often too little known outside of their immediate areas, though more recently ever more especially among Latin language countries and peoples.)

If you would like back channel i can send you a listing of many of the blogs, web sites, places to find further information, on line anthologies etc--for starters an excellent one in English is the Light and Dust web site; also there are the site called Boek 861 which has a great amount of materials in Spanish with most translated into English if not originally in English. There are historical theoretical Visual, Sonic texts and superb essays at both Light and Dust and Boek 861. There are also Vortice Argentina and several new sites with great materials in Russian and Serb languages with many amazing examples and increasingly some English language texts and examples for example. You will find perusing the blogs that there is a huge range of ideas re what is Visual Poetry, and ways of making it, and methods, historical examples, controversies and the like. Most good Visual Poetry blogs and sites have a wide range of links to others--for example there is Geoff Huth's dbqp, Crag Hill's Scorecard, with links to a huge number of others including my own. There is also a site called

Vispoets.com at which there are literally thousands of works by hundreds of Visual Poets from the world round.

For an elist which has frequent discussion and projects of Visual Poetry in English there is 

On you tube and at the UbuWeb you will find a huge number of historical and contemporary Visual Poetry events, videos, documentaries, recordings of sonic performance of visual poetry scores, interviews etc. The great Uruguayan Visual/Sound Poet Clemente Padin for example has not only a huge number of writings and Visual Works on line, but also a great number of performances which continue to appear several times a year. And Clemente is but one of an increasingly large number of Visual Poets who are finding ways to utilise the new technologies.

Historically, Visual Poetry has developed and found a wider audience each time a new technology capable of reproducing words and images or words arranged in unconventional (previously) arrangements appears. The printing press, the typewriter, the X-ray, the photograph, the film the video, the telegraph, the variety of copiers which have appeared, all these have had great influences on both the reception of Visual Poetry and its methods and examples. There is a huge research for example taking place continually now in what is possible with digital technologies in the making of Visual/Sound Poetries. The tape recorder from the heavy duty reel to reel to the latest digital machines for example have had a continual influence on changes in Sound Poetry, as well as influencing in turn the notations for Sound Poetry, which are Visual Scores of an incredibly wide Variety. As an introduction in English the best site I can recommend is Karl Young's Light and Dust, as Karl covers not only Western but also Asian and Moslem calligraphers and Visual poetries at his site. He has some great essays of his own but also essays and complete larger texts by a wider range of Visual Poets working at different times in different materials and with differing methods. For example, you'll find three areas which have influenced myself a lot--the Russian Zaum Visual/Sonic poetries, the examples from Lettrisme and those from Latin America as well as the Visual/Sound Works of bpNichol, the Visual Works of da levy & of the American poet Robert Grenier, whose work investigates an area which one can or not Visual Poetry but is the Visual essaying of a language in which the words are literally the things. There is also Mayan Visual Poetry Language and much much else; each of these directions you can then find a huge number of more examples on line and in print.

Also to remember when beginning to learn of Visual Poetry is that each artist, essayist, historian may or does have their own particular point of view or even agenda to correspond with their point of view, of what Visual Poetry is/isn't/should be/was/may be in future. Rather than trying to take one or other

as THE centralized Capital of knowledge or as THE authority it is best to keep all of the view points in mind as after all then the "View" or "scene" of Visual Poetry will expose itself in all its great variety, colors, sounds, ideas, semantics, linguistic orientations and its explorations continually of new technologies as well as of the most ancient. (A lot of my work is done with the oldest forms of copying--"rubBEings" and clay impression paintings--the most ancient and most childlike of the methods--which can be internationally exhibited via the latest in technologies--another example of Visual Poetries carrying within them at once the most ancient of their origins so called whether in Mallarme or the Caves, and making use always immediately of any new technology.)

As i wrote, i can send you backchannel some lists of addresses sites etc--each one of which has its own links, examples, ideas and each of those more in turn--)

Many Mail Art sites also carry a great deal of information and examples of Visual and Sound, Performance and Event Poetries. Often there is the phrase in one form or another re Visual Poetry to the effect of VisiVociVerbal , But one can extend it really to what i call Visual-Sonic-Visceral as a lot of Visual Poetry is meant to be performed, not simply "seen" or "read" alone, nor simply "heard" either. Much work demands, "calls for"literally and figuratively, a Visceral, choreographic response. You'll find this approach written of and reperesnted often via photos, scores, recordings, videos etc at more and more sites today--

(The great English Visual/Sound/Verbal/Performance poet and editor Bob Cobbing worked very much across all these areas simultaneously, which enabled him to use anything as a score--not simply letters and words but the lines, textures of the surfaces of a stone held in the hand for example, or we used to perform sidewalk cracks as "texts" for visceral poetry-- Cobbing also edited many great anthologies of Visual and Sound Poetries and one of the greatest historical volumes, in company with the German poet Peter mayer; these can be found in the rare Books collections or in some libraries themselves--One anthology made not long before Bob's death includes the word "Choreography" very specifically in the title along with the VerbiVisisVoci types of examples-- Karl Young at his Light and Dust site has a classic essay on this aspect of Visual poetry--"Notation and the Art of Reading"--

Denis Charmot, for example, a French site a huge number of links and texts in both directions. There are the blogs such Gianni Simone's, Luc Fiernes, Guido Vermeulen etc etc etc--so many!--Whether or not you can read any or one of the Romance languages, these are a great help as vast amounts of writings on line are especially in Spanish but also French, Italian, Portuguese, Brazilian Portuguese and Catalan. (Actually i learned a lot of Spanish and Portuguese

from reading these sites through time, another benefit of the Mail Art/Visual Poetry.)

I think the only way to understand the definitions of Visual Poetry--which i think of as myriad and in flux also --along with the "extreme borders" which also may vary with developments as well, is to study as many examples, essays, performances recordings as one is able to --i know there's time limits etc!-- simply because with so many differing ideas and points of view, is best to oneself "bear these in mind" oneself while thinking through what to oneself may be the "most striking features" and so forth towards definitions limits and the like--which in a way, personally i think of as provisional--for better or worse--but then working in an area one really prefers for oneself at any rate feels "more room to move" when there are "fewer boundaries, walls, definitions, identity papieren und so weiter . . . or what Robert Smithson called cultural confinement--"

For example, in re "extremes" and "limits"--the artist/poet/critic jw curry wrote that Bob Cobbing and i were at the "extreme edge" of what is called "Dirty" Visual Poetry, which curry called the "Quick'n'Dirty School"--that is, that the dirtiness of the materials is part of the actual images and sounds themselves in contradistinction to the clean lines and neat appearances of most Visual Poetry. (Which is further emphasized in good part at this time by the use of digital technologies as opposed to say those which lend themselves to some smudginess--) The Dirty means in part the inclusion and uses of, treatment as, al elements within a Visual/Sonic/Visceral Field as being "language" and expression/communication. This dispenses with the need for letters let alone words, with the forms themselves being the notations, or the colors, or the interactions among these--in this manner the accident is as much as the intentional an aspect of the work's movements and directions as a poetic action score--a movement and direction which one "feels" viscerally as well as emotionally/spiritually/intellectually. in this way the "dirtiness even of letterings and words which do appear are components which are --ARE-- really the letter, rather than "additions" or "accidental inclusions or smudges"--

Right there is an element of discussion/controversy for some Visual Poets--what is the limit or extreme--the letter, a fragment of a letter--or a word--a morpheme--or simply the disappearance of these into the chaos from which they will again emerge as something else or Other via negentropy. (A lot of my works are re the vanishing and altering of letters, words through time vby weather, war, fires insects, vegetation growths, rusts and etc--and, often, out of these emerging "new languages"--)

So right there is an example of the question of limits, which among Visual Poets themselves is a question which is not a "settled" or "fixed" one, but perhaps one

which may have a majority consensus on the one hand and a great variety of other responses and examples also, which are limited to smaller numbers of Visual poets--

I hope this may be of use-and forgive my using my works at times as examples; it is because i hesitate to paraphrase or define the works of others that you may not yet know. I don't want to create "images/ideas ahead of time" as much as possible! besides what i say of my own work may not be "apparent"--who knows1 i the works themselves, which may after all "tell a different tale' than the one who thought he knew--presumed to know as Foucault would say, that character known as old Mr Know it all!--whom one knows oneself certainly not to be for sure-

10/08/09 3:22 PM >>>

>>>>

>>>> Hi all,I'm starting to work on a bachelor paper at the Free University
>> in

>> Brussels where I follow Art Sciences and Archaeology.

>> I'm concentrating on the contemporary arts and my research is directed to

>> finding a workable definition of Visual Poetry and what the extreme =

>> borders

>> are of Visual Poetry.

>>

>> If you could help me in looking for what you think a good definition is of

>> Visual Poetry and where does Visual Poetry start and where does it stop?

>>

>>

>> Thank you in advance,

>>

>> Philip

>>

>>

>>

>> Date: Sat, 10 Oct 2009 11:44:25 -0400

>> From: Ruth Lepson <>

>> Subject: Re: Visual poetry: seeking definitions and borders

>>

>> hi philip it was fun to be on the biennale webcam with you.

>> haven't seen it but there is a show of visual poetry from the new oxford

>> book of latin am poetry--curated by cecilia vicuna--it's at a gallery in

>> NY--maybe some on this list have seen it.

>>

>>

>>>
>>
>> -----
>>
>> Date: Sun, 11 Oct 2009 23:46:12 -0400
>> From: David Seaman <[REDACTED]>
>> Subject: Re: Visual poetry: seeking definitions and borders
>>
>> Philip,=20
>>
>> This is my area of speciality, so let's keep in touch. I have a lot to say
>> =
>> on the subject, maybe on another channel? ?
>>
>> David Seaman
>>
>> David W. Seaman, Ph.D.
>>
>> <http://personal.georgiasouthern.edu/~dseaman/Welcome.html><<http://personal.georgiasouthern.edu/%7Edseaman/Welcome.html>>
>>
>> =20
>> On Thursday, October 08, 2009, at 03:22PM, "Philip Meersman"
>> <philip.meersm=
>> [REDACTED]> wrote:
>>
>>> Hi all,I'm starting to work on a bachelor paper at the Free University in
>>> Brussels where I follow Art Sciences and Archaeology.
>>> I'm concentrating on the contemporary arts and my research is directed
to
>>> finding a workable definition of Visual Poetry and what the extreme
>>> border=
>>>
>> s
>>
>>> are of Visual Poetry.
>>>
>>> If you could help me in looking for what you think a good definition is
>>> of
>>> Visual Poetry and where does Visual Poetry start and where does it stop?
>>>
>>>

>>> Thank you in advance,
>>>
>>> Philip
>>>
>>>
>>>>>
>>
>>
>> Date: Mon, 12 Oct 2009 17:54:08 -0500
>> From: mIEKAL aND <[REDACTED]>
>> Subject: Re: Visual poetry: seeking definitions and borders
>>
>> Ah shucks David, we're all ears. I'm interested in what you would say.
>>
>> ~mIEKAL
>>
>>
>> On Oct 11, 2009, at 10:46 PM, David Seaman wrote:
>>
>> Philip,
>>>
>>> This is my area of speciality, so let's keep in touch. I have a lot
>>> to say on the subject, maybe on another channel? ?
>>>
>>> David Seaman
>>>
>>> David W. Seaman, Ph.D.
>>>
http://personal.georgiasouthern.edu/~dseaman/Welcome.html<http://personal.
georgiasouthern.edu/%7Edseaman/Welcome.html>
>>>
>>>
>>
>>
>
>

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238. **Christopher Leland Winks**

Re: Herta Mueller wins 2009 Nobel literature prize

Wed 14 Oct 2009

Well, Mr. Bowering, on this particular slippery slope, you're one step short of (overrated Nobel laureate) Saul Bellow's "Show me the Zulu Tolstoy!" In any case, I bet there have been some Russian films that have won Best Foreign Picture in the Academy Awards. And are you saying, "Well, these Africans, they just lack skills in chemistry, otherwise they would SURELY, in the objective world of the Nobel Committees and the level playing field from which these committees operate, have cleaned up on the prize front ages ago"?

Interesting how some other comments have claimed the status of oppressed group based on their European ancestry. Maybe they should read "Discourse on Colonialism" by a great poet who (probably because of this text) never won the Nobel.

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

From: George Bowering <[REDACTED]>

Date: Wednesday, October 14, 2009 1:19 pm

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:

*> How many people speak Chinese? Well then,. how many Nobel
> Laureates from China have there been? How many Latin Americans?*

*> (Not many.) How many Brazilians? How many from South Asia? How
> many from sub-Saharan Africa who don't happen to be white (so there
> go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)
>
> Eurocentrism dies hard.
>
Oh, this is well-reasoned.
And it applies to the other Nobel prizes as well.
How many sub-Saharan Africans have won the Nobel prize for chemistry
or physics?*

*Or the other prizes.
How many Russians have won the Academy Awards?*

*George Bowering, esq.
Not a morning kind of guy.*

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239. **editor**

Re: Herta Mueller wins 2009 Nobel literature prize

Wed 14 Oct 2009

Actually Tagore was the first non-European to win the literature award. If memory serves me right. Quite a surprise choice that year. No one would have read his work but for Yeats' strong recommendation. The stage was all set for Thomas Hardy that year.

Aryanil

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Tue, 13 Oct 2009 16:38:59 -0400 (EDT)

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

Tagore (1913) wrote in Bengali. There have been a handgul of east asians, middle easterners, and Blsck Africans since, but only a handful.

At 04:20 PM 10/13/2009, you wrote:

>Alfred Nobel was a European, and the prize and its criteria were fashioned
>after European interests. I doubt a Chinese, Japanese, or Hindi speaker has
>ever reviewed anything other than scientific journals written by Asians in
>consideration for any of the Nobel prizes. Only the Peace prize, which
>doesn't rely on anything written by the honoree has been awarded to anyone
>with a non-European lineage. Then there's the issue of South America.
>They're primarily of European descent, i.e., Spanish, Portuguese, German.
>They don't win because they're mostly out of sight of most Nobel vetters.
>It should change, but I ain't holdin' my breath.

>

>

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

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

>Behalf Of Christopher Leland Winks

>Sent: Tuesday, October 13, 2009 10:36 AM

>To: [REDACTED]

>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>
>How many people speak Chinese? Well then,. how many Nobel Laureates from
>China have there been? How many Latin Americans? (Not many.) How many
>Brazilians? How many from South Asia? How many from sub-Saharan Africa who
>don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How
>many Arabs? (Only Mahfouz.)
>
>Eurocentrism dies hard.
>
>
>----- Original Message -----
>From: Mary Jo Malo <[REDACTED]>
>Date: Monday, October 12, 2009 5:45 pm
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>To: [REDACTED]
>
>
> > Considering how few people in the world speak German, to have four
> > Germanophone laureates within the past 30-some years -- Heinrich Boll,
> > Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive,
> > to put it mildly. (Christopher Leland Winks)
> >
> > The selection of 87% non-German speaking laureates isn't fair?
> >
> > Mary Jo Malo
> > --
> > <http://thisshiningwound.blogspot.com/>
> > <http://apophisdeconstructingabsurdity.blogspot.com/>
> >
> >
>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
<http://go.ucpress.edu/WholeIsland>

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240. **susan maurer**

Correction: Carragon and Maurer to read at 6pm on 11-15

Wed 14 Oct 2009

The venue has changed the date of the Patricia Carragon and Susan Maurer reading to 11-15 at 6pm, The American Theatre of Actors. Susan Maurer

Your E-mail

and More On-the-Go. Get Windows Live Hotmail Free.

<http://clk.atdmt.com/GBL/go/171222985/direct/01/>

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241. **Paul Siegell**

Bookslut's "Indie Heartthrob"... yours for the raging

Wed 14 Oct 2009

Hi,

Ever start an old tape on Side B?

* With huge thanks to John Zuarino, check out Bookslut's "Indie Heartthrob" this week > http://www.bookslut.com/blog/archives/2009_10.php#015261

* Plus, up on Belinda Subraman's Gypsy Art Show, jambandbootleg is "yours for the raging" > <http://bit.ly/10ABbn>

I hope this note has found you and yours well. Thanks for taking a look!

yours,

paul>

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

—

the books: <http://bit.ly/1A0fPV>

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242. **Gloria Frym**

Re: technical question

Wed 14 Oct 2009

thanks all!

George Bowering wrote:

> To indicate that the setting was not a real shire but a fictional one.

>

> gb

>

> On Oct 13, 2009, at 1:15 PM, Gloria Frym wrote:

>
>> Does anyone know why many 19th century novelists use the
>> abbreviation, ---shire, instead of the full place name or a
>> fictional place name?
>> Thanks.
>> Gloria Frym
>>
>
> Georges Bowering, OC
> If you say so.
>
>
> -----
>
>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 8.5.421 / Virus Database: 270.14.13/2432 - Release Date: 10/13/09
06:35:00
>
>

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243. **Allan Revich**

Re: Visual Poetry

Wed 14 Oct 2009

I really like that explanation Lily.

I would add a different dimension too. Your note provides a very thoughtful summary of visual poetry from the poetics approach, i.e. how a poet moves into the realm of visual communication. For me, the special beauty of Visual Poetry is that it is equally approachable from the other direction, as visual artists move into the realm of language and poetry.

So, while we have poets who start with text and move towards concrete poetry, typeface patterning, and text-based visual work, we have artists creating visual work that is based on how language appears on the page... things like glyphs and ascemic writing.

Allan Revich

<http://www.digitalsalon.com>

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

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

Behalf Of lily robert-foley

Sent: Wednesday, October 14, 2009 5:12 AM

To: [REDACTED]

Subject: Re: Visual Poetry

Dear Philip,

I've been following the discussion a bit about visual and concrete poetry. I sometimes work in that medium-not because there is something special about visual poetry that attracts me but rather because of my theoretical interests, or perhaps my methodological ones. I happened upon visual poetry (making it), very young, before I knew there were other people doing anything like it besides Apollinaire and Oulipo and it happened rather out of a motivation towards expression (or towards undoing expression) than towards an aesthetic elan so to speak.

I can't speak for all visual poets, but I do think something that is sometimes shared among visual poets is the interest to undo or redo language and the way it expresses. Language-in traditional linguistics and philosophy, and even in literature-is often seen as having a kind of "top-side" and "underside" or an "inside" and an "outside" or "form" and "content" or what have you. This can be theorized in many ways (and with many different kinds of vocabulary over the years) but I suppose the way I usually think about it (you're probably familiar with these ideas and I hope I'm not insulting you by reiterating them) is that you have the word or the phrase or the letter or whatever "unit" of language you're working with (sometimes visual poets work with uncommon "units" too, or non-units, ha) and then you have whatever it refers to. And so language is split. A part of it is tangible and a part of it is not: a part of it present, and a part absent. Saussure would call this signifier and signified, but when it comes to poetry that terminology I believe is severely limited (especially as far as visual poetry is concerned). I also think this idea is often present in the study of "poetics" whatever that is.

I think visual poetry often expresses an interest in making poetry with the materiality of language, both or sometimes as a way of moving the medium of language closer to something material, like paint, or clay, but also sometimes as a way of unveiling or experimenting with the ways that "expression" and "material" may be conceived as happening in the same gesture, and in a way enact very literally an undoing of this dichotomy within language that is more than a little problematic and probably is not a very accurate way of understanding language scientifically (among other things). And experimenting with language in other ways too of course.

I suppose what I'm trying to say is that I started doing visual poetry not only as a way of making new poetry but also as a way of understanding language in a

new way, and this may be something common with other visual poets (although perhaps not all).

Feel free to email me if you want to talk more about this: [REDACTED]. I am at University of Paris 8 doing a doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--

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244. **peter ganick**
eleven new eBooks from chalk-editions

Wed 14 Oct 2009

<http://chalkeditions.co.cc>

read for free, download or print out, also free of charge.

*

*

poetry as it should be-----gratis, and, in that sense, a gift.

book-length texts included are:

Reverse Haibun-----Sheila E. Murphy

Fla g Wh ale-----John M. Bennett

parsing-----Zachary Count Lawrence

circumsanct-----Sheila E. Murphy

SECRET POEM-----Ivan Arguelles

SATURDAY AFTERNOON IN THE UPANISHADS-----Ivan Arguelles

Pushing to Convulsion-----Alan Sondheim

Beget Statesman-----Jim Leftwich

Time Junk-----Jim Leftwich

recent / how recent-----Peter Ganick

bad knob-----Jukka-Pekka Kervinen

submissions will be accepted. send electronic file, pdf is best, to: [REDACTED] and

[REDACTED]

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245. **Justin Katko**

Fwd: RELEASE : PRAXIS ETUDES

Wed 14 Oct 2009

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

From: josh stanley <[REDACTED]>

Date: Wed, Oct 14, 2009 at 8:52 PM

Subject: RELEASE : PRAXIS ETUDES

Dear all,

Grasp Press is punched to announce the release of *_Praxis_Etudes_*, a new collection of poems by Justin Katko. Details, here are they:

Praxis Etudes

210x144mm, 12pp.

50 copies. £3.00

Justin Katko is nay one afraid to build multiple bunkers and is, well, quite luckily, one of the most threatening poets writing today. In arche and future and tender curve to present, the notion of persona does no righteousness of fire to Katko's affectivity and nerved up prosodic methods. Reader of this, read this book and admire.

Locate buyability here! <http://www.grasp-press.co.uk/katko.html> Yowzer.

Best to the season : Josh

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246. **Jesse Glass**

Available from Ahadada Books Sueno(s) For Alexandra

Thu 15 Oct 2009

"Robert Estep's dense carnival music moved me to dance and connected more than a few dangling wires. The house of poetry grows stranger." --Andre Codrescu

Grenadine

The banker comes out of the maid's room
with a clothespin on his nose, mimicking an
adenoidal lion's grrrff and a canary's
coalmined peep, calling out
their names as his children run around him,
howling with laughter. His wife sips
from her Nagasaki teacup, shakes her head,

glances at the clock on the mantel, but smiles
with her eyes, as he sinks on all fours like a bear.

Llovizna

The boy Gerald is splashing
through the puddles cobble-
tupped in Rue Git-Le-Coeur,
avoiding the ones where he can see
reflected red, his Hermes-flight
in inadvertent stalk of Modi's widow;
Amedeo M., scarecrow painter of deluxe bodies,
whose ghost he'll one day grow up to play.
Her pale hands cup her threadbare elbows
as she somnambulates the black-as-oil street,
glancing up once to a high window
where she'll follow hope
right through the winter glass.

"A small perfectly enclosed space, full of daydreams and drama, as gaudy as a
Fauve backdrop, as perfectly painted...." John Shreffler

Available from www.ahadadabooks.com or SPD.

Also, please check out our ever-growing library of free E-chaps, as well as three
fabulous issues of Ekleksographia with more to come! Jess

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247. **Jesse Glass**

Now Available from Ahadada Native American Series: Barabara L. Thomas' Dreaming of Sunflower Fields

Thu 15 Oct 2009

Barbara L. Thomas is a non-tribal Eastern Cherokee (her mother's people
having escaped the Trail of Tears to settle in Southern Illinois near Shawnee
Town). She was born high in the Cascades in 1927; in her teens was the
recipient of a generous Lnham Foundation College Scholarship. She came to
poetry late, past sixty.

Gilded

Birds, tree-top. Sunrise, golden
as a thatch of grain.
The doe nuzzles
her fawn under barbwire,
the pair on safari
from timber to prairie,

the two captured in a noose
of light.

This new voice is available from the ahadada website www.ahadadabooks.com
or from SPD.

Come check out our books, our growing library of e-books, and three issues
(and counting!) of Ekleksographia, the web-zine that asks the world to say ah!
Jess

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248. **Joel Weishaus**
"The Gateless Gate" Pages 37-38

Thu 15 Oct 2009

Dear Friends and Colleagues:

Here are pages 35-36 of "The Gateless Gate":

<http://web.pdx.edu/~pdx00282/Gate/Pgs%2037-38.htm>

Mirror site: <http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2037-38.htm>

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

Paragraphs:

It is difficult to renounce...

Ancient trees...

To see smoke rising...

In the days before horseless carriages...

A good haiku is like...

Waiting for an elevator to go upstairs...

From bicamerality arose theocracies...

Yet even today...

Thank you to those of you who have written to me on this project.

-Joel Weishaus

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249. **susan maurer**
Re: Feed my fish with your mouse

Thu 15 Oct 2009

adorable. susan maurer

| Date: Wed, 14 Oct 2009 10:49:36 -0400

| From: [REDACTED]

| Subject: Feed my fish with your mouse

To: [REDACTED]

Just found this blog, that has animated fish swimming about. If you click your mouse in the box they appear in little bits of black food will appear and the fish will swim to eat and eat it. Very realistic.

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

Hotmail: Trusted email with powerful SPAM protection.

<http://clk.atdmt.com/GBL/go/177141665/direct/01/>

[↑ Contents](#)

250. **Mark Weiss**

Re: Herta Mueller wins 2009 Nobel literature prize

Thu 15 Oct 2009

http://en.wikipedia.org/wiki/Academy_Award_for_Best_Foreign_Language_Film.
USSR and Russia, listed separately: 4.

On the other hand, Poland has never received a nomination. One would think Andrej Wayda (Sp?) would have received a nod.

Mark

At 01:27 PM 10/14/2009, you wrote:

>Well, Mr. Bowering, on this particular slippery slope, you're one
>step short of (overrated Nobel laureate) Saul Bellow's "Show me the
>Zulu Tolstoy!" In any case, I bet there have been some Russian
>films that have won Best Foreign Picture in the Academy Awards. And
>are you saying, "Well, these Africans, they just lack skills in
>chemistry, otherwise they would SURELY, in the objective world of
>the Nobel Committtees and the level playing field from which these
>committees operate, have cleaned up on the prize front ages ago"?
>
>Interesting how some other comments have claimed the status of
>oppressed group based on their European ancestry. Maybe they should
>read "Discourse on Colonialism" by a great poet who (probably
>because of this text) never won the Nobel.

>

>

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

>From: George Bowering <[REDACTED]>

>Date: Wednesday, October 14, 2009 1:19 pm

>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>To: [REDACTED]
>
>
> > On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:
> >
> > > How many people speak Chinese? Well then,. how many Nobel
> > > Laureates from China have there been? How many Latin Americans?
> >
> > > (Not many.) How many Brazilians? How many from South Asia? How
> >
> > > many from sub-Saharan Africa who don't happen to be white (so there
> >
> > > go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only
Mahfouz.)
> > >
> > > Eurocentrism dies hard.
> > >
> > Oh, this is well-reasoned.
> > And it applies to the other Nobel prizes as well.
> > How many sub-Saharan Africans have won the Nobel prize for chemistry
> >
> > or physics?
> >
> > Or the other prizes.
> > How many Russians have won the Academy Awards?
> >
> >
> >
> > George Bowering, esq.
> > Not a morning kind of guy.
> >
> >
> >
> >
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

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251. **Joel Weishaus**

Herta Mueller wins 2009 Nobel literature priz

Thu 15 Oct 2009

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

From: Johanna Fisher <[REDACTED]>

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252. **George Bowering**

Re: Herta Mueller wins 2009 Nobel literature prize

Thu 15 Oct 2009

It's only slippery if we get into self-satisfying automatic look at me I'm not a racist lingo.

I've had talks with my friend Chenjerai Hove about this, and I love his books,

but I know that he is not (yet) Nobel material. I am very very happy that we have this wonderful and inventive Shona writer. He won the Noma with his first novel, and stands tall against the regime in his home country.

He's a great man and a terrific writer.

But give him time.

As to Chemists and so on. It takes a great heap of money, a big university with facilities and the wherewithall to entice geniuses to work there to even begin to qualify for the kind of event that brings Nobel attention. It's less likely to happen in Mali than in California.

It's maybe sad if you look at it one way,

but who cares if you look another. There are things happening in Mali

that you wont be lucky enough to find
in Berkeley.

g

On Oct 14, 2009, at 10:27 AM, Christopher Leland Winks wrote:

Well, Mr. Bowering, on this particular slippery slope, you're one step short of (overrated Nobel laureate) Saul Bellow's "Show me the Zulu Tolstoy!" In any case, I bet there have been some Russian films that have won Best Foreign Picture in the Academy Awards. And are you saying, "Well, these Africans, they just lack skills in chemistry, otherwise they would SURELY, in the objective world of the Nobel Committtees and the level playing field from which these committees operate, have cleaned up on the prize front ages ago"?

Interesting how some other comments have claimed the status of oppressed group based on their European ancestry. Maybe they should read "Discourse on Colonialism" by a great poet who (probably because of this text) never won the Nobel.

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

From: George Bowering <[REDACTED]>

Date: Wednesday, October 14, 2009 1:19 pm

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans?

(Not many.) How many Brazilians? How many from South Asia? How

many from sub-Saharan Africa who don't happen to be white (so there

go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

Oh, this is well-reasoned.

And it applies to the other Nobel prizes as well.

How many sub-Saharan Africans have won the Nobel prize for chemistry

or physics?

*Or the other prizes.
How many Russians have won the Academy Awards?*

*George Bowering, esq.
Not a morning kind of guy.*

welcome.html

welcome.html

GB

Is currently imagining the universe.

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253. **CA Conrad**
Seance Your Own Way

Thu 15 Oct 2009

Honoring the life and work of poet kari edwards.

Seance Your Own Way:

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

the poem "kari7" resulting from this exercise can be seen here:

<http://kari7poem.blogspot.com/>

hope you conduct your own seance poem,
CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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254. **Laurie Schneider & Crag Hill**
Re: Visual Poetry

Thu 15 Oct 2009

Folks:

There have been so manymanymanymany definitions of visual poetry; it's tedious to cover covered ground. But today I'll go with this line from Michael

Gizzi's New Depths of Deadpan: "If the eye were a tongue" (Oscillations in the Ether, p. 37).

For voluminous writing on visual poetry, you've got to visit Geof Huth's blog:
<http://dbqp.blogspot.com/>

You would be remiss if you didn't also visit Light & Dust:
<http://www.thing.net/~grist/l&d/lighthom.htm>

Join the Spidertangle (visual poets from around the globe) discussion group:
<http://groups.yahoo.com/group/spidertangle/>

Watch for a major anthology of vispo in 2010!

Best, Crag Hill
<http://scorecard.typepad.com/>
<http://scorecard.typepad.com/spore/>

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255. **Camille Martin**
new on Rogue Embryo's blog

Thu 15 Oct 2009

new on Rogue Embryo:

Alan Bernheimer, from (my well-worn copy of) Cafe Isotope

The Birth of Newton

Decasia: Seeds of Destruction

Green Anole, Daddy Long-Legs

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

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256. **Poetry Project**
Events at The Poetry Project October

Thu 15 Oct 2009

Hi Everyone,

Here's what we have planned for the immediate future. And scroll down for information on an upcoming screening at Anthology Film Archives.

Check out Brandon Brown¹'s latest blog entry here:
www.poetryproject.org/project-blog. After some initial technical confusion
comment fields are now active!

Friday, October 16, 7 PM at POETS HOUSE
Living in Advance: A Tribute to David Bromige

This evening celebrates the life and work of poet David Bromige (1933-2009), who was born in London, grew up in Canada, and arrived in 1962 in Northern California, where he spent the rest of his life, teaching and writing more than forty books of poetry. Readers include Charles Bernstein, Corina Copp, Rachel Levitsky, Bob Perelman, Nick Piombino, Ron Silliman, Gary Sullivan, Geoffrey Young & Others.

Please note that this event will take place at Poets House
<<http://www.poetshouse.org/>> in Battery Park City.

Cosponsored by The Poetry Project.

Monday, October 19, 8 PM
Sueyeun Juliette Lee & Tracey McTague

Sueyeun Juliette Lee grew up three miles from the CIA and currently lives in Philadelphia, PA where she edits her small chapbook series, Corollary Press, and is pursuing her PhD in English from Temple University. Previously, she received her MFA in poetry and certificate in Advanced Feminist Studies from the University of Massachusetts at Amherst. Her poetry has appeared in journals such as Chain, 26, The Columbia Poetry Review, Effing, and MiPOesias¹'s Asian American collection. Her chapbooks include Trespass Slightly In (online with Coconut), Perfect Villagers (Octopus Books) and Mental Commitment Robots (Yo Yo Labs). As an editor, Sueyeun specifically seeks out authors whose aesthetics challenge the boundaries of intelligibility for suitably ³raced² work, such as painter and African-American poet Christopher Stackhouse¹'s lyric meditations on the visual line in Slip (Corollary 2006) or Indian emigre Bhanu Kapil¹'s hybrid memoir of displacement, colonialism, and mental illness in Water Damage (Corollary 2007). Her book of poetry, That Gorgeous Feeling (Coconut), explores East/West discursive circulations through the notion of celebrity.

Tracey McTague lives at the geographic apex of Brooklyn on Battle Hill where she curates a reading series of the same name. She is also co-editor and consiglieri of Lungfull! Magazine. She is a writer and visual artist whose work includes a number of chapbooks. A longer book, about urban dog mind, will be published this fall by Overlook Press. Tracey is currently at work on a project called SUPER NATURAL. She vandalizes private property on a regular basis.

Wednesday, October 21, 8 PM

Christopher Nealon & Catherine Wagner

Christopher Nealon is the author of two books of poems, *The Joyous Age* (Black Square Editions, 2004) and *Plummet* (Edge Books, 2009). He is also the author of a book of criticism, *Foundlings: Lesbian and Gay Emotion before Stonewall* (Duke, 2001) and a forthcoming book called *The Matter of Capital: Poetry and Spectacle in the American Century*. After teaching at UC Berkeley for many years, he is now a member of the English Department at Johns Hopkins University. He grew up in upstate New York, has lived in Boston, Seattle, San Francisco, and DC, and hopes one day to return to the beautiful green Pacific Northwest.

Catherine Wagner's new book, *My New Job*, is forthcoming in October from Fence. Her other books are *Macular Hole* (2004) and *Miss America* (2001; both Fence). A healthy selection from her new project, an epic romance, appears in the fall issue of *Verse*; recent chapbooks include *Articulate How* (Big Game Books/Dusie, 2008), *Hole in the Ground* (Slack Buddha, 2008) and *Bornt* (Dusie, 2009). Her work has been included in numerous anthologies, most recently *State of the Union: 100 Political Poems* and *The Best American Erotic Poetry*. She is permanent faculty in the MA program in creative writing at Miami University in Ohio. For the last two summers she has taught a summer course on visual and concrete poetry in London; this fall, she is working with undergraduate creative writers at a homeless shelter and teaching a graduate seminar on the rhetoric of song.

Friday, October 23, 10 PM

Michele Beck, Jorge Calvo, Jennifer Bartlett & Special Guest Bill Kushner

Michele Beck and Jorge Calvo are multidisciplinary artists working with video, sound and performance. They have shown their work nationally and internationally at venues including The ICA in London, The Art Museum at the University of Texas Museum, Galerie Chez Valentin in Paris, France, The Bronx Museum, and The Queens Museum of Art. They are recipients of the MCAF grant and the SOS grant from the New York Foundation for the Arts and residencies at Yaddo. Tonight they will show two 15 minute videos from a series called ³video portraits in a day² one about poet Bill Kushner and one about poet Jennifer Bartlett. The videos will be followed by a performance by Beck and Calvo and readings by Bartlett and Kushner.

Michele Beck completed her Bachelors in Art History at New York University and Masters of Fine Arts at Parsons School of Design. She teaches at the New School University and the International Center for Photography.

Jorge Calvo pursued his studies in experimental theatre in Sydney, Australia. After finishing his training, he performed with the alternative theatre companies G.R.O.U.P and Dangerous Visions Theatre, both of which received funding from the Australian Arts Council.

Jennifer Bartlett was a 2005 NYFA Poetry Fellow. Bartlett is the author of *Derivative of the Moving Image* (UNM 2007) and (a) lullaby without any music (forthcoming). Individual poems have recently appeared in *New American Writing* and *The Raleigh Quarterly*. In 2008, she curated a collection on mentorship for *How2*. She is currently working on a project on the life and work of Larry Eigner. Bartlett teaches poetry to students with disabilities at United Cerebral Palsy and lives in Greenpoint Brooklyn with the science fiction writer Jim Stewart and their son, Jeffrey.

Bill Kushner is the author of *Night Fishing*, *Love Uncut*, *He Dreams of Rivers*, *That April*, *In The Hairy Arms of Whitman* and *In Sunsetland With You*. His works have been awarded the Dylan Thomas Prize For Poetry and have appeared in numerous anthologies, including *In Out Time: The Gay and Lesbian Anthology*, *Poetry After 9/11: An Anthology of New York Poets* and *Best American Poetry 2002*. He has been a 1999 and 2005 Fellow of the New York Foundation of the Arts.

And from our friends at Anthology Film Archives:

Thurs, Oct 22, 8p: Anthology Film Archives & the Austrian Cultural Forum NY present Carmen Tartarotti's *WRITING AND KEEPING SILENT THE POET FRIEDERIKE*, an intimate portrait of the renowned Austrian poet. At Anthology: 32 Second Ave (2nd St.). \$9. Full details: <http://tiny.cc/Wujhl>

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>
Calendar: <http://www.poetryproject.org/program-calendar>

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



www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

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

If you'd like to be unsubscribed from this mailing list, please drop a line at



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257. **Janet Holmes**

***Catherine Daly, Kate Greenstreet & Janet Holmes @ BEYOND
BAROQUE 10/30***

Thu 15 Oct 2009

Catherine Daly, Kate Greenstreet & Janet Holmes

Friday, Oct. 30 at 7:30 pm

@ Beyond Baroque

681 Venice Blvd.

Venice, CA



***CATHERINE DALY* is author of eight books of poetry, most recently *Vauxhall *(Shearsman) with two titles forthcoming. *KATE GREENSTREET's* second book, *The Last 4 Things* (Ahsahta), includes a DVD containing two short films based on sections from the book. She is author of *Case Sensitive* (Ahsahta) and three chapbooks, most recently *This is why I hurt you* (Lame House). Her work has appeared in *jubilat, VOLT, Denver Quarterly, Fence,* and *Court Green.* *JANET HOLMES* is author of five books of poetry, most recently *The Ms of My Kin *(Shearsman) and *F2F* (U of Notre Dame). She is editor and director of Ahsahta Press and lives in Idaho. **

--

Janet Holmes

<http://ahsahtapress.boisestate.edu>

.. .. .

NEW FROM AHSHTA PRESS:

Song of a Living Room by Brigitte Byrd

The Last 4 Things by Kate Greenstreet

<http://ahsahtapress.boisestate.edu>

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258. **Jonathan Morse**

Re: Herta Mueller wins 2009 Nobel literature prize

Fri 16 Oct 2009

An interesting article by Mueller about life in a country where the state takes literature seriously is:

<http://www.signandsight.com/features/1910.html>

Jonathan Morse

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259. **Patrick Durgin**

ANN ARBOR: Dolores Dorantes, Laura Solórzano, and Jen Hofer

Fri 16 Oct 2009

The Department of Romance Languages and Literatures Presents

CONTEMPORARY MEXICAN POETRY

Featuring Dolores Dorantes, Laura Solórzano, and Jen Hofer

Thursday October 22nd

730pm: Residential College Library (University of Michigan, Ann Arbor)

(This event will be in Spanish with English translation)

DO NOT MISS THIS EXCITING NIGHT OF POETRY AND TRANSLATION by two of the most exciting Spanish-language poets writing today along with Jen Hofer's award-winning translations of their work.

Dolores Dorantes's books include *sexoPUROsexoVELOZ* (2004), *Lola* (cartas cortas) (2002), *Para Bernardo: un eco* (2000) and *Poemas para niños* (1999). She is founding director of the border arts collective *Compañía Frugal*, based in Ciudad Juárez, where she has lived for twenty years. *Compañía Frugal* supports autonomous projects in the arts and counts among its activities publication of the bi-weekly poetry broadside series *Hoja Frugal*, printed in editions of 4000 and distributed free throughout Mexico. A translation of *sexoPUROsexoVELOZ* and *Septiembre*, books two and three of Dolores Dorantes by Dolores Dorantes, have been translated by Hofer and published by Counterpath Press and Kenning Editions.

Laura Solórzano is the author, most recently, of *Boca perdida* (2005), *lobo de labio* (2001) and *Semilla de Ficus* (1999). Jen Hofer's *en face* translation of *lobo de labio* was published as *lip wolf* by Action Books in March 2007. Laura is on the editorial board of the literary arts magazine *Tragaluz*, and currently teaches writing at the Centro de Arte Audiovisual in Guadalajara. Both Dorantes and Solórzano appeared in the anthology *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women* (ed. and trans. Jen Hofer, 2003).

Jen Hofer's latest book is *The Route*, an epistolary and poetic collaboration with Patrick Durgin. She lives in Los Angeles, where she teaches poetics in the MFA Writing Program at CalArts, works as a Spanish-language interpreter with the Los Angeles County Superior Courts. She will read her English translations of the work of Dorantes and Solórzano.

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260. **Murat Nemet-Nejat**

Re: Herta Mueller wins 2009 Nobel literature prize

Fri 16 Oct 2009

Aryanil,

Thank you for this titbit about Hardy? The wheels of Fortune worked against him.

Ciao,

Murat

On Wed, Oct 14, 2009 at 2:03 PM, <[REDACTED]> wrote:

Actually Tagore was the first non-European to win the literature award. If memory serves me right. Quite a surprise choice that year. No one would have read his work but for Yeats' strong recommendation. The stage was all set for Thomas Hardy that year.

Aryanil

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Tue, 13 Oct 2009 16:38:59 -0400 (EDT)

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

Tagore (1913) wrote in Bengali. There have been a handgul of east asians, middle easterners, and Blsck Africans since, but only a handful.

At 04:20 PM 10/13/2009, you wrote:

Alfred Nobel was a European, and the prize and its criteria were fashioned after European interests. I doubt a Chinese, Japanese, or Hindi speaker has ever reviewed anything other than scientific journals written by Asians in consideration for any of the Nobel prizes. Only the Peace prize, which doesn't rely on anything written by the honoree has been awarded to anyone with a non-European lineage. Then there's the issue of South America. They're primarily of European descent, i.e., Spanish, Portuguese, German. They don't win because they're mostly out of sight of most Nobel vetters. It should change, but I ain't holdin' my breath.

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Christopher Leland Winks

Sent: Tuesday, October 13, 2009 10:36 AM

To: [REDACTED]

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who

don't happen to be white (so there go Lessing, Gordimer, and Coetzee)?

*How
many Arabs? (Only Mahfouz.)*

Eurocentrism dies hard.

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

From: Mary Jo Malo <[REDACTED]>

Date: Monday, October 12, 2009 5:45 pm

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo

--

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

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

guidelines

*Announcing *The Whole Island: Six Decades of Cuban Poetry* (University of California Press).*

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

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261. **Patrick Herron**

Joe Milford Hosts Patrick Herron on The Joe Milford Show Sat 17th 7PM Eastern

Fri 16 Oct 2009

Joe Milford Hosts Patrick Herron
Listen Online Saturday 17th at 700p EST

<http://tr.im/herronradio>

Time: 7:00PM Saturday, October 17th

You can call in at XXXXXXXXXX

Facebook event page:

<http://www.facebook.com/event.php?eid=149273970613&ref=mf>

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262. **Nico Vassilakis**

Subtext Reading Series on Hiatus

Fri 16 Oct 2009

for more info and reading history

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

thanks for your time,

Subtext Collective

Hotmail: Trusted email with powerful SPAM protection.

<http://clk.atdmt.com/GBL/go/177141665/direct/01/>

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263. **{ brad brace }**

"withdrawn" ebook

Fri 16 Oct 2009

just published! a 350-page ebook featuring imagery not-used in the 12hr-isbn-jpeg project! eclectic, compelling and at times, lewd!

gets yours now from:

<http://www.lulu.com/content/7795177>

/:b

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264. Alan Sondheim

From &now

Fri 16 Oct 2009

From &now

a few images from our performance at the &now conference in Buffalo, including Scott Kildall, Sandy Baldwin, myself. andnow.mp4 is the space; the other images were made during our performance and the Q&A at the end. I don't have any of Scott's ghosts performance unfortunately.

<http://www.alansondheim.org/andnow.mp4>

<http://www.alansondheim.org/andnow1.png>

<http://www.alansondheim.org/andnow2.png>

<http://www.alansondheim.org/andnow3.png>

<http://www.alansondheim.org/andnow4.png>

<http://www.alansondheim.org/andnow5.png>

<http://www.alansondheim.org/andnow6.png>

<http://www.alansondheim.org/andnow7.png>

more pine than mutt

pts/11 of1.atgnet.com 3:25PM 34 /usr/local/bin/pine

pts/13 c-76-103-173-0.hsd1.ca.com 3:11PM 51 pine

pts/15 dialup-4.224.0.235.Dial1.C 5:22PM 16 pine

pts/4 rrcs-24-153-153-34.sw.biz. 5:36PM 0 /usr/local/bin/pine

pts/49 208.11.126.185 1:45PM 0 /usr/local/bin/pine

pts/91 ip65-46-14-34.z14-46-65.cu 1:01PM 2 pine

pts/1 socrates.tss.northwestern. 3:09PM 2:29 mutt -F /net/u/11/a/

pts/32 modemcable101.209-201-24.m Wed12PM 3:29 mutt

pts/52 modemcable101.209-201-24.m Mon05PM 9 mutt

pts/74 cpe-72-229-231-176.nyc.res Wed12PM 3 mutt

pts/79 173-161-130-225-Philadelph 02Oct09 7 mutt

more mutt than pine

pts/14 user-0cdff69.cable.mindspr Thu10PM 23 mutt

pts/15 cpe-72-229-231-176.nyc.res Thu06PM 3:15 mutt

pts/79 173-161-130-225-Philadelph 02Oct09 6:41 mutt

pts/8 user-387hit9.cable.mindspr 12:25AM 0 grep mutt

pts/12 24-196-94-46.dhcp.mdsn.wi. Thu08PM 3:53 pine

pts/13 c-76-103-173-0.hsd1.ca.com Thu03PM 4:30 pine

pts/8 user-387hit9.cable.mindspr 12:25AM 0 grep pine

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265. **David-Baptiste Chirot**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 17 Oct 2009

I find this discussion a typical example of Americans' (self-righteous) exceptionalism in criticizing the awarding of the Nobel Prize in Literature to primarily European and Europe-descent writers--as though most US Americans are not of European descent!

US Americans are quick to point the finger, or the trigger finger--at others while being blind to their own participations, collusion and winning of a great many prizes themselves.

As Mark Weiss points out re South America, though so far with few Prizes:

"Then there's the issue of South America.

> > >They're primarily of European descent, i.e., Spanish, Portuguese, German."

So--South Americans are European descent but not North Americans?

US Americans are so busy criticizing Euro-Centric Prizes and the like, as though they are not part and parcel of the European conquests and genocidal holocaust of the "New World," that they ignore facts such as the following:

US Americans after all have won no less than TEN Nobel Literature prizes: Toni Morrison, Sinclair Lewis, John Steinbeck, Ernest Hemingway, William Faulkner, Saul Bellow, Isaac Bashevis Singer, Eugene O'Neill, Pearl S. Buck and Czeslaw Milosz (Poland/USA)

Date: Fri, 16 Oct 2009 14:16:19 -0400

From: [REDACTED]

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Aryanil,

Thank you for this titbit about Hardy? The wheels of Fortune worked against him.

Ciao,

Murat

On Wed, Oct 14, 2009 at 2:03 PM, <[REDACTED]> wrote:

Actually Tagore was the first non-European to win the literature award. If memory serves me right. Quite a surprise choice that year. No one would have read his work but for Yeats' strong recommendation. The stage was all set for Thomas Hardy that year.

Aryanil

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Tue, 13 Oct 2009 16:38:59 -0400 (EDT)

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

Tagore (1913) wrote in Bengali. There have been a handful of east asians, middle easterners, and Black Africans since, but only a handful.

At 04:20 PM 10/13/2009, you wrote:

Alfred Nobel was a European, and the prize and its criteria were fashioned after European interests. I doubt a Chinese, Japanese, or Hindi speaker has ever reviewed anything other than scientific journals written by Asians in consideration for any of the Nobel prizes. Only the Peace prize, which doesn't rely on anything written by the honoree has been awarded to anyone with a non-European lineage. Then there's the issue of South America. They're primarily of European descent, i.e., Spanish, Portuguese, German. They don't win because they're mostly out of sight of most Nobel voters. It should change, but I ain't holdin' my breath.

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

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

Behalf Of Christopher Leland Winks

Sent: Tuesday, October 13, 2009 10:36 AM

To: [REDACTED]

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

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

From: Mary Jo Malo <[REDACTED]>

Date: Monday, October 12, 2009 5:45 pm

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

To: [REDACTED]

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo

--

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

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

Hotmail: Trusted email with powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/177141665/direct/01/>

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266. **Jim Andrews**

Re: Visual Poetry

Sat 17 Oct 2009

so much of online literary discourse transpires through listservs. most big listservs, like this one, don't allow anything but plain text messages. no pictures, no attachments, nothing but plain text. because once you allow other stuff you open the door to the transmission of viruses among list members.

here we have an example of a technological constraint creating an aesthetic constraint. once again there is a hard separation between text and image. and a hard separation between text and any other media, for that matter.

note i am not blaming list administrators for this. it is a technological constraint.

listservs are a baby step from print, then, in the sense that they cannot participate in the intermedial orgiastic crossbreeding of media that is occurring in many online environments.

ja

<http://vispo.com>

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267. **editor**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 17 Oct 2009

Mark

Did you mean Andrzej Wajda?

He did receive a honorary Oscar for lifetime achievements in 2000/2001.

Sorry to say this - To the educated art-cinema student, however, the Oscars have hardly meant anything meaningful. The whole foundation of the Academy's appreciation and understanding of cinema is errored.

Aryanil

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Thu, 15 Oct 2009 12:20:22 -0400 (EDT)

Subject: Re: Herta Mueller wins 2009 Nobel literature prize

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

USSR and Russia, listed separately: 4.

On the other hand, Poland has never received a nomination. One would think Andrej Wayda (Sp?) would have received a nod.

Mark

At 01:27 PM 10/14/2009, you wrote:

>Well, Mr. Bowering, on this particular slippery slope, you're one

>step short of (overrated Nobel laureate) Saul Bellow's "Show me the

>Zulu Tolstoy!" In any case, I bet there have been some Russian

>films that have won Best Foreign Picture in the Academy Awards. And

>are you saying, "Well, these Africans, they just lack skills in

>chemistry, otherwise they would SURELY, in the objective world of

>the Nobel Committtees and the level playing field from which these

>committees operate, have cleaned up on the prize front ages ago"?

>

>Interesting how some other comments have claimed the status of

>oppressed group based on their European ancestry. Maybe they should

>read "Discourse on Colonialism" by a great poet who (probably

>because of this text) never won the Nobel.

>

>

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

>From: George Bowering <[REDACTED]>

>Date: Wednesday, October 14, 2009 1:19 pm
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>To: [REDACTED]
>
>
> > On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:
> >
> > > How many people speak Chinese? Well then,. how many Nobel
> > > Laureates from China have there been? How many Latin Americans?
> >
> > > (Not many.) How many Brazilians? How many from South Asia? How
> >
> > > many from sub-Saharan Africa who don't happen to be white (so there
> >
> > > go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only
Mahfouz.)
> > >
> > > Eurocentrism dies hard.
> > >
> > Oh, this is well-reasoned.
> > And it applies to the other Nobel prizes as well.
> > How many sub-Saharan Africans have won the Nobel prize for chemistry
> >
> > or physics?
> >
> > Or the other prizes.
> > How many Russians have won the Academy Awards?
> >
> >
> >
> > George Bowering, esq.
> > Not a morning kind of guy.
> >
> >
> >
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

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268. **Michael**

New Orleans ROCKPILE-- 2 Great Events!!!

Sat 17 Oct 2009

New Orleans is the 3rd stop on the ROCKPILE tour!

Friday, October 23, 7-12pm: ROCKPILE Workshop and Poetry and Music Open Mic Jam Session

An open conversation with David Meltzer, Michael Rothenberg, Terri Carrion, and Bill Lavender... "Poetry & Music & the Troubadour Tradition, Art, Activism, Collaboration & the Source of Creation." followed by an open mic jam session of poetry and music. Refreshments

Bob's Studio

3027 Chartres Street

New Orleans, LA

Admission Free

Sun, October 25th ROCKPILE PERFORMANCE: New Orleans

David Meltzer and Michael Rothenberg and Blodie with members of The Dirty Dozen Brass Band including Gregory Davis (trumpet), Roger Lewis (bari sax), Terence Higgins (drums), Julius McKee (sousaphone), Jacob Eckert (guitar)

Zeitgeist Multi-Disciplinary Arts Center

1618 Oretha Castle Haley Blvd.

New Orleans, Louisiana 70113

██████████ or ██████████

www.zeitgeistinc.net

8pm-10pm

all events are by donation - \$7 general / \$6 students & seniors / \$5 Zeitgeist members / Patrons & Children 15 and under free (unless otherwise indicated).

ROCKPILE is a collaboration between David Meltzer, legendary poet, musician, and essayist, and Michael Rothenberg, poet, songwriter and editor of Big Bridge Press. In the tradition of the troubadour and with the spirit of improvisation and collaboration, the poets will journey through eight U.S. cities and perform poetry, composed on the road, in a spontaneous fusion, with local musicians in each city.

Log on to www.bigbridge.org/rockpile for tour dates & daily blog updates with video and more!

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269. **Allan Revich**

Re: Visual Poetry

Sat 17 Oct 2009

Hi Philip,

I think that this is where the Intermedia aspect of Fluxus “kicks in”. The things that I find most interesting exist in the arts are in the boundary spaces where media, memes, and ideas intersect.

One artist who seems too often overlooked as a visual poet is Cy Twombly. His paintings have the aggressive stance of the abstract expressionists who were/are his contemporaries, but his work also appears as asemic writing writ’ large. It’s almost as though the paintings exist as giant Abstract Expressionist works on gallery walls, but as intimate visual poems in printed reproduction.

Allan Revich

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

From: Philip Meersman [mailto:]

Sent: Saturday, October 17, 2009 8:32 AM

To: Allan Revich

Subject: Re: Visual Poetry

Dear Allan,

indeed an interesting point. Hence also the introduction of Magritte in this historical part together with the Dadaists and the Cobra movement. But indeed perhaps the question and research about and towards contemporary artists needs to be included in a way.

The border between language of poetry and the images of the artist is something that is for me one of the reasons to start this bachelor paper topic.

Hoping to have more discussions and thank you for your contribution.

Hope to write you soon again,

Philip

On Wed, Oct 14, 2009 at 11:12 PM, Allan Revich < > wrote:

I really like that explanation Lily.

I would add a different dimension too. Your note provides a very thoughtful summary of visual poetry from the poetics approach, i.e. how a poet moves into the realm of visual communication. For me, the special beauty of Visual Poetry

is that it is equally approachable from the other direction, as visual artists move into the realm of language and poetry.

So, while we have poets who start with text and move towards concrete poetry, typeface patterning, and text-based visual work, we have artists creating visual work that is based on how language appears on the page... things like glyphs and ascemic writing.

Allan Revich

<http://www.digitalsalon.com>

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

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

Behalf Of lily robert-foley

Sent: Wednesday, October 14, 2009 5:12 AM

To: ██████████

Subject: Re: Visual Poetry

Dear Philip,

I've been following the discussion a bit about visual and concrete poetry. I sometimes work in that medium-not because there is something special about visual poetry that attracts me but rather because of my theoretical interests, or perhaps my methodological ones. I happened upon visual poetry (making it), very young, before I knew there were other people doing anything like it besides Apollinaire and Oulipo and it happened rather out of a motivation towards expression (or towards undoing expression) than towards an aesthetic elan so to speak.

I can't speak for all visual poets, but I do think something that is sometimes shared among visual poets is the interest to undo or redo language and the way it expresses. Language-in traditional linguistics and philosophy, and even in literature-is often seen as having a kind of "top-side" and "underside" or an "inside" and an "outside" or "form" and "content" or what have you. This can be theorized in many ways (and with many different kinds of vocabulary over the years) but I suppose the way I usually think about it (you're probably familiar with these ideas and I hope I'm not insulting you by reiterating them) is that you have the word or the phrase or the letter or whatever "unit" of language you're working with (sometimes visual poets work with uncommon "units" too, or non-units, ha) and then you have whatever it refers to. And so language is split. A part of it is tangible and a part of it is not: a part of it present, and a part absent. Saussure would call this signifier and signified, but when it comes to poetry that terminology I believe is severely limited (especially as far as visual poetry is concerned). I also think this idea is often present in the study of "poetics" whatever that is.

I think visual poetry often expresses an interest in making poetry with the materiality of language, both or sometimes as a way of moving the medium of language closer to something material, like paint, or clay, but also sometimes as a way of unveiling or experimenting with the ways that "expression" and "material" may be conceived as happening in the same gesture, and in a way enact very literally an undoing of this dichotomy within language that is more than a little problematic and probably is not a very accurate way of understanding language scientifically (among other things). And experimenting with language in other ways too of course.

I suppose what I'm trying to say is that I started doing visual poetry not only as a way of making new poetry but also as a way of understanding language in a new way, and this may be something common with other visual poets (although perhaps not all).

Feel free to email me if you want to talk more about this: [REDACTED]. I am at University of Paris 8 doing a doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--

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--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)

27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege

(www.myspace.com/24hslam)

30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin

(www.european-poetryslam.org)

09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>) 23/10/09: BruSlam @ Bruxelles Mosaïque (<http://bruslam.over-blog.com>) 13-15/11/09: Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>) 21/12/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)

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270. **Bobbie Lurie**

Herta Mueller wins 2009 Nobel literature priz--response to Joel

Sat 17 Oct 2009

Very well put, Joel.

thank you--

Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700

From: Joel Weishaus <[REDACTED]>

Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Mueller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

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271. **Johanna Fisher**

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Sun 18 Oct 2009

Hello Joel-

I concur especially because I am an educator. It is alarming how many students in my classes are barely able to read and write. I wonder how they were allowed to progress through their elementary and high school grades without the proper intervention to address their reading and writing issues. I am aware that literacy involves more than simply formal instruction, certainly culture has some influence. Nonetheless, your point is well taken and of course their are

wonderful writers in this country who deserve the prize, but for me it is important that a woman received some recognition and especially one whose writing gives us all something important to consider about our collective humanity-the horrible as well as the sublime.

----- Original message -----

>Date: Sat, 17 Oct 2009 14:15:41 -0400
>From: "Poetics List (UPenn, UB)" <[REDACTED]> (on behalf of Bobbie Lurie
<[REDACTED]>)
>Subject: Herta Mueller wins 2009 Nobel literature prize--response to Joel
>To: [REDACTED]

>
>Very well put, Joel.
>thank you--
>Bobbi

>
>
>
>Date: Thu, 15 Oct 2009 10:20:35 -0700
>From: Joel Weishaus <[REDACTED]>
>Subject: Herta Mueller wins 2009 Nobel literature prize

>
>This is a multi-part message in MIME format.

>
>Content-Type: text/plain;
> charset="iso-8859-1"
>Content-Transfer-Encoding: quoted-printable

>
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>wins what literary prize.
>

>-Joel =20
>

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272. **Philip Meersman**

Re: Visual Poetry

Sun 18 Oct 2009

Hi Alan, that is interesting information. One wouldn't expect that from abstract expressionists I think, although some of later Dada and also Cobra-work can also be put within this framework, come to think of it. There is one of the Belgian Neo-Symbolists who makes his paintings like a plotter. He seems to write line after line a sort of non-existing language and builds his paintings like that. I'm very bad at names, I need to get back to you with his name later, but those are also boundary spaces within my study that I need to define. I think this idea to write a definition and a history of Visual Poetry will be a bigger assignment than this bachelorpaper, I'm afraid (or not).

I'm also mostly interested in the boundaries of different art forms and to see how one has an influence on the other or how they evolve both into something new. Thanks again for the useful information and I will get back on this and other topics later.

Kind regards,

Philip

On Sat, Oct 17, 2009 at 6:02 PM, Allan Revich <[REDACTED]> wrote:

Hi Philip,

I think that this is where the Intermedia aspect of Fluxus "kicks in". The things that I find most interesting exist in the arts are in the boundary spaces where media, memes, and ideas intersect.

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Allan Revich
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-----Original Message-----

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Behalf Of lily robert-foley
Sent: Wednesday, October 14, 2009 5:12 AM
To: ██████████
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[REDACTED]. I am at University of Paris 8 doing a doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--

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--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

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[REDACTED]

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21/11/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)
21/12/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)

--

Philip Meersman

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1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
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30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
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(<http://bruslam.over-blog.com>)

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273. **Barrett Watten**

Panel on Cross-Border Arts and Bilingual Reading / Wayne State University

Sun 18 Oct 2009

Regions of Practice: Poetics Across Languages (Wayne State University) & Museum of Contemporary Art, Detroit / MOCAD present

DOLORES DORANTES [poet, Ciudad Juárez, Mexico]

LAURA SOLÓRZANO [poet, Guadalajara, Mexico]

JEN HOFER [poet and translator, Los Angeles]

CROSS BORDER POLITICS AND THE ARTS

a panel discussion with ELENA HERRADA & OTHERS

followed by A BILINGUAL POETRY READING

featuring innovative poetry in translation

SATURDAY, OCTOBER 24, 3 PM (PANEL) & 5 PM (READING)

MOCAD, 4452 WOODWARD AVENUE, DETROIT

Website: <http://www.mocadetroit.org/upcomingevents.html>

Flyer:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/regionsevent03.pdf

This panel discussion will revolve around the topic of cross-border politics, with a focus on the position of the arts in such a hot button issue. The panel will feature Dolores Dorantes, Elena Herrada (Fronteras Norteñas, Detroit), Laura Solórzano and Jen Hofer. The panel discussion will be followed by a bilingual poetry reading, beginning with Dolores Dorantes and Laura Solórzano reading their own work in Spanish and followed by Jen Hofer reading her translations of the works of both women in English.

Dolores Dorantes was born in Córdoba, Veracruz in 1973, and has lived in Ciudad Juárez, Chihuahua for the past 20 years. Her published books include *sexoPUROsexoVELOZ* (Lapzus and Oráculo, 2004), *Lola (cartas cortas)* (Fondo Editorial Tierra Adentro, CONACULTA, 2002), *Para Bernardo: un eco* (MUB editoraz, 2000) and *Poemas para niños* (Ediciones El Tucán de Virginia, 1999). She is founding director of the border arts collective

Compañía Frugal, which supports autonomous projects in the arts and counts among its activities publication of the poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. Her op-ed pieces, criticism and investigative texts have been published in Mexican newspapers such as *Día Siete* (Mexico City), *Política* (Xalapa, Veracruz), *La Crónica* (Mexico City), *La Jornada* (Mexico City), *Síntesis* (Tlaxcala) and *Diario de Juárez*, where she worked as an editor. Jen Hofer's translations of her poems into English have been published in *1913*, *Action Yes* online, *Counterpath* online, *kenning*, *Tampa Review* War and Peace and *Women's Studies Quarterly*, as a *Seeing Eye* chapbook, and in the anthology *Sin puertas visibles* (ed. and trans. Jen Hofer, University of Pittsburgh and Ediciones Sin Nombre, 2003).

Laura Solórzano was born in Guadalajara, Jalisco in 1961. She is the author of *Un rosal para el señor K* (Universidad de Guanajuato, 2006) *Boca perdida* (bonobos, 2005), *lobo de labio* (Cuadernos de filodecaballos, 2001) and *Semilla de Ficus* (Ediciones Rimbaud, 1999). Jen Hofer's en face translation of *lobo de labio* was published as *lip wolf* by Action Books in 2007. Laura is on the editorial board of the literary arts magazine *Tragaluz*, and currently teaches writing at the Centro de Arte Audiovisual in Guadalajara. Translations of her poems into English have been published in the online magazines *Action*, *Yes*; *Counterpath*; and *HOW2* and in the print publications *Aufgabe*, *Calque*, *Kadar Koli* and *Vanitas*, as well as in the anthology *Sin puertas visibles* (ed. and trans. Jen Hofer, University of Pittsburgh and Ediciones Sin Nombre, 2003).

Jen Hofer's recent publications include *The Route*, an epistolary and poetic collaboration with Patrick Durgin (Atelos, 2008), a translation of books two and three of Dolores Dorantes by Dolores Dorantes (Counterpath Press and Kenning

Editions, 2008), *lip wolf*, a translation of Laura Solórzano's *lobo de labio* (Action Books, 2007), and *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women* (University of Pittsburgh Press and Ediciones Sin Nombre, 2003). Her forthcoming books are from the valley of death (*Ponzipo*), *Laws* (Dusie Books) and a book-length series of anti-war-manifesto poems titled *one* (Palm Press). She lives in Los Angeles, where she teaches in the MFA Writing Program at CalArts and in Goddard College's low-residency BFA Program, and works as a Spanish-language interpreter with the Los Angeles County Superior Courts and as a social justice interpreter with various regional non-profits.

Regions of Practice: Poetics Across Languages is a Working Group sponsored by the Humanities Center, Wayne State University. Contact: Barrett Watten / 

Flyer available at:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/regionsevent03.pdf

[]

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274. **Jonathan Skinner**

LANGUAGE ARTS LIVE PRESENTS BILL BERKSON *TONIGHT* AT BATES COLLEGE (LEWISTON, ME) 7:30 PM

Mon 19 Oct 2009

Bill Berkson

7:30 Monday 10/19, Skelton Lounge at Bates College (Chase Hall 205, 56 Campus Avenue, Lewiston, Maine)

Bill Berkson is a poet and critic who lives in San Francisco and New York. From 1984 to 2008 years he was professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for *Art in America* and a contributor to such other journals as *Artforum*, *Aperture* and *artcritical.com*. His recent books include an epistolary collaboration with Bernadette Mayer entitled *What's Your Idea of a Good Time?*; *Sudden Address: Selected Lectures 1981-2006*; *Goods and Services*; *BILL*, a words-and-images combine with Colter Jacobsen; and *Portrait and Dream: New & Selected Poems* from Coffee House Press. He was

the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture and received the 2008 Goldie for Literature from the San Francisco Bay Guardian.

Free and open to the public.

This reading generously sponsored by funding from the Bates Environmental Studies Program, the Bates English Department, the Bates Humanities Fund and from the John Tagliabue Fund for Poetry.

LANGUAGE ARTS LIVE, FALL 2009
BATES COLLEGE, LEWISTON, MAINE

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

Cecilia Vicuña 7:30 Monday 11/2, Benjamin Mays Center (95 Russell Street)
4:15 Tuesday 11/3, Olin 104 (75 Russell Street), Premiere screening of Vicuña's film, *Kon Kon* (2009)

Poet and artist, Cecilia Vicuña performs and exhibits her work widely in Europe, Latin America and the U.S. Vicuña is the author of sixteen books, including *Palabramas* (RIL, 2005); *Instan* (Kelsey Street Press, 2003); *UL, Four Mapuche Poets*, edited by Cecilia Vicuña (LARP, 1998); *QUIPOem / The Precarious, The Art & Poetry of Cecilia Vicuña*, edited by Catherine de Zegher (Wesleyan University Press, 1997); and *Unravelling Words & The Weaving of Water*, edited by Eliot Weinberger (Graywolf Press, 1992). *Templo e¹Saliva / Spit Temple*, a collection of her oral performances, edited by Rosa Alcalá, is forthcoming by Factory School Press. With Ernesto Livon Grosman, Vicuña is editor of *500 Years of Latin American Poetry: A Bilingual Anthology* for Oxford University Press (2009). Vicuña's visual work has been exhibited at the Museo Nacional de Bellas Artes de Santiago, The Institute of Contemporary Arts (ICA) and The Whitechapel Art Gallery in London, and at The Whitney Museum of American Art and MoMA (Museum of Modern Art) in New York. She also is a political activist and founding member of Artists for Democracy. Vicuña's 2009 documentary, *Kon Kon* (HD Video, 50 minutes), set on the Chilean coast and near the Aconcagua, the tallest mountain in the Western hemisphere, explores connections between the artist's works and ancient traditions, while also bearing witness to ecological and cultural destruction. For more information on the artist's work, see www.ceciliavicuna.org

Theodore Enslin

7:30 Monday 11/30, Skelton Lounge (Chase Hall 205, 56 Campus Avenue)

Theodore Enslin has published 118 books of poetry, most recently *Then and Now: Selected Poems, 1943-1993* (National Poetry Foundation, 1999) and *Nine* (National Poetry Foundation, 2004). Enslin's 119th volume, a prose collection, *I, Benjamin, A Quasi-Autobiography*, is due out from Macpherson & Co. in 2009.

Enslin lives in Milbridge, Maine, where he recently completed a 20-CD series of readings from his work of the past sixty years.

All Readings Free and Open to the Public

For more information, contact Jonathan Skinner ([REDACTED] / [REDACTED]) or
Eden Osucha ([REDACTED] / [REDACTED])

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275. **Ana Bo³/₄ièeviaë**

Stain of Poetry Fall readings and fresh Spring/Summer 2009 videos!

Mon 19 Oct 2009

Dear listeners, readers, poets of every stripe:

It's cold outside, but there's plenty to do indoors. Take shelter on October 30 with guest host Julian Brolaski and readers Cara Benson, Elizabeth Bryant, Carla Drysdale, Brenda Iijima, Magus Magnus & Moez Surani; and on November 20 with readers Lily Brown, Dorothea Lasky, DéLana R.A. Dameron, Akilah Oliver, Lytton Smith & Joshua Marie Wilkinson! And if you can't make it to Brooklyn, our Spring/Summer 2009 season videos are now online at <http://stainofpoetry.com/>. Run click and view some astonishing readings. Starring, in the order of appearance:

Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin, Jean-Paul Pecqueur, Bill Rasmovicz, Jason Gray, Tony Mancus, Deb Poe, Ric Royer, Mario Susko, Jessica Reed, Joel Chace, Elena Georgiou, Stuart Greenhouse, Cindy King, Christian Peet, Brett Price, Jennifer Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky, Ken Chen, Johannes Goransson, Cathy Park Hong, Joyelle McSweeney, C. S. Carrier, Jennifer Firestone, Erica Kaufman, Maya Pindyck, Laura Sims, Ari Bantias, Maya Funaro, Colie Hoffman, Alana Joblin, Caledonia Kearns, Shani Thompson, Julian Brolaski, Adam Fieled, Nada Gordon, Scott Hightower, Chris Stackhouse, David Wolach, Emily Kendal Frey, Phil Memmer, Jeni Olin, Zach Schomburg & JodiAnn Stevenson.

The stain of poetry seeps through la pellicule...

Cheers, Ana & Amy

<http://stainofpoetry.com>

<http://amyking.org/>

<http://nightcommute.org/>

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276. **Brian Clements**

Firewheel Editions Calls for Submissions

Mon 19 Oct 2009

Firewheel Editions announces the second Sentence Book Award and the fourth Firewheel Chapbook Award. The Firewheel Chapbook Award is given to a collection of no more than 20 manuscript pages in any genre. Preference is for innovative work (liberally interpreted), work that crosses genres, work that combines images and text, work in formats other than the traditionally bound book, or work that may have difficulty finding publication elsewhere due to the nature, typography, or format of the work. The recipient of the award will receive 50 copies out of a limited edition. Entry fee: \$15 by check to Firewheel Editions or by PayPal at <http://firewheel-editions.org>. Checks and submissions may be mailed to Firewheel Chapbook Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [REDACTED].

Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. The Sentence Book Award will be given to a book-length manuscript of prose poems or a book-length manuscript consisting substantially of prose poems (for example, a book that is half prose poems and half free-verse, or a book-length sequence that mixes passages of prose poetry with other modes). The recipient of the award will receive publication in a trade paper edition with a standard royalty contract and 50 copies of the book. All entrants will receive Sentence #7 (entrants who are already subscribers will have their subscription extended by one issue). Entry fee: \$25 by check to Firewheel Editions or by PayPal at <http://firewheel-editions.org>. Checks and submissions may be mailed to Sentence Book Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [REDACTED].

Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. Firewheel Editions subscribes to the CLMP Code of Ethics: "CLMP's community of independent literary publishers believes that ethical contests serve our shared goal: to connect writers and readers by publishing exceptional writing. We believe that intent to act ethically, clarity of guidelines, and transparency of process form the foundation of an ethical contest. To that end, we agree to 1) conduct our contests as ethically as possible and to address any unethical behavior on the part of our readers, judges, or editors; 2) to provide clear and specific contest guidelines defining conflict of interest for all parties involved; and 3) to make the mechanics of our selection process available to the public. This Code recognizes that different contest models produce different results, but that each model can be run ethically. We have adopted this Code to reinforce our integrity and dedication as a publishing community and to ensure that our contests contribute to a vibrant literary heritage." The recipient of the Sentence Award will be selected by Brian

Clements, Editor of Sentence and Firewheel Editions; the recipient of the Firewheel Chapbook Award will be selected by Brian Clements and Tom Nackid, Design Manager for Firewheel Editions. In the event that no recipient is chosen for either award, entry fees will be returned to all of the award's entrants. Authors who have published a chapbook or book with Firewheel Editions, authors who have served on the Board of Contributing Editors of Sentence, graduate or undergraduate students and relatives of Brian Clements and Tom Nackid, and all past and current staff members of Sentence and Firewheel Editions are ineligible. All manuscripts will come to the editors anonymously after screening and preparation by Firewheel staff. Submission guidelines: * Chapbook Award entrants must explain any special production requirements for their projects in the cover letter. * All entrants must provide email address or SASE for Award results. * Unless SASE with sufficient postage for return is included, manuscripts will be recycled. * Multiple submissions are acceptable with an entry fee for each submission. * Translations are acceptable with proof of permission to publish translations. * Electronic submissions must be sent as a single attachment in .rtf (preferred for text-only submissions), .doc, or .pdf format. * All submitted manuscripts must include a one-page cover with author's name, title, author's email address, and name of Award (Chapbook or Sentence); also include a second title page with title only. * The author's name should be recognizable nowhere in the manuscript other than on the cover page.

For more information on Sentence and Firewheel Editions, visit <http://firewheel-editions.org> or email [REDACTED]

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277. **steve russell**

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Mon 19 Oct 2009

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doubt that that's the case.

From: Bobbie Lurie <[REDACTED]>

To: [REDACTED]

Sent: Sat, October 17, 2009 2:15:41 PM

Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.

thank you--

Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700
From: Joel Weishaus <[REDACTED]>
Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

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278. **L Trent**

21 Stars Review Complete Anthology PDF Download

Mon 19 Oct 2009

I am pleased to announce the publication of *21 Stars Review: The Complete Poetry and Prose *in a free e-book. It is available at the old location here:

<http://www.sundress.net/21stars>

To download the e-book, it is requested that readers first learn about Grandma's Gifts and make a donation. However, this is not required, and thus the work is truly free for everyone to download.

Thanks :)

Letitia Trent & Chris Wells, editors of 21 Stars Review

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279. **Joel Bettridge**

New book: Reading as Belief: Language Writing, Poetics, Faith

Mon 19 Oct 2009

For those of you who might be interested, my new book Reading as Belief: Language Writing, Poetics, Faith, has just been published by Palgrave Macmillan (although it is still listed as available for preorder, it is actually out): <http://us.macmillan.com/readingasbelief>

Although most institutions are on a tight budget now, I hope those of you at a university might consider asking your library to order the book. I've included the information and jacket copy below. Thanks for your help.

Best,

Joel Bettridge

Author: Joel Bettridge

Title: Reading as Belief: Language Writing, Poetics, Faith

Publisher: Palgrave Macmillan

ISBN-10: 0230619428

ISBN-13: 978-0230619425

Reading as Belief advances the provocative idea that the disruptive techniques of recent innovative poetry require readers to become believers, occupying the same philosophical ground as the religious faithful. Pairing the poets Charles Bernstein and Bruce Andrews with John Calvin and Jonathan Edwards, and drawing on the work of diverse thinkers such as Wendy Brown, Ludwig Wittgenstein, Walter Benjamin, Stanley Cavell, William James, and Gilles Deleuze, this book demonstrates how belief, faith and language-attuned critical inquiry share an epistemology, one concerned with making meaning in the absence of certainty. Joel Bettridge argues that recognizing such common ground helps overcome the cultural and philosophical impasse following the collapse of modernity's central narratives about language and liberal subjectivity.

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280. **Rosalie Calabrese**

Reading Wednesday, October 21 at 7PM

Mon 19 Oct 2009

The Brownstone Poets Presents

Rosalie Calabrese, Jim Porter and Moira Smith

on Wednesday,

October 21 at 7PM:

Tillies of Brooklyn

248 DeKalb Ave. (corner of Vanderbilt and DeKalb)

Brooklyn, NY 11205 Phone # [REDACTED]

Take the J, M, R or Q trains to DeKalb Avenue, the C to Lafayette, the G to

Clinton/Washington

2, 3, 4, 5 to Nevins St.

\$3 Donation + plus Food/Drink + Limited Open Mic

Curated by Patricia Carragon email: [REDACTED]

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281. **Murat Nemet-Nejat**

Re: Visual Poetry

Mon 19 Oct 2009

"intermedial orgiastic crossbreeding"

Jim,

Wow. I assume mostly behind closed doors.

Ciao,

Murat

On Sat, Oct 17, 2009 at 4:46 AM, Jim Andrews <[REDACTED]> wrote:

so much of online literary discourse transpires through listservs. most big listservs, like this one, don't allow anything but plain text messages. no pictures, no attachments, nothing but plain text. because once you allow other stuff you open the door to the transmission of viruses among list members.

here we have an example of a technological constraint creating an aesthetic constraint. once again there is a hard separation between text and image. and a hard separation between text and any other media, for that matter.

note i am not blaming list administrators for this. it is a technological constraint.

listservs are a baby step from print, then, in the sense that they cannot participate in the intermedial orgiastic crossbreeding of media that is occurring in many online environments.

ja

http://vispo.com

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282. **CA Conrad**
drag poetry benefit
Mon 19 Oct 2009

I'm hosting a benefit for The Global Women's Strike 11/6 in Philly details here:
<http://CAConradEVENTS.blogspot.com>

drag queen and drag king poets include:

Frank Sherlock

Juliana Spahr

Eleanor Wilner

Ebony Malaika Collier

Carlos Soto Roman

Janet Mason

Debrah Morkun

Chris Gullo

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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283. **Carol Novack**
Readings this Thurs, Oct 22nd (reminder to some of you) & Fri 11/6
at The KGB Bar, 7-9pm
Mon 19 Oct 2009

Lineup for the Lineup Poems on Crime Reading:

KAREN PETERSEN, *GERALD SO*, *JENNIFER L. KNOX, R. NARVAEZ*, *
CAROL

NOVACK, & ANTHONY RAINONE*. Details at

http://kgbbar.com/calendar/events/lineup_poetry_reading/.

Lineup for the Mad Hatters' Review Poetry, Prose, & Anything Goes Mad
Bunkers Launch & Frolicking S/Mashing Event:

*MICKEY HESS, MARC LOWE, MARY MACKEY, JEFFERSON NAVICKY,
CAROL NOVACK, & SARAH SARAI.* Details at

http://kgbbar.com/calendar/events/mad_hatters_reading2/. *(to be followed by
an optional feast of authentic, fabulous Chinese dishes, round table style).*

*

*

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284. **Ron Henry**

Reading (Ithaca, NY) - poetry by Bhisham Bherwani and Christopher Lirette

Tue 20 Oct 2009

Please join us as poets Bhisham Bherwani and Christopher Lirette read from their work this Saturday, October 24, at 7:00 p.m. at the Upstairs Gallery in the DeWitt Mall, 215 N Cayuga St., Ithaca (corner of E. Buffalo and N. Cayuga Streets). The Upstairs Gallery is located on the second floor of the DeWitt Building. This reading is free and open to the public.

BHISHAM BHERWANI's poetry collection, *The Second Night of the Spirit*, was published in April 2009 by CavanKerry Press. He is a graduate of Cornell University and was a Fellow at the Saltonstall Arts Colony in Ithaca in September 2009. He lives in New York City.

Originally from the bayou community of Chauvin, Louisiana, CHRISTOPHER LIRETTE has lived in California, Chicago, and Paris, and now makes his home in Ithaca. His poems appear in *Colorado Review*, *Prick of the Spindle*, and *The Louisiana Review*. His essay on professional wrestling is forthcoming in *Louisville Review*.

This event has been made possible in part with public funds from the Community Arts Partnership of Tompkins County / NYS Council on the Arts Decentralization Program. SOON Productions is dedicated to bringing innovative poets and writers to the Ithaca area for readings and talks. Please visit our website at <http://soonproductions.org> for information about the series.

For more information, contact:

Ron Henry

SOON Productions

Email: [REDACTED]

Web: <http://soonproductions.org>

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285. **Jason Harmon**

intentions

Tue 20 Oct 2009

From remnants of my inglorious past, the absence of authorial intention seems to be one of the tenets of deconstruction I recall. In the present, the dialogues of authorial intention & presence/absence of the author have recently been unavoidable, or so it seems. I am certainly drawn to the dialogue.

Here is where (I think, but help) the position(s) differ from my own. There is an (inescapable) authorial intention, because we are human, we think. Whether we think with "minds," "souls," hands, or keyboards, some construction forms, and this involves choice. Even co-opting other sources, the action appears to require a human to which consciousness can be attributed, or at least some motivation.

However, readers have their own, other intention that may (really, necessarily does) differ from the author's. I don't mind keeping the term, author. Although the author has exactly zero more priority than any other reader, once the work has occurred, been produced, is viewable/communicable. Readings, just as much as the work, are a construction that exist and can be judged, pondered, debated, enjoyed, employed. In fact, artists can occasionally be counted on to be unreliable as a source. The reading really stands or falls (on its own). It has its own intentions.

Any interest in discussing? These thoughts have been (de)forming and finding their way into my cranium. I appreciate any aid in exploding or tweaking.

Jason Harmon

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286. **Al Filreis**

PoemTalk #24 - on Barbara Guest

Tue 20 Oct 2009

Today we are releasing the 24th episode of "PoemTalk," a discussion of Barbara Guest's poem "Roses":

<http://poemtalkatkwah.blogspot.com/2009/10/air-for-roses-poemtalk-24.html>
<http://www.poetryfoundation.org/journal/audioitem.html?id=1814>

Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Program in Contemporary Writing

University of Pennsylvania

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

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287. **Catherine Daly**

poems up at fringe

Tue 20 Oct 2009

today!<http://www.fringemagazine.org/>

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

--

All best,
Catherine Daly

██████████

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288. **steve russell**

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Tue 20 Oct 2009

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestry. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

From: steve russell <██████████>

To: ██████████

Sent: Mon, October 19, 2009 1:50:05 PM

Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously dought that that's the case.

From: Bobbie Lurie <██████████>

To: ██████████

Sent: Sat, October 17, 2009 2:15:41 PM

Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.

thank you--

Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700

From: Joel Weishaus <██████████>

Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

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289. **Laura Wetherington**
Announcing issue 4 of textsound

Tue 20 Oct 2009

Issue 4 of textsound journal <<http://www.textsound.org>> is alive and kicking. Kenneth Krabat, Best Friends Forever, Brian Schorn, Austin Publicover & Joanna Fuhrman, Birdwall, Anne Waldman & Ambrose Bye, Jeremy LeClair, Laura Goldstein, and ookoi are a part of the action. From Adam Fagin's Editor's Note: "Poetry is protest; however, as evidenced by the numerous 'tea parties' that have recently taken shape across the US, protest isn't always poetry...Dear listeners, I'd like to introduce issue 4 of * textsound* <<http://www.textsound.org/>> (It's not a privilege; it's your right) and welcome you to our little democracy of sound. Get it while it lasts!"

Our next issue will come out in mid-November. As always, to submit, send .mp3 files directly or via file transfer system (YouSendIt, for example) to [REDACTED]. Please include titles of pieces and a brief bio.

In Silent Computer Traffic Noise,
Laura Wetherington
co-editor, [textsound.org](http://www.textsound.org)

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290. **George Bowering**
Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Tue 20 Oct 2009

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestry. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

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*Very well put, Joel.
thank you--
Bobbi*

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From: Joel Weishaus <[REDACTED]>
Subject: Herta Mueller wins 2009 Nobel literature priz*

This is a multi-part message in MIME format.

*Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable*

Johanna;

*I would add that to most of the American media it wasn't even
worthwhile =
investigating who Meuller is and why she won the prize. However,
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when Americans win a Nobel, it's hardly covered, as it has no =
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As for not many American writers getting a Nobel in literature, we =
should be more concerned with our high rate of illiteracy than with
who =
wins what literary prize.*

-Joel =20

welcome.html

welcome.html

welcome.html

George Harry Bowering
Younger than W.P. Kinsella

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291. **Mark DuCharme**
DuCharme & Wright October 26th
Tue 20 Oct 2009

"So, You're A Poet" Productions presents....

Monday October 26th

at The Laughing Goat

1709 Pearl Street, Boulder, Colorado

Mark DuCharme

(author of The Found Titles Project, The Sensory Cabinet, Infinity Subsections, Cosmopolitan Tremble, etc.)

&

Laura Wright

(author of Part of the Design, coeditor with Anne Waldman of Beats at Naropa, translator of the forthcoming Life in the Folds by Henri Michaux)

Open Reading at 8 p.m.

Featured Readers at 9 p.m.

Hotmail: Trusted email with powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/177141665/direct/01/>

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292. **David Kirschenbaum**

NYC Tues./Boog City presents Peaches and Bats

Wed 21 Oct 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Peaches and Bats
(Portland, Ore.)

This Tues., Oct. 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Peaches and Bats editor Sam Lohmann

Featuring readings from

Marcella Durand
Lohmann
Eléna Rivera
David Shapiro

and music from

Ann Adachi and friends

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

Curated and with an introduction by Boog City editor David Kirschenbaum

****Peaches and Bats**

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

Peaches and Bats is a digest-sized magazine of poetry (plus occasional interviews, fiction, drawings, and cross-genre work), edited and assembled by Sam Lohmann in Portland, Ore. Originally an annual publication, and now appearing twice a year, Peaches and Bats assembles surprising combinations of innovative writing from a variety of traditions and communities, stitching them by hand between letterpressed covers. The current (fourth) issue features work by Tom Blood, Laynie Browne, Marcella Durand, Lohmann, Jesse Morse, Mickey O'Connor, Eléna Rivera, Andrei Sen-Senkov (translated by Zachary Schomburg), David Shapiro, and Phoebe Wayne.

Performer Bios

****Ann Adachi****

<http://www.rasbliutto.net/concerts/eidolon.html>

Ann Adachi was born in New York City in 1983. She began classical piano studies in Nasu, Japan, and continued lessons after moving to Olympia, Wash. She studied composition at Brevard College in North Carolina and Berklee College of Music in Boston. Adachi's acoustic and electronic compositions are sometimes combined with performance and video work. She wrote for, and performed in, the acoustic ensemble Eidolon, which recently finished its residency at Lower Manhattan Cultural Council's Swing Space program. Recordings of the ensemble are available at the above url.

****Marcella Durand****

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

Marcella Durand is the author of, most recently, AREA (Belladonna Books) and Traffic and Weather (Futurepoem books). The poems in this issue are part of an ongoing collaboration with the visual artist Karoline Schleh. Her blog about translation can be seen at the above url.

****Sam Lohmann****

Sam Lohmann edits Peaches and Bats. His chapbook Onlooking is forthcoming from Airfoil.

****Eléna Rivera****

<http://elenarivera.net/>

Eléna Rivera's recent publications include *Mistakes, Accidents and the Want of Liberty* (Barque Press) and the online chapbook, *In Respect of Distance* (Beard of Bees). Her translation of Isabelle Baladine Howald's book-length poem *Secret of Breath* is out from Burning Deck Press.

****David Shapiro****

<http://jacketmagazine.com/37/iv-shapiro-d-ivb-kent.shtml>

David Shapiro has published many books of poetry and art criticism, including *New and Selected Poems* (1965-2006) from Overlook Press. An extended interview by Kent Johnson is online at the above url.

Directions:

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

Venue is bet. 10th and 11th avenues

Next event:

Tues. Nov. 24

Brave Men Press (Northampton, Mass.)

<http://www.bravemenpress.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)

For music from Gilmore boys:

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

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293. **Pam Brown**

contacts for rosmarie waldrop, stacy doris ?

Wed 21 Oct 2009

Dear Poeticists,

If you have an email address for Rosmarie Waldrop and/or Stacy Doris could you send it to me on the back channel please?

██████████

Thanks very much,

Pam

--

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

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294. **Will Larsen**

Kevin Coval: an art+poetry workshop (Monday, 10/26, 7pm)

Wed 21 Oct 2009

ArtShould presents:

an art+poetry workshop with
Kevin Coval

Monday, October 26 @7pm
5715 S Woodlawn, Chicago IL

Please join us this upcoming Monday for food and a workshop with Kevin Coval, Chicagoland poet extraordinaire. We (ArtShould) will be leading a short workshop on erasure poetry, then Kevin will give a short spiel and lead a workshop of his own. Hope to see you all there!

For more info about Kevin, check out his website: <http://www.kevincoval.com/>

Kevin Coval is the author of everyday people (EM Press, Nov. '08) and slingshots (a hip-hop poetica) (EM Press, Nov. '05), named Book of the Year-finalist by The American Library Association. Coval's poems have appeared in The Spoken Word Revolution and The Spoken Word Revolution: Redux (Source Books), Total Chaos (Basic Civitas), I Speak of the City: New York City Poems (Columbia University Press), The Bandana Republic (Soft Skull Press), Chicago Tribune, Chicago Reporter, Cross Currents, Crab Orchard Review, Rattle, 2nd Ave Poetry, The Drunken Boat, and many other periodicals and journals. Coval writes for The Huffington Post and can be heard regularly on National Public Radio in Chicago.

Coval has performed on four continents in seven countries including; The Parliament of the World's Religions in Capetown, South Africa, The African Hip-Hop Festival: Battle Cry, Poetry Society of London, University of the West Indies in Jamaica, St. Xavier's College in Bombay, India, and four seasons of Russell Simmons' HBO Def Poetry Jam, for which he also served as artistic consultant. From Jan. 2006 to May 2007, Coval visited 26 states and more than 50 cities during the promotional tour for his first book, performing at over 150

high schools, universities, book stores, theaters, community centers and Union Halls around the country.

Co-founder of Louder Than A Bomb: The Chicago Teen Poetry Festival, the largest youth poetry festival in the world, Coval is poet-in-residence at The Jane Addams' Hull House Museum at The University of Illinois-Chicago and poet-in-residence at The University of Chicago's Newberger Hillel Center, and teaches at The School of the Art Institute in Chicago

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295. **mIEKAL aND**

Fwd: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

Paul Zukofsky on quoting mom & dad.

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

From: Geraldine Monk <[REDACTED]>

Date: Wed, Oct 21, 2009 at 8:07 AM

Subject: Fw: Louis Zukofsky is a first-rate arse

To: [REDACTED]

Sent: Wednesday, October 21, 2009 7:16 AM

Subject: Fw: Louis Zukofsky is a first-rate arse

Check out the below and then make sure you are nice to your children! P.Z. gets more barking. I'm still alarmed about by the shtupp means - if you 'shtupp an alligator' would it be pleased to see you or not?

<http://www.z-site.net/copyright-notice-by-pz/>

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296. **Adam Tobin**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

Are we still allowed to use the letter "A"?

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

>From: mIEKAL aND <[REDACTED]>

>Sent: Oct 21, 2009 9:18 AM

>To: [REDACTED]

>Subject: Fwd: Fw: Louis Zukofsky is a first-rate arse

>

>Paul Zukofsky on quoting mom & dad.

>

>
>----- Forwarded message -----
>From: Geraldine Monk <[REDACTED]>
>Date: Wed, Oct 21, 2009 at 8:07 AM
>Subject: Fw: Louis Zukofsky is a first-rate arse
>To: [REDACTED]
>
>
>Sent: Wednesday, October 21, 2009 7:16 AM
>Subject: Fw: Louis Zukofsky is a first-rate arse
>
>Check out the below and then make sure you are nice to your children!
>P.Z. gets more barking.Â I'm still alarmed about by the shtupp means -
>if you 'shtupp an alligator' would it be pleased to see you or not?
>
>http://www.z-site.net/copyright-notice-by-pz/
>

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297. **Alan Sondheim**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

Are you sure this is for real? It reads very much like a parody... On the other hand everyone has all time permission to quote me at any length without further ado or attribution

- Alan

Paul Zukofsky on quoting mom & dad.

*----- Forwarded message -----
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Date: Wed, Oct 21, 2009 at 8:07 AM
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To: [REDACTED]*

*Sent: Wednesday, October 21, 2009 7:16 AM
Subject: Fw: Louis Zukofsky is a first-rate arse*

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<http://www.z-site.net/copyright-notice-by-pz/>

[↑ Contents](#)

298. **Murat Nemet-Nejat**

Re: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

Paul Zukofsky sounds like a Dostoevsky character.

Ciao,

Murat

On Wed, Oct 21, 2009 at 9:18 AM, mIEKAL aND <[REDACTED]> wrote:

Paul Zukofsky on quoting mom & dad.

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

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Date: Wed, Oct 21, 2009 at 8:07 AM

Subject: Fw: Louis Zukofsky is a first-rate arse

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<http://www.z-site.net/copyright-notice-by-pz/>

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299. **patrick dunagan**

Sunday Oct 26th 6pm @ Unnameable Books, Brooklyn

Wed 21 Oct 2009

SUNDAY, October 25: at 6:00 pm!

a reading of poems

Hosted by Rachael Rakes

* * *

MICAH BALLARD and

PATRICK DUNAGAN

from San Francisco

TOGETHER with

JOHN COLETTI

of Brooklyn

* * *

BIOS:

Micah Ballard was born in Baton Rouge, Louisiana, & lives in San Francisco. Recent books include *Negative Capability in the Verse of John Wieners*, *Bettina Coffin*, *Evangeline Downs*, *Parish Krewes*, & the collaborations *Death Race V.S.O.P* (with Will Yackulic & Cedar Sigo). and *Easy Eden* (with Patrick Dunagan). From 2000-07 he directed the Humanities Program at New College of California and currently works for the MFA in Writing Program at USF. With Sunnylyn Thibodeaux he is co-editor for Auguste Press.

John Coletti is the author of *Physical Kind* (Yo-Yo-Labs, 2005), *Same Enemy Rainbow* (fewer & further, 2008), and *Mum Halo* (Rust Buckle Books, forthcoming 2009). He recently finished serving as editor of *The Poetry Project Newsletter*.

Patrick James Dunagan lives and works in San Francisco. An essay on Creeley and Stevens is expected in *Fulcrum 7*, other things are forthcoming or recently appeared in *Big Bell*, *Galatea Resurrects*, *House Organ*, *Forklift*, *Jacket*, *ON*, poem, *home: An Anthology of Ars Poetica*, and *Vanitas*. Books include: *Easy Eden* w/ Micah Ballard, *From Chansonniers*, *Fess Parker*, *Of Stone*, *After The Sinews*, *U.S.A.*, and *The Young American Poets*.

(In honor of Joel Oppenheimer, a radio will likely be on hand for football enthusiasts)

Sunday October 25 at 6 pm

At Unnameable Books

Prospect Heights

600 Vanderbilt Ave

(between Dean St & St Marks Ave)

Brooklyn, NY 11238



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300. **Jeffrey Side**

John Siddique interview at The Argotist Online

Wed 21 Oct 2009

John Siddique interviewed by Ami Kaye

<http://www.argotistonline.co.uk/Siddique%20interview.htm>

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301. **Camille Martin**

UK / Ireland reading series?

Wed 21 Oct 2009

I'll be in the UK and possibly also Ireland in early May 2010, and would appreciate any suggestions for reading series that I might attend / participate in.

Thanks!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

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302. **Pam Brown**

thanks I have the emails

Wed 21 Oct 2009

Thanks everyone,

I have contacts for S Doris & R Waldrop now

All the best,

Pam

--

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

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

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

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303. **David-Baptiste Chirot**
Kerouac died 40 years ago today

Wed 21 Oct 2009

In case you are interested, a piece from the Guardian and a new DVD about Big Sur

<http://www.guardian.co.uk/books/booksblog/2009/oct/21/jack-kerouac>

<http://www.wired.com/underwire/2009/10/kerouac-big-sur-documentary/>

Hotmail:

Powerful Free email with security by Microsoft.

<http://clk.atdmt.com/GBL/go/171222986/direct/01/>

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304. **Scott Howard**
Book Reviewer Sought

Wed 21 Oct 2009

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture,
ISSN: 1938-3592,

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

. . . is looking for someone to review:

* Lisa Samuels' *_Tomorrowland_*. Exeter, UK: Shearsman Books, 2009. [poetry]

We usually ask for book reviews to be between 1,000 and 1,500 words in length. Manuscripts will be due November 16.

RECONFIGURATIONS is an open-access, peer-reviewed, MLA-indexed and EBSCO distributed electronic journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies.

If you're interested in writing this review, reply to: [REDACTED]

///

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305. **Catherine Daly**
Re: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

he quoted ee cummings, who has another famously tight literary estate

--

All best,

Catherine Daly



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306. **Geoffrey Gatz**

BlazeVOX [books] makes it into Poets & Writers !!!

Wed 21 Oct 2009

Small Press Points <http://www.pw.org/content/small_press_points_34> NEWS AND TRENDS <<http://www.pw.org/keywords/News+and+Trends/article>> November/December 2009 Small Press Points highlights the happenings of the small press players. This issue features BlazeVOX Books in Buffalo. TAGS: independent/small presses <<http://www.pw.org/explore/tag/5200>>

http://www.pw.org/content/small_press_points_34

A couple of years ago Geoffrey Gatz was in Buffalo, attending a conference devoted to the work of Charles Olson, when he had a chance to talk with poet Anne Waldman. Gatz, who launched the online journal BlazeVOX in 2000, and four years later, the small press BlazeVOX Books <<http://blazevox.org/>> in Buffalo, was lamenting the fact that the press wasn't attracting more women writers. By that point, BlazeVOX Books had published about thirty titles<only three of which were written by women. "Even though that included two books nominated for Lambda Literary Awards, I wanted to be a more responsible editor," Gatz says. "So Anne offered the wonderful advice to place a note [on the Web site] to let women know in advance that their voices are appreciated." Evidently it worked. Among the press's new and forthcoming books are titles by Marcia Roberts, Amy King, Celia Gilbert, Sarah Sarai, Florine Melnyk, Jessica Baron, Sally Ashton, Elizabeth Hatmaker, and others. BlazeVOX Books is currently accepting submissions of poetry and fiction; guidelines are available on the Web site.

--

Best, Geoffrey

Geoffrey Gatz

Editor & Publisher

BlazeVOX [books]

Publisher of weird little books



<http://www.blazevox.org>

[↑ Contents](#)

307. **Jonathan Ball**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Thu 22 Oct 2009

I may only be quoted if the quotes are attributed to Shakespeare instead of me. But seriously, if PZ wants to make some money from dear ol' dad's literary leavings, as he proclaims he does, he should do less to discourage scholarship.

On Wed, Oct 21, 2009 at 1:22 PM, Alan Sondheim <[REDACTED]> wrote:

*Are you sure this is for real? It reads very much like a parody...
On the other hand everyone has all time permission to quote me at any
length without further ado or attribution*

- Alan

Paul Zukofsky on quoting mom & dad.

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

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Date: Wed, Oct 21, 2009 at 8:07 AM
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To: [REDACTED]*

*Sent: Wednesday, October 21, 2009 7:16 AM
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if you 'shtupp an alligator' would it be pleased to see you or not?*

<http://www.z-site.net/copyright-notice-by-pz/>

--

Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor
University of Manitoba
University of Winnipeg

www.jonathanball.com

"If someone tells you writing is easy, he is either lying or I hate him." -- Farley Mowat

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308. **amy king**

SEAGUE this SATURDAY! Wagner and King invade Bob Holman's apartment!

Thu 22 Oct 2009

SEGUE READING SERIES @ BOWERY POETRY CLUB Oct 24: Catherine Wagner & Amy King -- this is the event that will be held at 310 Bowery (Bob Holman's apartment) instead: Catherine Wagner's new book, *My New Job*, is forthcoming. She is also the author of *Macular Hole* and *Miss America*. Recent chapbooks include *Articulate How*, *Hole in the Ground*, and *Bornt*. She is a faculty member in the MA program in creative writing at Miami University in Ohio. Amy King is the author of *I'm the Man Who Loves You*, *Antidotes for an Alibi*, and *The People Instruments*. Forthcoming, *Slaves to Do These Things* and *I Want to Make You Safe*. Please visit <http://amyking.org> for more. All readings* take place at: Bowery Poetry Club 308 Bowery New York, New York 10012 Ph: [REDACTED] Price: 6 dollars Event days/times: Saturdays, 4-6 pm *Except for the reading on Saturday, Oct 24, which will take place at 310 Bowery instead. _____

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

[↑ Contents](#)

309. **amy king**

Re: BlazeVOX [books] makes it into Poets & Writers !!!

Thu 22 Oct 2009

It's about time! Long deserved and well earned - congratulations, Geoffrey! _____

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

--- On Wed, 10/21/09, Geoffrey Gatza <[REDACTED]> wrote:

Small Press Points <http://www.pw.org/content/small_press_points_34> NEWS AND TRENDS <<http://www.pw.org/keywords/News+and+Trends/article>> November/December 2009 Small Press Points highlights the happenings of the

small press players. This issue features BlazeVOX Books in Buffalo. TAGS: independent/small presses <<http://www.pw.org/explore/tag/5200>>

http://www.pw.org/content/small_press_points_34

A couple of years ago Geoffrey Gatz was in Buffalo, attending a conference devoted to the work of Charles Olson, when he had a chance to talk with poet Anne Waldman. Gatz, who launched the online journal BlazeVOX in 2000, and four years later, the small press BlazeVOX Books <<http://blazevox.org/>> in Buffalo, was lamenting the fact that the press wasn't attracting more women writers. By that point, BlazeVOX Books had published about thirty titles—only three of which were written by women. "Even though that included two books nominated for Lambda Literary Awards, I wanted to be a more responsible editor," Gatz says. "So Anne offered the wonderful advice to place a note [on the Web site] to let women know in advance that their voices are appreciated." Evidently it worked. Among the press's new and forthcoming books are titles by Marcia Roberts, Amy King, Celia Gilbert, Sarah Sarai, Florine Melnyk, Jessica Baron, Sally Ashton, Elizabeth Hatmaker, and others. BlazeVOX Books is currently accepting submissions of poetry and fiction; guidelines are available on the Web site.

--

Best, Geoffrey

Geoffrey Gatz

Editor & Publisher

Â Â Â Â Â Â Â Â BlazeVOX [books]

Publisher of weird little books



<http://www.blazevox.org>

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

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310. **Bobbie Lurie**

Nobel Prize in 1964--response to Herta Mueller 2009 thread--to Steve

Thu 22 Oct 2009

Steve (Poet in Hell--I am also a poet in hell)--

This was refreshing to read. Thought I'd paste below. (from Writer's Almanac)

Bobbi

On this day in 1964, Jean-Paul Sartre (books by this author) declined the Nobel Prize in literature. He was the first person in history to voluntarily and unrelentingly refuse a Nobel Prize.

Sartre had announced that he did not wish to receive the prize. When he learned that he was being seriously considered, he wrote to the Nobel Institute asking that his name be removed from the list of candidates, saying that he wouldn't accept the prize if it were given to him. But the Swedish Academy had decided, and they gave him the prize anyway, noting in their citation: "The fact that he has declined this distinction does not in the least modify the validity of the award." Later, a Swedish Academy spokesman said that even if he didn't collect the money, Sartre would be a Nobel laureate, and that "the academy is guided not by a possible winner's wishes but by the decision of its members."

Sartre had not wanted to cause a scandal by declining the prize, nor did he want to offend the Swedish Academy, which had chosen him. After it was awarded, he prepared a statement noting that he always turned down "official distinctions." It was his belief, he said, that "a writer must refuse to allow himself to be transformed into an institution, even if it takes place in the most honorable form." He said that it wasn't fair to the reader if he carried the authority of an institution along with his name. He pointed out, "It is not the same thing if I sign Jean-Paul Sartre or if I sign Jean-Paul Sartre, Noble Prize winner." Sartre had previously turned down his home country's highest accolade, the French Legion of Honor, and he'd also declined a tenured teaching position at the prestigious Collège de France. The Nobel Prize came with a large chunk of money (it was \$53,000 in 1964; today it's about one million dollars), which Sartre -- who was not at all rich -- had to forgo when he declined the prize.

Sartre said, "If literature isn't everything, it's not worth a single hour of someone's trouble."

Date: Tue, 20 Oct 2009 11:51:08 -0700

From: steve russell <[REDACTED]>

Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestry. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Mon, October 19, 2009 1:50:05 PM

Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously dought that that's the case.

From: Bobbie Lurie <[REDACTED]>

To: [REDACTED]

Sent: Sat, October 17, 2009 2:15:41 PM

Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.

thank you--

Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700

From: Joel Weishaus <[REDACTED]>

Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

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311. **CA Conrad**
poet Eileen Myles has...

Thu 22 Oct 2009

poet Eileen Myles has...

...interviewed me for The Poetry Foundation on my new book The Book of Frank.

You can see the interview here:

<http://www.poetryfoundation.org/journal/article.html?id=237974&page=1>

Hope you enjoy, and thanks,
CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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312. **Séamas Cain**
... at the cliffs of Moher

Thu 22 Oct 2009

SALMON POETRY

(of Knockeven at the
Cliffs of Moher in
County Clare, Ireland)

invites you to celebrate
the publication of the book

POETRY :

Reading it,

Writing it,

Publishing it

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

The event will take place on Tuesday, the 27th of October at 7:00 p.m. in
Chapters Bookstore, Parnell Street, Dublin 1, Ireland.

Readers for the evening, introduced by Jessie Lendennie, will be Celia de Fréine, Seamus Cashman, Nessa O'Mahony, Maurice Harmon, Joan McBreen, & Anne Fitzgerald.

This unusual volume consists of a number of essays by a range of poets; some run small presses or micro presses, some host writing workshops or organize reading series, some hold academic posts. Jessie Lendennie, the editor, wrote: "All are totally engrossed in the world of contemporary poetry. I wanted an international perspective so the contributors come from Ireland, Canada, Africa, Australia, Britain, & the U.S."

To purchase the book, go to ...

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

For additional information, go to ...

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

Questions may be sent to ...

██████████

In simplicity,

Séamas Cain

<http://seamascain.writernetwork.com>

[↑ Contents](#)

313. **Skip Fox**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Thu 22 Oct 2009

Oh, yes, Louis Zukofsky (who is not an ass) quoted hundreds of other writers in Bottom on Shakespeare. While it is true that these works were generally no longer under copyright protection, it does indicate how far Paul Zukofsky's spirit is from the source.

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

From: Poetics List (UPenn, UB) [mailto:██████████] On
Behalf Of Alan Sondheim

Sent: Wednesday, October 21, 2009 1:23 PM

To: ██████████

Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Are you sure this is for real? It reads very much like a parody... On the other hand everyone has all time permission to quote me at any length without further ado or attribution

- Alan

Paul Zukofsky on quoting mom & dad.

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

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Date: Wed, Oct 21, 2009 at 8:07 AM

Subject: Fw: Louis Zukofsky is a first-rate arse

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Sent: Wednesday, October 21, 2009 7:16 AM

Subject: Fw: Louis Zukofsky is a first-rate arse

Check out the below and then make sure you are nice to your children!

P.Z. gets more barking. I'm still alarmed about by the shtupp means - if you 'shtupp an alligator' would it be pleased to see you or not?

<http://www.z-site.net/copyright-notice-by-pz/>

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314. **Catherine Daly**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Thu 22 Oct 2009

I think that this may be true, but are we sure it is true?

Is some of the bitterness coming from his having been in an academic environment?

Is some of it because literary types might not know as much about getting permissions for musical performance -- not know about this as much as musicians?

On Thu, Oct 22, 2009 at 5:29 AM, Jonathan Ball <[REDACTED]> wrote:

> I may only be quoted if the quotes are attributed to Shakespeare instead of
> me. But seriously, if PZ wants to make some money from dear ol' dad's
> literary leavings, as he proclaims he does, he should do less to discourage
> scholarship.
>

--

All best,
Catherine Daly



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315. **Brian Cassidy, Bookseller ABAA**
Berrigan Query

Thu 22 Oct 2009

Hoping to probe the wisdom of the group...

I'm looking for a Ted Berrigan poem that I remember only vaguely (and indeed, may be misremembering). But as I recall, it's a piece in a similar style to his "10 Things I Do Every Day," but in this case it's a list of things that are better/worse than poetry. May possibly also be a section of a longer poem.

Ring any bells for anyone?

Thanks in advance.

Best,
Brian Cassidy

brian cassidy, bookseller
po box 11265
takoma park, md 20913



<http://www.briancassidy.net>

Member: ABAA, ILAB, IOBA

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316. **charles alexander**
chax events & books

Thu 22 Oct 2009

Hello everyone,

The Oct 30 Chax Press & VOICES, Inc. benefit event is now up on the Chax Press web site.

Also, new chax press books and a chapbook are now posted on the chax web site -- books by Jane Sprague, Jonathan Rothschild, Linh Dinh, and chapbook by Leonard Schwartz. All of these books are now available! Please visit the site at <http://chax.org/>

Thank you!

charles alexander



chax press / poetry & the book arts

411 n seventh ave ste 103 / tucson, az 85705-8388

presenting

Linh Dinh, Steph Balzer, and Jonathan Rothschild on Oct 30 2009

Jane Sprague & Kate Greenstreet on Nov 4 2009

Ron Silliman & Marilyn Crispell on Jan 30 2010

DONATE TO CHAX PRESS at <http://chax.org/donate.htm>

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317. **Poetry Project**

Events at The Poetry Project

Thu 22 Oct 2009

Here's what's coming up at The Poetry Project!

Also, Brandon Brown continues guest blogging here:

www.poetryproject.org/project-blog

And you can listen to some poems recently read at the project here:

www.poetryproject.org/multimedia/audio

Friday, October 23, 10 PM

Michele Beck, Jorge Calvo, Jennifer Bartlett

& Special Guest Bill Kushner

Michele Beck and Jorge Calvo are multidisciplinary artists working with video, sound and performance. They have shown their work nationally and internationally at venues including The ICA in London, The Art Museum at the University of Texas Museum, Galerie Chez Valentin in Paris, France, The Bronx Museum, and The Queens Museum of Art. They are recipients of the MCAF grant and the SOS grant from the New York Foundation for the Arts and residencies at Yaddo. Tonight they will show two 15 minute videos from a series called ³video portraits in a day² one about poet Bill Kushner and one about poet Jennifer Bartlett. The videos will be followed by a performance by Beck and Calvo and readings by Bartlett and Kushner.

Michele Beck completed her Bachelors in Art History at New York University and Masters of Fine Arts at Parsons School of Design. She teaches at the New School University and the International Center for Photography.

Jorge Calvo pursued his studies in experimental theatre in Sydney, Australia. After finishing his training, he performed with the alternative theatre companies G.R.O.U.P and Dangerous Visions Theatre, both of which received funding from the Australian Arts Council.

Jennifer Bartlett was a 2005 NYFA Poetry Fellow. Bartlett is the author of *Derivative of the Moving Image* (UNM 2007) and (a) lullaby without any music (forthcoming). Individual poems have recently appeared in *New American Writing* and *The Raleigh Quarterly*. In 2008, she curated a collection on mentorship for *How2*. She is currently working on a project on the life and work of Larry Eigner. Bartlett teaches poetry to students with disabilities at United Cerebral Palsy and lives in Greenpoint Brooklyn with the science fiction writer Jim Stewart and their son, Jeffrey.

Bill Kushner is the author of *Night Fishing*, *Love Uncut*, *He Dreams of Rivers*, *That April*, *In The Hairy Arms of Whitman* and *In Sunsetland With You*. His works have been awarded the Dylan Thomas Prize For Poetry and have appeared in numerous anthologies, including *In Out Time: The Gay and Lesbian Anthology*, *Poetry After 9/11: An Anthology of New York Poets* and *Best American Poetry 2002*. He has been a 1999 and 2005 Fellow of the New York Foundation of the Arts.

Monday, October 26, 8 PM

Micah Ballard & Dawn Lundy Martin

Micah Ballard lives in San Francisco and is co-editor for Auguste Press. Recent books of his include *Absinthian Journal*, *Bettina Coffin*, *Negative Capability in the Verse of John Wieners*, *Evangeline Downs*, *Parish Krewes*, and the collaborations *Death Race V.S.O.P.* and *Easy Eden*.

Dawn Lundy Martin was awarded the 2006 Cave Canem Poetry Prize by Carl Phillips for her manuscript, *A Gathering of Matter/A Matter of Gathering* (University of Georgia Press, 2007). She is the author of *The Morning Hour*, selected in 2003 by C.D. Wright for the Poetry Society of America's National Chapbook Fellowship. Among her many honors include Massachusetts Cultural Council Artists Grants for Poetry in 2002 and 2006 and the 2008 Academy of American Arts and Sciences May Sarton Prize for Poetry. Her poems have appeared many journals including *Tuesday Journal*, *Callaloo*, *FENCE*, *nocturnes* and *Encyclopedia*. Excerpts from her new manuscript, *Discipline*, can be found in the forthcoming issues of *Hambone*, *Deadalus*, and *Jubilat*. She is a founding member of the Black Took Collective, a group of experimental black poets; co-editor of a collection of essays, *The Fire This Time: Young Activists And The New Feminism* (Anchor Books, 2004); and a founder of the Third Wave Foundation in New York, a national young feminist organization. She is an

assistant professor of English in the Writing Program at the University of Pittsburgh.

Wednesday, October 28, 8 PM

Robert Glück & Eileen Myles

Robert Glück is the author of nine books of poetry and fiction, including two novels, *Margery Kempe* and *Jack the Modernist* and a book of stories, *Denny Smith*. Glück edited, along with Camille Roy, Mary Berger and Gail Scott, the anthology *Biting The Error: Writers on Narrative*. Glück was Director of The Poetry Center at San Francisco State, Co-director of Small Press Traffic, and Associate Editor at Lapis Press. His poetry and fiction have been published in the *New Directions Anthology*, *City Lights Anthologies*, *Best New Gay Fiction* 1988 and 1996, *The Norton Anthology of World Literature*, *Best American Erotica* 1996 and 2005, and *The Faber Book of Gay Short Fiction*. His critical articles appeared in *artforum international*, *Aperture*, *Poetics Journal*, and *Nest: A Quarterly of Interiors*, and he prefaced *Between Life and Death*, a book on the paintings of Frank Moore. Last year he and artist Dean Smith completed the film *Aliengnosis*.

Eileen Myles remains a green & prolific poet (*Sorry Tree, Not MeŠ*) whose first collection of essays on art, poetry, queerness & culture *The Importance of Being Iceland*, for which she received a Warhol/Creative Capital grant, is just out from Semiotext(e)/MIT. Eileen also writes novels (*Chelsea Girls*, *Cool for You*) and librettos (*³Hell²*) and has given a thousand (great) readings all over North America, Europe, Russia and Iceland since first arriving in New York from Boston in 1974 to be a poet. She ran the Poetry Project in the 80s. In 1992 she conducted an openly female write in campaign for President. Since 1996 she's toured several times with Sister Spit. She's a Professor Emeritus of Writing & Literature at UC San Diego. She lives in New York.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

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

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

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318. **Pam Brown**

calling a book reviewer for Jacket magazine

Fri 23 Oct 2009

Dear poetry listees,

Please contact me on the backchannel - [REDACTED]
if you would like to write a review of this new book
of poetry for Jacket magazine :

Maged Zaher:

Portrait of the Poet as an Engineer.
(77pages) (Pressed Wafer, 2009)

Information on Maged Zaher :

<http://jacketmagazine.com/36/egyptian-poets.shtml>

<http://writing.upenn.edu/pennsound/x/Zaher.php>

Information on the publisher, William Corbett's imprint 'Pressed Wafer'

<http://pressed-wafer.blogspot.com>

Thanks,

Pam Brown

--

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

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

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

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319. **David Kirschenbaum**

Last Call to Advertise in Boog City 60

Fri 23 Oct 2009

Please forward

Advertise in

Boog City 60

featuring Urban Folk 22

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Tues. Nov. 3-Submit Ad or Ad Materials

—Wed. Nov. 11-Distribute Paper

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

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

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

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

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

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

as ever,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

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320. **Grant Jenkins**

Paul Zukofsky

Fri 23 Oct 2009

Dear List,

Scholars like Mark Scroggins or Stephen Fredman can better speak to Paul Zukofsky's seriousness in controlling his father's literary estate than I, but just from my knowledge of the history of his attitude towards using LZ's material, this letter on Z-site <<http://www.z-site.net/copyright-notice-by-pz/>> is probably legit.

In the interest of Fair Use and academic freedom, however, I urge all scholars and writers interested in working on Louis Zukofsky to defy his son's fatwa, as a matter of principle, while remaining within the bounds of Fair Use. Despite his threats, he can't sue everybody and probably wouldn't win even if he did.

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[REDACTED]
[REDACTED]

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321. **Rachel Loden**

Kate Greenstreet, Anna Leahy, & Rachel Loden in Santa Cruz

Fri 23 Oct 2009

Come check us out and say hello if you're in the Santa Cruz area!

Kate Greenstreet, Anna Leahy, and Rachel Loden
Sunday, October 25
A New Cadence Series
<http://anewcadence.blogspot.com/>
Felix Kulpa Gallery
107 Elm Street
(behind Streetlight Records)
Santa Cruz, CA
7:30 p.m.
Info: jamaughn@cabrillo.edu

Kate Greenstreet's second book, *The Last 4 Things*, is new from Ahsahta Press and includes a DVD containing two short films. Ahsahta published Greenstreet's

case sensitive in 2006. She is also the author of three chapbooks, most recently *This is why I hurt you* (Lame House Press, 2008). Find her new work in current or forthcoming issues of *jubilat*, *Fence*, *VOLT*, the *Denver Quarterly*, *Court Green*, and other journals. More at <http://www.kickingwind.com/>

Anna Leahy is the winner of the 2006 Stan and Tom Wick Poetry Prize for her book, *Constituents of Matter*, published by The Kent State University Press. Leahy has two chapbooks: *Turns about a Point* and *Hagioscope*. Her poetry appears in journals such as the *Connecticut Review*, *Crab Orchard Review*, *The Journal*, and *Phoebe*. She teaches and coordinates the *Tabula Poetica* reading series at Chapman University. More at <http://www.amleahy.com/index.html>

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*. Honors include two appearances in the *Best American Poetry* series, a *Pushcart Prize*, an *&NOW Award*, a fellowship from the *California Arts Council*, and a grant from the *Fund for Poetry*. More: <http://ahsahtapress.boisestate.edu/books/loden/loden.htm>

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322. **susan maurer**

*review of **Perfect Dark**, Susan Maurer*

Fri 23 Oct 2009

Peering Through Perfect Dark: New Poems by Susan Maurer

In *PERFECT DARK* (ungovernable press, 2009), a new collection of poems Susan Maurer, the urban dilemma that is New York is told in fine style, offering up poem after poem with the kind of duality that satisfies and tantalizes readers. There's fine understated humor in many of the poems, which softens the otherwise urbane voice -- one part wary and another part earnestly yearning. It is this combination of vulnerability of the heart and toughness of spirit that results in a compelling volume with fabulous range.

Some of Maurer's poems are ineluctably of the moment, seeming to have been traced in a foggy train window and glimpsed in passing as we hurry by. Like *BLUE CHALK LINE*, at once suggestive of the emotive moment and dismissive of it:

"He wrote on the brick wall in blue chalk
'I know who wrote this.'
Well I know who wrote this and
you know who's reading this
and that takes care of that."

In the poem WITH THE UNBEARABLES, by contrast, we are rushed along pell-mell with the high intensity crowd -- stretching our legs and striding energetically, Frank O'Hara style, through the New York City streets.

"I notice I am running and the red dirt hits my Reeboks
Up or down, I'm baffled, go for up
I stumble to the crosswalk, see no clumps of people, ask
The first man sitting and the man who's sitting next to him
Tells me it's on further and yes, they do want readers"

There is a nuanced balance going on here between eagerness to experience the world and desire to maintain crowd control. We're offered up a kind of innocence in the face of it all: "She made this cap/unafraid of the city's lingering threat,/was not troubled by thoughts of mutability,/of how this ephemeral thing would fare 5 years from now" writes Maurer in CORONA.

There is also a wry kind of cynicism, which only partly masks the underlying passion of the speaker, as in this couplet which concludes JARDIN CREPUSCLE: "The death penalty comes back on Monday/I guess I'll wear black". Or in the opening lines from TO PAUL CLAUDEL BEFORE I FOUND OUT HE WAS AN ANTI-SEMITES AND TURNED IN THE PLANE TICKET.

"Claudel, Claudel, Paul, Paul,
cent phrases pour l'eventails.
You have cured me of the sea
but fanned from a cinder to a torrid blaze
my love for you.
I'm saying
this book is S
O beau ti
ful, I'm afraid it
might fly away.
And you, Paul, I love you for your poetry.
But I hope your teeth aren't bad."

True to their urbane nature, Maurer's characters are equally unafraid to cut off a potential moment of intimacy in a New York minute.

It is this tentative place she defines -- between the fully realized human being living just below the surface of the urban defensive shell -- which makes Susan Maurer's poems so poignant and winning. Time and time again we are offered characters torn between the desire for human connection and puzzlement over how to remain safe while achieving it -- perfectly enunciated in the anecdotal CALLING BILL KUSHNER, one of her strongest poems from the collection,

"And so we collaborated.
He did one line and I did another.
I wanted to look down his throat
to see where some of them came from.
I mean how'd he come up with them?
And he was mad at me sometimes
'cause he didn't think of some lines I did.
I was honored.
It was so intimate I wasn't sure we should be doing this."

One almost wants to cry out with the same perplexity: 'yes, you SHOULD be doing this, Sue - no, no, you should NOT be!'

The ability to enunciate the dilemma of possessing a human heart in the treacherous urban environment is one of the hallmarks of New York poetry -- and in PERFECT DARK, Sue Maurer's got it in spades. There are vignettes and anecdotes of experiences from Mozambique to Tallahassee, as befits a globe-trotting Manhattanite. But whether it's at home or abroad, we are confronted with experiences and environs that both entice us and warn us away. PERFECT DARK is a world where a back yard is a 'concentration camp for drunks,' people with Walkmen in their ears 'deaf to their own drama,' and some kind of 'Guantanamo on the Hudson.' Even the butterflies become 'colors/fraught with wings.'

The whole question of selfhood in the tumult of stimuli can lead to a violent clipped and yet captivating directness, as in DREAM ADDICT

"I've been having to look at a
number of faces that will
no longer look at me.
Ocatillo living fence, what the blue turtles like.
I can smell snow,
the brilliance of what is
left unsaid.
You hope the clown distracts the bull.
Where's the who. There's no who.
Horse of a different color. Same
fucking ride.
Glass beast. Mud garden. Ecstatic devouring.
My body is a foreign country."

If in the end it is about survival, Maurer poses for her readers a profound question -- what it is that is worth surviving for. Throughout PERFECT DARK, we are reminded that there is beauty yet to be found within people and things, if we can just safely find our way through-- something inside that continues to

offer enthrallment, and remains worth fighting for. "They are not the correct colors/it's o.k. to admire like/taupe and beige. These are Day-Gloes,/gawked at, cheap, carnival,/ what one doesn't like" she writes, in ZINC: FRANKLIN AND OGDENBERG NJ.

Yet rocks, she reminds us, "have secret/lives, fluoresce, have/double selves, turn from ordinary stone/to Day-Glo slash, or hot coal orange" and in the end, we want like the author to succumb to their beauty:

"I gawk. I love them,
in the same category of miracle as
eggs which stand on end at equinox."

George Wallace is the Poet Laureate of Suffolk County.

Windows 7: It works the way you want. Learn more.

<http://www.microsoft.com/Windows/windows-7/default.aspx?>

[ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_evergreen2:102009](http://www.microsoft.com/Windows/windows-7/default.aspx?ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_evergreen2:102009)

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323. { brad brace } *this way the year 2027*

Fri 23 Oct 2009

23172-23339 grey future 6624 days or 222 months or 18.5
years year 2027

well, these earlier, withdrawn (too very grey?) prints, now
seem pretty nice, so I've tacked them onto about the year
2027... but honestly they'd make a great photo exhibit now:
4x6 prints in bent-acrylic frames on similar shelves ... but
I know this will not be permitted; not in 30+ years so
why now... so if you like this work and have some better
capacity at-hand... do let me know! and if you buy this
digital book I'll include a free digital subscription to the
ongoing 12hr-project! /:b

<http://www.lulu.com/content/e-book/2027/7822501>

/:b

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324. **Francesco Levato**

Exquisite: A Series of Corpses - Oct. 30th, Chicago

Fri 23 Oct 2009

Exquisite: A Series of Corpses

Interactive Text/Visual Art Series Launches on Halloween Eve

CIMM Fest to also Exhibit Films, Music

All on Fri., Oct. 30, 7 - 11 p.m.

Consider it Chicago's largest Halloween party for visual artists, poets, and writers.

Plastique Press and the Near Northwest Arts Council present a new interactive poetry/visual art series - Exquisite: A Series of Corpses. Poets and writers will join artists on stage with a live model, drawing materials, and typewriters.

Poets and writers are asked to create new works, hand or typewritten, based on the model, the art, the event, the people. Artists are asked to draw about the same, including the written works. The result will be a sort of immediate broadside. Sound and video artists are also invited to come and create new works based on the event.

This event follows in the history of exquisite corpse parlor games. Exquisite corpse is a method by which a collection of words or images is collectively assembled by a group of people. Each collaborator adds to a composition in sequence, either by following a rule or by being allowed to see the end of what the previous person contributed. Exquisite takes place at the Near Northwest Arts Council at St. Paul's Cultural Center where the exhibition Binary: A Pairing of Opposite States is currently on view. This event is an extension of the Wetware Render Machine drawing performance that happened there on Fri., Oct. 9 to great fanfare and with beautiful results.

Plastique Press will then publish an enhanced eBook of the works produced that night, with each poet, writer, and artist being credited as an author. Sound, text, visual art, and video will become part of the final book.

Works produced during Exquisite will be hung in the exhibition space through Nov. 7, 2009. The eBook will be released in early 2010.

CIMMFest will also present a series of short films during the event. There will be music as well.

EVENT INFO:

Exquisite: A Series of Corpses

Oct. 30, 7 - 11 p.m., FREE, costumes welcome

NNWAC/St. Paul's Cultural Center, 2215 W. North Avenue, Chicago

Event takes place upstairs. CIMMFest will present short films downstairs.

Audience participation welcome; scheduled participants include:

Karen Becker, Ray Bianchi (Cracked Slab Books), Waltraud Haas Bianchi, Kristy Bowen (Dancing Girl Press), Melanie Brown, Mia Capodilupo, Joshua Cotter, Skye Enyeart-Rust, Philip Jenks, Dana Major Kanovitz, Jacob Knabb (ACM), Francesco Levato (Poetry Center of Chicago, Plastique), Lauren Levato, Darrell Roberts, Adam Rust, Fred Sasaki (Poetry Magazine), Larry Sawyer (Milk Mag, Myopic), Momoko Usami, Lina Ramona Vitkauskas, Barbara Wakefield, Jackie White and others not mentioned here, including audience members. Artists models: Dalawn Simpson and another TBA.

About Plastique Press www.plastiquepress.com

About CIMM Fest www.cimmfest.org

About NNWAC www.nnwac.org

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325. **Sarah Sarai**

2 reviews: *Blood Pudding's Juliet Cook; The Book of Practical Pussies* (Lee Ann Brown, editor)

Fri 23 Oct 2009

Specific URLs for the 2 reviews are below or go to <http://my3000lovingarms.blogspot.com/> and futz around.

Planchette (chapbook) by Julia Cook (Blood Pudding)

<http://my3000lovingarms.blogspot.com/2009/10/stroking-poem-planchette-by-julia-cook.html>

The Book of Practical Pussies ed. by Lee Ann Brown (Tender Buttons Press)
Writers: Camille Roy, D-L Alvarez, Yedda Morrison, Scott Macleod, Jocelyn Saidenberg, Kevin Killian, Robert Gluck, Dodie Bellamy, Lee Ann Brown.

http://my3000lovingarms.blogspot.com/2009/10/book-of-practical-pussies-poetry-in_06.html

cheers,

Sarah Sarai

a tender button mushroom

The Future Is Happy

<http://www.blazevox.org/bk-ss2.htm>

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326. **Sarah Sarai**

erratum: it's Juliet Cook, not Julia {{{sigh}}}

Fri 23 Oct 2009

cook made me think of child and julia but blood pudding press is juliet

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327. **lily robert-foley**

The newest hottest thing in cliterature and literary erotica.

Sat 24 Oct 2009

OMNIA VANITAS—the newest hottest thing in cliterature and literary erotica is now available.

This edition's theme: The Invisible Corset. Featuring works by Catherine Borders, Marissa Ayala, Meg Nafziger, Lily Robert-Foley, kristen cerda, Jane Agnes Quinn, Scott Hess, Chandra Smith, Rebecca Serle, Caroline Picard, Katherin Cox, Michael Sidman, SarahS, Circadies, Matthew Dexter, Brian Burton and Ryan Block. Compiled, edited and fabricated by Catherine Borders and Marissa Ayala.

Omnia Vanitas is available for purchase on Amazon.com:

http://www.amazon.com/Invisible-Corset-Omnia-Vanitas-Review/dp/B002T9TQ0K/ref=sr_1_8?ie=UTF8&s=books&qid=1256374260&sr=8-8

Or visit the new, astoundingly beautiful website (designed by Isaiah Dufort):

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

Omnia Vanitas is also accepting submissions for forthcoming editions.

Contact the Omnia Vanitas editing team at: 

--

Powered By Outblaze

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328. **steve russell**

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Sat 24 Oct 2009

damn, the light of inspiration has blinded me with the following insight: each year, 2 nobels should be awarded. One, to a deserving recipient who's actually alive, and another to Joseph Conrad. Conrad's pessissismism (how many ssss in pesis...guess it's back to remedial speling class) was the only thing that could shut Bertrand Russell up. Russell was impressed enough by Conrad to name a son after him.

btw, George, do they give nobels to Canadians? I seemed to recall some Canadian winning one of the science awards.

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Tue, October 20, 2009 7:33:04 PM

Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestry. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Mon, October 19, 2009 1:50:05 PM

Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously dought that that's the case.

From: Bobbie Lurie <[REDACTED]>

To: [REDACTED]

Sent: Sat, October 17, 2009 2:15:41 PM

Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.

thank you--
Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700
From: Joel Weishaus <[REDACTED]>
Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

*Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable*

Johanna;

*I would add that to most of the American media it wasn't even worthwhile =
investigating who Meuller is and why she won the prize. However, even =
when Americans win a Nobel, it's hardly covered, as it has no =
entertainment value. I think it has more to do with ignorance than =
jingoism.*

*As for not many American writers getting a Nobel in literature, we =
should be more concerned with our high rate of illiteracy than with who =
wins what literary prize.*

-Joel =20

George Harry Bowering
Younger than W.P. Kinsella

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329. **Aryanil Mukherjee**

Re: Paul Zukofsky

Sat 24 Oct 2009

Catching up on this thread a bit too late perhaps...

anyway, the interesting thing is Paul Zukofsky's fatwa does not mention the word "translation" anywhere... is the assumption - translation projects always come thru proper channel? or is it - who the hell can & will translate LZ ?

that makes me immune to the fatwa.....does it ?

Aryanil

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

From: "Grant Jenkins" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, October 23, 2009 11:30 AM

Subject: Paul Zukofsky

Dear List,

Scholars like Mark Scroggins or Stephen Fredman can better speak to Paul Zukofsky's seriousness in controlling his father's literary estate than I, but just from my knowledge of the history of his attitude towards using LZ's material, this letter on Z-site <<http://www.z-site.net/copyright-notice-by-pz/>> is probably legit.

In the interest of Fair Use and academic freedom, however, I urge all scholars and writers interested in working on Louis Zukofsky to defy his son's fatwa, as a matter of principle, while remaining within the bounds of Fair Use. Despite his threats, he can't sue everybody and probably wouldn't win even if he did.

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[REDACTED]
[REDACTED]

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330. **David-Baptiste Chirot**

Re: Nobel Prize in 1964--response to Herta Mueller 2009 thread--to Steve

Sat 24 Oct 2009

MDA5

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331. **Jason Quackenbush**

Re: Paul Zukofsky

Sat 24 Oct 2009

Well, I'm of the opinion that he couldn't even find a lawyer to take the case on his "narrow view" of fair use.

That having been said, I agree that the letter demands some sort of response.

Mine is here:

<http://www.wetasphalt.com/?q=content/i-lit-cigarette-and-walked-freebeyond-red-light-exit>

On Oct 23, 2009, at 8:30 AM, Grant Jenkins wrote:

Dear List,

Scholars like Mark Scroggins or Stephen Fredman can better speak to Paul

Zukofsky's seriousness in controlling his father's literary estate than I,

but just from my knowledge of the history of his attitude towards using LZ's

material, this letter on Z-site

<<http://www.z-site.net/copyright-notice-by-pz/>> is probably legit.

In the interest of Fair Use and academic freedom, however, I urge all scholars and writers interested in working on Louis Zukofsky to defy his

son's fatwa, as a matter of principle, while remaining within the bounds of

Fair Use. Despite his threats, he can't sue everybody and probably wouldn't

win even if he did.

Grant Matthew Jenkins, Assoc. Prof.

Director of the Writing Program

Director of African American Studies

Faculty of English Language and Literature

The University of Tulsa

Tulsa, OK 74104

[Redacted]

[Redacted]

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332. **Robin Hamilton**

Fw: Larrikin Poetry

Sat 24 Oct 2009

Crossposted:

Any (presumably most likely Australians) on the list direct me to any accessible -- in the sense of I can get to them on the Web, ideally -- texts of Larrikin poetry, other than "Fanny Flukem's Ball"?

R.

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333. **Ruth Lepson**

Re: Louis Zukofsky is a first-rate arse

Sat 24 Oct 2009

just listening to mark scroggins on zukofsky & anti-Semitism at the Poetry Foundation site--worth a listen.

On 10/22/09 12:05 PM, "Skip Fox" <[REDACTED]> wrote:

Oh, yes, Louis Zukofsky (who is not an ass) quoted hundreds of other writers in Bottom on Shakespeare. While it is true that these works were generally no longer under copyright protection, it does indicate how far Paul Zukofsky's spirit is from the source.

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

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

Behalf Of Alan Sondheim

Sent: Wednesday, October 21, 2009 1:23 PM

To: [REDACTED]

Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

*Are you sure this is for real? It reads very much like a parody...
On the other hand everyone has all time permission to quote me at any length without further ado or attribution*

- Alan

Paul Zukofsky on quoting mom & dad.

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

From: Geraldine Monk <[REDACTED]>

Date: Wed, Oct 21, 2009 at 8:07 AM
Subject: Fw: Louis Zukofsky is a first-rate arse
To: [REDACTED]

Sent: Wednesday, October 21, 2009 7:16 AM
Subject: Fw: Louis Zukofsky is a first-rate arse

Check out the below and then make sure you are nice to your children!
P.Z. gets more barking. I'm still alarmed about by the shtupp means -
if you 'shtupp an alligator' would it be pleased to see you or not?

<http://www.z-site.net/copyright-notice-by-pz/>

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334. **Al Filreis**

Kelly Writers House on Facebook

Sun 25 Oct 2009

The Kelly Writers House in Philadelphia invites all to view a new Facebook page:

<http://www.facebook.com/pages/Kelly-Writers-House/154749992778>

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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335. **David Chirot**

Zero Poem: Visual Poetry score/Sound Poetry performance now on line at RUTube & YouTube

Sun 25 Oct 2009

Glerb Kolomiets of Slova journal just put on line my ZERO POEM/POEM ZERO with the Visual Poetry score synched to the Sound Poetry--of the performance--many thanks to Gleb more than i can say and i hope some of you may enjoy this--

Here are the links:

- On RuTube:

<http://rutube.ru/tracks/2530749.html?v3f5127716a73e90b1354c2c8e3a653d>

- and a copy on YouTube:

<http://www.youtube.com/watch?v=Mn5sHw87Iqw>

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336. **Country Valley**

New broadsides from Country Valley Press

Sun 25 Oct 2009

New from the Empty Hands Broadsides Series

#15. Simon Cutts, EMPTY HAND

#16. John Phillips, PAGES

Single issues: \$1/\$3, signed

Subscriptions: \$5 a year for 4 issues

Inquiries should be sent to:

Country Valley Press

Mark Kuniya



Online: <http://web.mac.com/countryvalley>

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337. **Tim Peterson**

TENDENCIES: Poetics & Practice 10/29 - Salah, Glück, & Zolf

Sun 25 Oct 2009

Announcing:

TENDENCIES: Poetics & Practice

Trish Salah, Robert Glück & Rachel Zolf

This new series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, will explore the intersection of contemporary poetic manifesto, practice, queer theory and pedagogy. Too often today, statements on poetics and their manifesto-like style have been moralistic or prescriptive discourses. By contrast, this series will attempt a Kinsey-like survey of actual poetic practice--what writers actually do, in the writers' own words--in the process queering the manifesto, inventing new terms for poetics discourse, and emphasizing queer writing and poetics.

The first event features talks by:

Trish Salah, Robert Glück, & Rachel Zolf

...followed by a discussion/Q&A session.

on Thursday, October 29

at 6:30 PM

FREE

* *

at CUNY Graduate Center

(in the Skylight Room)

365 Fifth Avenue, NYC

Born in Halifax, *Trish Salah* is a Montreal-based writer, activist and teacher at Concordia and Bishop's Universities. Her first book of poetry, *Wanting in Arabic*, was published in 2002 and her recent writing appears in the journals *Open Letter*, *EOAGH*, *No More Potlucks*, *Aufgabe*, *West Coast Line*. Her new manuscript, *Lyric Sexology*, is near completion.

Robert Glück is the author of nine books of poetry and fiction, including two novels, *Margery Kempe* and *Jack the Modernist* and a book of stories, *Denny Smith*. Glück edited, along with Camille Roy, Mary Berger and Gail Scott, the anthology *Biting The Error: Writers on Narrative*. Glück was Director of The Poetry Center at San Francisco State, Co-director of *Small Press Traffic*, and Associate Editor at *Lapis Press*. His poetry and fiction have been published in the *New Directions Anthology*, *City Lights Anthologies*, *Best New Gay Fiction* 1988 and 1996, *The Norton Anthology of World Literature*, *Best American Erotica* 1996 and 2005, and *The Faber Book of Gay Short Fiction*.

Rachel Zolf's most recent book of poetry, *Human Resources* (Coach House, 2007), won the 2008 Trillium Book Award for Poetry and was shortlisted for a Lambda Literary Award. Previous collections include *Shoot and Weep* (Nomados, 2008), from *Human Resources* (Belladonna, 2005) and *Masque* (Mercury, 2004). Her poetry and essays have appeared in journals such as *Xcp: Cross-Cultural Poetics* and *Open Letter* and in the anthologies *Prismatic Publics: Innovative Canadian Women's Poetry and Poetics* (Coach House, 2009) and *Shift & Switch: New Canadian Poetry*. She was the founding poetry editor of *The Walrus* magazine. *Neighbour Procedure* will appear in the spring from Coach House Books.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson. For additional information, visit the Tendencies blog at <http://tendenciespoetics.blogspot.com>

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The PhD Program in English, and the GC Poetics Group.

* * *

upcoming TENDENCIES: Poetics & Practice events this season:

Amy King, Wayne Koestenbaum, and R. Erica Doyle

on November 17 at 6:30 PM

in the Skylight Room at CUNY Graduate Center

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338. **Steve Evans**
Elizabeth Willis in UMaine NWS Thursday

Sun 25 Oct 2009

Elizabeth Willis reads in the UMaine NWS on Thursday, October 29.

Much more information here

<http://nwsnews.wordpress.com/2009/10/25/up-next-elizabeth-willis/>

Stop by if you find yourself somewhere between Boston and Montreal with a hankering for poetry.

S.

Associate Professor of English
Graduate Program Coordinator
National Poetry Foundation
313 Neville Hall
University of Maine
Orono, Maine 04469


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339. **peter ganick**
Remove A Concept

Sun 25 Oct 2009

a new book series written by Peter Ganick during the late 1980s, now published by white sky books. the series is projected to include 16 volumes when

completed. covers are paintings by Ganick. read the texts for free by clicking on the 'preview this book' button.

"happen at is
former lifetime,"
from section *1084

--

volumes of Remove A Concept already released, \$15 each.

vol 1 www.lulu.com/content/7642558

vol 2 www.lulu.com/content/7762352

vol 3 www.lulu.com/content/7800085

downloads available as well.

read the texts for free.

[apologies for cross-posting]

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340. **Mathew Timmons**

CREDIT by Mathew Timmons Now Out from Blanc Press!

Sun 25 Oct 2009

CREDIT by Mathew Timmons

Just Released from Blanc Press <<http://blancpress.com/>> in Los Angeles!

CREDIT by Mathew Timmons

Hardcover, 800 pages, full color

Blanc Press <<http://blancpress.com/>>, September 2009

ISBN-13: 978-0-9814623-4-9

Dimensions: 11 × 8.5 × 1.75 inches

Price (w/o shipping): \$199.99

Download price: \$299.99

BUY CREDIT! <<http://www.lulu.com/content/hardcover-book/credit/5658152>>

CREDIT is an 800 page, large format, full color, hardbound book, available for \$199.99 from Blanc Press <<http://blancpress.com/>> in Los Angeles--the longest, most expensive book publishable through the online service, lulu.com. Divided into two sections, Part A: Credit--26 parts (a-z) and Part 2: Debit--10 parts (1-10), CREDIT is a highly revealing and emotional work chronicling a personal tale of credit.

In late spring 2007 as an irrational exuberance and promise of financial fortune hung in the air, mailboxes were filled with generous and gracefully worded offers of credit. Just over two years later, in midsummer 2009, the shape of the

financial environment changed radically and mailboxes still filled up with statements of credit. Something had to change, offer turned to obligation.

Retailing for \$199.99, CREDIT is a book the author himself lacks the cash or credit to buy.

BUY CREDIT! <<http://www.lulu.com/content/hardcover-book/credit/5658152>>

Mathew Timmons' CREDIT has been roundly praised by a number of artists, writers, editors and critics, including: Harold Abramowitz, Stan Apps, Marcus Civin, Brian Joseph Davis, Ryan Daley, Craig Dworkin, Brad Fliss, Lawrence Giffin, James Hoff, Maximus Kim, Matthew Klane, Janne Larsen, Matthias Merkel Hess, William Moor, Joseph Mosconi, Holly Myers, Sawako Nakayasu, Sianne Ngai, Ariel Pink, Vanessa Place, Dan Richert, Ronald Quinn Rudlong Jr., Ara Shirinyan, Danny Snelson, Erika Staiti, Brian Kim Stefans, Robert Summers, Rodrigo Toscano, Matias Viegner and Steven Zultanski.

Read Advance Praise <<http://blancpress.com/4/hidden-article>> for Mathew Timmons' CREDIT.

View Images <<http://blancpress.com/5/not-main>> from Mathew Timmons' CREDIT.

BUY CREDIT! <<http://www.lulu.com/content/hardcover-book/credit/5658152>>

Read Advance Praise <<http://blancpress.com/4/hidden-article>> for Mathew Timmons' CREDIT: Let's face it, only those who see the invisible can do the impossible. However, miraculously, and right on cue, just short of a decade into the 21st century, Mathew Timmons has given us a momentous, lucid, and gripping book that makes visible what used to be, exclusively, invisible, the wide terrain of credit. Buy "CREDIT," tell your friends to buy it, and take its lessons to heart: Credit is expensive!... Credit is not cheap... Credit is hard, not easy, to get... —Harold Abramowitz

If you want to pay a penny for a thought Mathew Timmons has 19,999 of them, but like Master Card suggests, Timmons keeps it simple. CREDIT is a work ripped from both the headlines and the mailbox. —Brian Joseph Davis

I will send a very special, one-of-a-kind, only-available-via-purchase- and-full-completion and proof-of-reading-of-this-book, to all who purchase and read this book. Offer not valid in Kentucky. —Sawako Nakayasu

CREDIT by Mathew Timmons captures the entire postmodern economy under one cover. Like an avalanche of fine print, CREDIT reveals absolutely everything required to be disclosed by law. Timmons aestheticizes the angst of indebtedness into a colorful durational novel, complete with a lifetime supply of rate, fee, and grace period information, plus all the " _ _ !II"

& •• ‘.”~.’lf’ Clā ... “ of modern life. This is a book “that do_es ll all for you” and best of all “_s:ard ~ith _no annu~ljee.” —Stan Apps

Mathew Timmons’ CREDIT: Approved.

—Sianne Ngai

The output is a sprawling, modular form-letter with all the personal/financial affirmation cut down through razorbladed erasure-transcoding. CREDIT’s procedure traces an unfollowable map from the macrodistortion of mass-market advertising onslaught to a subjective microdistortion of noise stream granulation and reassembly. CREDIT is problematic in terms of numbers, transaction, hardware and software. The text’s operation is ravenously lossy, feeding on filtering byproducts and mistranslation; emphasis on information loss/breakage makes the text self-genotoxic and it sprouts mutant poetry from attractive shapes and corners. The text can be rotated. CREDIT is unreadable and CREDIT is a vibrant autobiography and CREDIT is a rainbow dream. —Dan Richert

What kind of Art would Human this kind of Receipt?

What kind of Receipt would Art this kind of Human?

What kind of Human would Receipt this kind of Art?

What kind of Art would Receipt this kind of Human?

What kind of Receipt would Human this kind of Art?

Fuckers.

—Rodrigo Toscano

Quite possibly the oldest system of exchange, credit is almost inseparable from wealth. Credit is the laxative to the stubborn bulk of capital. Similarly, how easy can form be separated from content? Or is content itself a kind of para-form? Paraformaldehyde, even? Disinfectant indicating content’s historicity in its obliteration? Content is form not yet recognized as such. Content is form on credit. And it is to Timmons’ credit that he seems to be particularly susceptible to this confusion, bombarded as he seems to be with offers. And though credit and wealth may be interchangeable to the point of identity, still Timmons is all the more duped for believing so. —Lawrence Giffin

Not since “The Tzanck Check” has a work so conscioned the infra-thin of capitalism—a tour de fort-da.

—Vanessa Place

This work could have easily been called “Labor”—like “Credit,” one of the least understood, least visible of our foundational abstractions. (“Milk” might be the other.) Mathew Timmons has managed to squeeze a Dummy’s Guide of both into a mere 800 pages. Sure, this is art in the age of digital reproduction, but you’re not getting anywhere near this thing. —Brian Kim Stefans

It seems only natural that with this book I re-appropriate a blurb about another book (Fiona Banner's *The Nam*):

"It has been described as unreadable."

—James Hoff

Congratulations! You've been preselected to apply for a copy of the new book by Mathew Timmons at a low introductory rate of just 199.99 and no annual fee ever. Documenting the social and economic space defined by the writing that falls between bulk mailing and fine print (full color and some of it very fine indeed), CREDIT appropriates direct mail credit card solicitations and advertisements in order to explore the nature of disclosure in a series of plays between display and censorship, see-thru windows and security envelopes, financial promise and legal threat—or simply, in Guy Debord's terms, between monologue and true communication. Testing the limits of publishing—CREDIT is the largest and most expensive book publishable via Lulu—Timmons' book is well beyond most readers' means. But remember, you could always charge it and hope to juggle some good balance transfers down the road.... Respond Immediately and Request Your Copy Today. —Craig Dworkin

Rarely has the mind-numbing banality of consumer capitalism's fine-print underbelly been employed to such elegant effect. Mathew Timmons' CREDIT is a timely epic in this crumbling age of debt. —Holly Myers

You know Timmons is just saying what Patti Smith said thirty years ago, although he's saying it even more: "And when we dream it, when we dream it, when we dream it, / Lets dream it, we'll dream it for free, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, free." —Matias Viegner

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341. **George Bowering**

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Mon 26 Oct 2009

Yeah, several science Nobels to Canadians,
and a Nobel Peace prize.

And if Saul Bellow hadn't skipped the country, a fiction one.

On Oct 24, 2009, at 8:59 AM, steve russell wrote:

damn, the light of inspiration has blinded me with the following insight: each year, 2 nobels should be awarded. One, to a deserving recipient who's actually alive, and another to Joseph Conrad.

Conrad's pessissismism (how many ssss in pessis...guess it's back to remedial speling class) was the only thing that could shut Bertrand Russell up. Russell was impressed enough by Conrad to name a son after him.

btw, George, do they give nobels to Canadians? I seemed to recall some Canadian winning one of the science awards.

From: George Bowering <[REDACTED]>
To: [REDACTED]
Sent: Tue, October 20, 2009 7:33:04 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--
response to Joel

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestry. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

From: steve russell <[REDACTED]>
To: [REDACTED]
Sent: Mon, October 19, 2009 1:50:05 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--
response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doubt that that's the case.

From: Bobbie Lurie <[REDACTED]>

To: [REDACTED]

Sent: Sat, October 17, 2009 2:15:41 PM

Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

*Very well put, Joel.
thank you--
Bobbi*

Date: Thu, 15 Oct 2009 10:20:35 -0700

From: Joel Weishaus <[REDACTED]>

Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Johanna;

*I would add that to most of the American media it wasn't even worthwhile =
investigating who Mueller is and why she won the prize. However, even =
when Americans win a Nobel, it's hardly covered, as it has no =
entertainment value. I think it has more to do with ignorance than =
jingoism.
As for not many American writers getting a Nobel in literature, we =
should be more concerned with our high rate of illiteracy than
with who =
wins what literary prize.*

-Joel =20

welcome.html

welcome.html

welcome.html

*George Harry Bowering
Younger than W.P. Kinsella*

welcome.html

welcome.html

George Cletis Bowering
Slow to anger. Well, slow about everything.

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342. **Will Larsen**
TODAY: Kevin Coval reading+workshop
Mon 26 Oct 2009

ArtShould presents:

an art+poetry workshop with
Kevin Coval

Monday, October 26 @ 7pm (TODAY)
5715 S Woodlawn, Chicago IL

Please join us this upcoming Monday for food and a workshop with Kevin Coval, Chicagoland poet extraordinaire. We (ArtShould) will be leading a short workshop on erasure poetry, then Kevin will give a short spiel and lead a workshop of his own. Hope to see you all there!

For more info about Kevin, check out his website: <http://www.kevincoval.com/>

Kevin Coval is the author of *everyday people* (EM Press, Nov.'08) and *slingshots* (a hip-hop poetica) (EM Press, Nov. '05), named Book of the Year-finalist by The American Library Association. Coval's poems have appeared in *The Spoken*

Word Revolution and The Spoken Word Revolution: Redux (Source Books), Total Chaos (Basic Civitas), I Speak of the City: New York City Poems (Columbia University Press), The Bandana Republic (Soft Skull Press), Chicago Tribune, Chicago Reporter, Cross Currents, Crab Orchard Review, Rattle, 2nd Ave Poetry, The Drunken Boat, and many other periodicals and journals. Coval writes for The Huffington Post and can be heard regularly on National Public Radio in Chicago.

Coval has performed on four continents in seven countries including; The Parliament of the World's Religions in Capetown, South Africa, The African Hip-Hop Festival: Battle Cry, Poetry Society of London, University of the West Indies in Jamaica, St. Xavier's College in Bombay, India, and four seasons of Russell Simmons' HBO Def Poetry Jam, for which he also served as artistic consultant. From Jan. 2006 to May 2007, Coval visited 26 states and more than 50 cities during the promotional tour for his first book, performing at over 150 high schools, universities, book stores, theaters, community centers and Union Halls around the country.

Co-founder of Louder Than A Bomb: The Chicago Teen Poetry Festival, the largest youth poetry festival in the world, Coval is poet-in-residence at The Jane Addams' Hull House Museum at The University of Illinois-Chicago and poet-in-residence at The University of Chicago's Newberger Hillel Center, and teaches at The School of the Art Institute in Chicago

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343. **Barbara Jane Reyes**

Justin Chin, Sarah Gambito, Marianne Villanueva 11/07/09 @ 2 pm (SF)

Mon 26 Oct 2009

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

****Please feel free to share this via Facebook, Twitter, blogs, and/or your social networking tool of choice!****

Hi all --

It's that time again! Writers ***Justin Chin***, ***Sarah Gambito***, and ***Marianne Villanueva ***will be reading at the next PAWA Arkipelago Reading Series event. Musical guests are ***Myrna del Rio*** and ***Bo Razon*!**

http://pawainc.blogspot.com/2009/10/pawa-arkipelago-reading-series-saturday_24.html

Please join us for the next reading in the PAWA Arkipelago Reading Series

Where: The Bayanihan Center 1010 Mission Street @ 6th Street, San Francisco

When: Saturday, November 7, 2009 at 2:00 pm

Who: Writers Justin Chin, Sarah Gambito, and Marianne Vilanueva. Musical guests Myrna del Río and Bo Razon.

This event is free and open to the public!

Justin Chin is the author of three books of poetry and three books of essays. His most recent poetry collection, *Gutted* (Manic D Press), received the Publishing Triangle's 2007 Thom Gunn Award for Poetry.

Sarah Gambito is the author of the poetry collections *Delivered* (Persea Books) and *Matadora* (Alice James Books). Her poems have appeared or are forthcoming in *The Iowa Review*, *The Antioch Review*, *Denver Quarterly*, *The New Republic*, *Field*, *Quarterly West*, *Fence* and other journals. She is Assistant Professor and Director of Creative Writing at Fordham university and co-founder of Kundiman, a non-profit company that promotes Asian American poetry.

Marianne Villanueva has published three collections of short fiction: *Ginseng and Other Tales from Manila* (Calyx Press) *Mayor of the Roses* (Miami University Press) and *The Lost Language* (published 2009 by Anvil Press of the Philippines). She has been shortlisted for the O. Henry Literature Prize and nominated for the Pushcart. Most recently, she was a finalist for the 2009 Annual Donald Barthelme Fiction Prize. Her recent work has been published in *The Chattahoochee Review*, *Cafe Irreal*, *The Santa Fe Writers Project*, *Isotope* and *The White Whale Review*.

Singing in English, Spanish, and French, *Myrna Del Rio* is a show-stopping singer capable of delivering heart-felt ballads, boleros, and blues that really swing. She was a featured vocalist in renowned drummer Francis Clay's band, *Syncopation*, and was also a member of *Domingo & Friends*, a popular Rhythm & Blues and Soul band led by Domingo Balinton. Ms. Del Río was featured in the 1st and 2nd Annual Jazz Las Casas Festival and at the 3rd Annual Festival Internacional de Jazz in Villahermosa, Tabasco, Mexico in 2004 and received rave reviews in the press.

Bo Razon completed Master Classes in Cuban Music and Folklore at the Escuela Nacional de Arte in Havana, Cuba in 1997. He has performed with major international and local artists; given seminars, workshops and clinics in Afro-Latin music theory and applications; written numerous magazine articles and has written scripts and directed programs and documentaries for television and public media. He released a cd of original music in 1998 entitled "Biyahero" under BMG Records Pilipinas.

--

<http://barbarajanereyes.com>
<http://bjanepr.wordpress.com>

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344. **Alan Sondheim**
Carter/Sondheim at Phila. Magic Garden
Mon 26 Oct 2009

Carter/Sondheim at Phila. Magic Garden

We were part of a group show organized by Steve Tobin / Fire Museum; Steve made a video of a section of our set - you can see it here at

<http://www.youtube.com/user/FireMuseumRecords#p/a>

Thanks, Alan, and thanks, Steve and Leah

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345. **David Giannini**
Re: New broadsides from Country Valley Press
Mon 26 Oct 2009

Yeah, man!

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

From: "Country Valley" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, October 25, 2009 4:26 PM

Subject: New broadsides from Country Valley Press

New from the Empty Hands Broadsides Series

#15. Simon Cutts, EMPTY HAND

#16. John Phillips, PAGES

Single issues: \$1/\$3, signed

Subscriptions: \$5 a year for 4 issues

Inquiries should be sent to:

Country Valley Press

Mark Kuniya
[REDACTED]

Online: <http://web.mac.com/countryvalley>

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346. **Paul Nelson**
A Time Before Slaughter

Mon 26 Oct 2009

Paul N

<http://www.apprenticehouse.com/index.cfm?p=catalog&id=28>

Paul Nelson's epic *Slaughter* explores the history, mythology and ecology of a place, a meeting-ground for various cultural interchanges, both good and bad, in the tradition of Charles Olson's *Maximus Poems* or W.C. Williams's *Paterson*, but uniquely his own. It is a pleasure to read "enlightening, serious, funny, and overflowing with life.

"Sam Hamill

A TIME BEFORE SLAUGHTER walks with great poetical ability the fine and difficult line between the political and the poetical: a fine line that in most poets leads to the political tract, which shortsells the poetical. Paul Nelson, on the contrary, manages to deal with today's world, and its terrible pitfalls, with an eye on creation and not on cheap lamentation: it results in a book where neither poetry nor nature, nor life or history, are tamed; they are exalted, in all its complex reality, through a sustained poetical state that turns A TIME BEFORE SLAUGHTER into an authentic work of art.

JosÃ© Kozer

Here's one more big hunk of the American shoulder, as Olson carved his from the North East, Nelson takes his from the Pacific North West. It's beautiful time-space in new words.

* * *

Michael McClure

Here is the
urban Northwest as it was and as it will be. Read it and weep. And cheer. The poem will take you where the I-5 can't go.

George Bowering

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA XXXXXXXXXX

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347. **Jennifer Karmin**
350 poems about climate change

Mon 26 Oct 2009

350 Poems is part of 350.org's international day of climate action that happened on October 24, 2009.

<http://350poems.blogspot.com>

On this site, 350 writers each contributed a poem responding to climate change (in a language of their choosing) in the days/hours leading up to October 24th. As an additional constraint--mirroring the real political obstacles and shortage of time we face--each poem had to be 3.5 lines in length.

Why 350? Because that is the agreed upon safe upper limit for CO2 in the atmosphere (in parts per million). We're currently at 390 and rising, close to what climate experts call "the point of no return." This is a critical moment: we and our political representatives must act quickly in the less than two months before this December's United Nations Climate Change Conference in Copenhagen. Visit 350.org for other actions in your area (there are currently over 4000 actions in over 170 countries).

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348. **amy king**
Re: New broadsides from Country Valley Press - According to some presses, only MEN write POETRY.

Tue 27 Oct 2009

Yeah man? Oh yeah, MAN. Country Valley Press only publishes MEN. No, there's a token "Sabine" in there. My bad.

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

--- On Mon, 10/26/09, David Giannini <[REDACTED]> wrote:

From: David Giannini <[REDACTED]>

Subject: Re: New broadsides from Country Valley Press

To: [REDACTED]

Date: Monday, October 26, 2009, 5:43 PM

Yeah, man!

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

From: "Country Valley" <[REDACTED]>
To: <[REDACTED]>
Sent: Sunday, October 25, 2009 4:26 PM
Subject: New broadsides from Country Valley Press

New from the Empty Hands Broadsides Series

#15. Simon Cutts, EMPTY HAND

#16. John Phillips, PAGES

Single issues: \$1/\$3, signed

Subscriptions: \$5 a year for 4 issues

Inquiries should be sent to:

Country Valley Press

Mark Kuniya
[REDACTED]

Online: <http://web.mac.com/countryvalley>

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349. **Séamas Cain**
... two phantom objects
Tue 27 Oct 2009

P H O S P H O R

a surrealist luminescence

Issue Number Two

on the theme of

"two phantom objects ..."

seventy-two pages, B5 format, ISSN 1755-0009

Andrew Boobier, Gareth Brown, Eugenio Castro, Stephen J. Clark, Kenneth Cox,
Jan Drabble, Guy Ducornet, Kathleen Fox, Bill Howe, Michaël L'Amour, Sarah
Metcalf, Peter Overton, Mike Peters, Noé Ortega Quijano, Michael
Richardson, Franklin Rosemont, Bruno Solarik, Jan Å vankmajer, John Welson,
John Hartley Williams

published by the

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Leeds, England,
LS12 3QY

or,

e-mail



for a PayPal payment request

LEEDS SURREALIST GROUP

<http://leedssurrealistgroup.wordpress.com>

In luminescence,

SÃ©amas Cain

http://www.mnartists.org/Seamas_Cain

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350. **Halvard Johnson**

Hamilton Stone Review, Issue 19, Fall 2009, Now Online!

Tue 27 Oct 2009

Hamilton Stone Review #19 is up at <http://www.hamiltonstone.org/hsr.html> .

Poetry by Nathan Leslie. Fiction by Jan Clausen, Dave Engeldrum, Jackie Ernst, Laurence Klavan, Angela Lang, Corey Mesler, Leora Skolkin-Smith, and Barry Spacks. Nonfiction by Kelle Groom, Rigoberto Gonzalez, James Richardson, and Damon Shaw.

Fiction Editor: Lynda Schor

Nonfiction Editor: Reamy Jansen

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351. **Michael**

Rockpile arrives in Washington

Tue 27 Oct 2009

Rockpile arrives in Washington

Rockpile Joins New Columbia Orchestra on Nov. 4

Poetry and Music Improv Collide in Washington

ROCKPILE , comprised of poets David Meltzer and Michael Rothenberg from the San Francisco Bay area, arrives in Washington, DC as part of their national tour to join forces with the New Columbia Orchestra Quintet.

Poetry, music, more poetry, more music. The Quintet includes vocalist Nicki Gonzalez, flautist Joseph Cunliffe, guitarist Richard Miller, bassist Don West, and yours truly Burnett Thompson at the piano.

Wed. Nov. 4, 2009

9 p.m.

Bus Boys & Poets

2021 14th St. NW

tickets \$10 at the door.

Rockpile is funded by the Creative Work Fund and the Allen Ginsberg Committee on Poetry.

If you have further questions, please don't hesitate to contact me.

Burnett Thompson

██████████

This email was sent to ██████████ by ██████████. [Update Profile/Email Address](#) | [Instant removal with SafeUnsubscribeT](#) | [Privacy Policy](#).

burnett thompson music | 2957 Strathmeade St | Falls Church | VA | 22042

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352. **Bobby Baird**

Recent Posts at Digital Emunction

Tue 27 Oct 2009

Recent activity at Digital Emunction that might interest some of you:

*+ P4K Does Not Hear What I

Hear<<http://www.digitalemunction.com/2009/10/26/p4k-does-not-hear-what-i>

hear/>

*(on Bob Dylan's *Christmas in the Heart*) by Michael Robbins

+ The Finale of Seem: Or, On 'On a Boat' <<http://www.digitalemunction.com/2009/10/26/the-finale-of-seem-or-on-on-a-boat/>>

(...and tenor-less metaphors, and much more) by Oren Izenberg

+ The Matter on the Table <<http://www.digitalemunction.com/2009/10/23/the-matter-on-the-table/>> (on

Coetzee's *Elizabeth Costello*) by Michael Robbins

+ Fake Book Review

7 <<http://www.digitalemunction.com/2009/10/21/fake-book-review-7/>> by Joshua Baldwin

+ Monuments <<http://www.digitalemunction.com/2009/10/21/monuments/>> by Kent Johnson

+ Singing School <<http://www.digitalemunction.com/2009/10/19/singing-school/>> (on Robert Huddleston's review of new Yeats books by Helen Vendler and Cal Bedient) by Michael Robbins

+ Blackface and the Poetry

Foundation? <<http://www.digitalemunction.com/2009/10/19/blackface-and-the-poetry-foundation-on-john-barrs-grace-an-epic-poem/>>

(on John Barr's *Grace*) by Kent Johnson

+ Official Verse

Culture <<http://www.digitalemunction.com/2009/10/16/official-verse-culture/>> (on the 2009 NBA awards) by Kent Johnson

+ Conceptual Art Hits the Op-Ed Page (Not a 'Day' Post) <<http://www.digitalemunction.com/2009/10/16/conceptual-art-hits-the-op-ed-page-not-a-day-post/>>

(on Denis Dutton) by me

+ "Form," "Ideology,"

etc. <<http://www.digitalemunction.com/2009/10/15/form-ideology-etc/>> by Michael Hansen

+ Dream Song 1864 <<http://www.digitalemunction.com/2009/10/14/dream-song-1864/>>

by

Michael Robbins

+ Fake Book Reviews 5 &

6<<http://www.digitalemunction.com/2009/10/14/fake-book-reviews-5-6/>>

by

Joshua Baldwin

+ On Poetry and

Rage<<http://www.digitalemunction.com/2009/10/13/guest-post-oren-izenberg-on-poetry-and-rage/>>

by

Oren Izenberg

+ A Parable on Poets'

Numbers<<http://www.digitalemunction.com/2009/10/12/a-parable-on-poets-numbers/>>

by

Ange Mlinko

+ Most by numbers judge a poet's

song<<http://www.digitalemunction.com/2009/10/09/most-by-numbers-judge-a-poets-song/>>

(on

form and ideology) by Michael Robbins

+++++++

Bobby Baird



<http://www.digitalemunction.com>

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353. **Séamas Cain**

... to be entranced in Glasgow

Tue 27 Oct 2009

On Saturday the 31st of October 2009, at 8:30 p.m., in the Centre for Contemporary Arts, 350 Sauchiehall Street in Glasgow, Scotland ...

Ceòl 's Craic will present an evening of poetry & music.

Poetry from Alasdair Roberts, with Màiri Morrison & Sineag MacIntyre ...

Also Stevie Jones & Alastair Caplin ...

Alasdair Roberts? Who is he? Drawing on folklore, his poetry & songs are complex; contemporary & ancient, metaphysical & dark but also playful. Go to Ceòl 's Craic at Halloween to be entranced!

Màiri Morrison, well-respected actress & singer, will be joining Alasdair Roberts on stage where we will see some Gaelic & English collaborations in spontaneity.

Admission is £8 (£5) ...

For more information write to



For more information about the
Centre for Contemporary Arts,
go to ...

<http://cca-glasgow.com/home>

For more information about
Comhairle nan Leabhraichean
(the Gaelic Books Council)

go to ...

<https://lsh507.securepod.com/gaelicbooks.org/merchantmanager/>

For more information about

Ceòl 's Craic,

go to ...

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

Tapaidh leibh, agus chì sinn ann thu!

Séamas Cain

<http://www.saorsainn.net>

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354. **crystal hoffman**

***Call For Papers: Association of Theatre in Higher Education 2010:
"Women Performing Religion and Spirituality"***

Tue 27 Oct 2009

CFP: "Women Performing Religion
and Spirituality"

A multidisciplinary panel with
the Religion and Theatre, Women and Theatre, and Performance Studies
focus groups.

The Association for Theatre
in Higher Education (ATHE) 2010 Conference
Los Angeles, CA, August 3-6,
2010

"Theatre Alive: Theatre,
Media, and Survival"

The theme for the 2010 conference is "Theatre Alive: Theatre, Media, and Survival." This panel desires to bring together innovative theatre/performance practices pioneered by women artists whose aims and output also have a religious or spiritual interest. The religious background and influences of Ruth St. Dennis's choreography, the mysticism behind Emmy Hemmings's writings on Dada, and the apophatic expression in the plays of Susan Glaspell are inspiring examples deserving of research and discussion, and we hope to expand this short list. Performance, the chosen medium of these artists, also serves as a medium for religious or spiritual expression and investigation. What can women's experience of theatre and performance as simultaneously religious or spiritual expression bring to a discussion of women in the political sphere? Why is religious/spiritual expression still an important aspect of the work of women performers, writers, and scholars today, whether that expression be framed by an institutional religious practice or influenced by a sense of ritual? How is the performance of religion or spirituality integral to the survival (perhaps both personal and political) of women today, both on the theatre's stage and the world stage?

This panel invites scholars to consider such terms as "spirituality," "religion," "performance" and "theatre" broadly, and to think through the hesitancy that might preclude a scholar from making connections between religious/spiritual practice and the study of performance. We seek also to expose and explicate the intersection between a historical bias against religion/spirituality in the academy, and the fact that this academy has also been historically dominated by men.

Please send your one page abstract to Claire Chambers Blackstock at [REDACTED]. Include your name, affiliation, the title of your paper, mailing address, phone number, and email address with your submission, as well as a short bio. If applicable, please also specify what AV equipment you will require. The deadline for abstracts is October 29, 2009. You can find out more about ATHE at www.athe.org. We look forward to your submission!

Best regards,
Claire Chambers Blackstock,
University of California Davis
[REDACTED]
[REDACTED]
Crystal Hoffman, Indiana University
of Pennsylvania
[REDACTED]
Panel organizers

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355. **Nate Pritts**
H_NGM_N #9 is live!
Tue 27 Oct 2009

Citizens of the world!

H_NGM_N #9 is locked & loaded &
ready to be dropped from a low flying plane on some unsuspecting
country whose regime is in need of being toppled.

& if that country is CONTEMPORARY LITERATURE you can start to see how
my metaphor is apt:

http://www.h-ngm-n.com/cur_ent-i_sue

Please
note that we are currently open to submissions until November 30th
& be sure to check out the updated info on H_NGM_N Books:

http://www.h-ngm-n.com/h_ngm_n-books/

:: Dr. Nate Pritts

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

Windows 7: Simplify your PC. Learn more.
[http://www.microsoft.com/Windows/windows-7/default.aspx?](http://www.microsoft.com/Windows/windows-7/default.aspx?ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_evergreen1:102009)
[ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_evergreen1:102009](http://www.microsoft.com/Windows/windows-7/default.aspx?ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_evergreen1:102009)

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356. **Ken Chen**

PAGE TURNER The Asian American Literary Festival

Tue 27 Oct 2009

Hey everyone,

Please see below for information regarding PAGE TURNER: The Asian American Literary Festival, presented on Nov 13-14 by The Asian American Writers' Workshop. It'll be a fun-fille quirky book bash with great writers like Sonny Mehta, Jhumpa Lahiri, Michael Ondaatje, David Henry Hwang, Ed Park, and others. Please forward to your lists, forums, Facebook accounts, and to whoever you think might be interested.

Ken Chen, Executive Director, The Asian American Writers' Workshop

The Asian American Writers' Workshop presents

PAGE TURNER: The Asian American Literary Festival

Friday & Saturday, Nov. 13-14, 2009

Pageturnerfest.org

Join the Workshop for PAGE TURNER, a two-day literary palooza that'll bring together more than thirty writers, including Jhumpa Lahiri, Michael Ondaatje, David Henry Hwang, Hari Kunzru, Ed Park, and Porochista Khakpour. This quirky but curated festival will also feature a former Chinese rocket factory worker, poets making video art, ukulele-strumming comedian Jen Kwok, Indian crime fiction, panels on internment and immigration, and a cocktail reception and awards ceremony. For schedule and tickets, please visit pageturnerfest.org.

EVENTS DETAILS

Friday, Nov. 13, 2009, 7-10pm

PAGE TURNER: GALA KICK-OFF DINNER

At Vermilion, 480 Lexington Avenue, NY, NY

\$50 cocktail reception (7-8pm); \$500 gala dinner (8-10pm)

A special cocktail reception and dinner honoring Sonny Mehta, who will receive a Lifetime Achievement Award from Michael "English Patient" Ondaatje. For tickets, visit aaww.org/dinner or call [REDACTED].

Saturday, Nov. 14, 2009, 11am-7pm

PAGE-TURNER: The Asian American Literary Festival

powerhouse Arena,

\$5 per reading; \$20 Day Pass; \$10 Literary Awards & Reception Only; \$25 All-Day Pass+Awards

A hip all-day reading series that'll feature more than some of the most prominent Asian American writers in the country, as well as stand-up comedians, academics, and the Twelfth Annual Asian American Literary Awards. The line-up includes: Jhumpa Lahiri, David Henry Hwang, Ed Park, Mort Baharloo, Monique Truong, Hari Kunzru, Meera Nair, Mohan Sikka, Hirsh Sawhney, Mae Ngai, Mitra Kalita, Alexander Chee, Ron Hogan, Rakesh Satyal, Jen Kwok, Poro-chista Khakpour, Ed Lin, Jennifer Hayashida, Jeff Yang, Sree Sreenivasan, Ravi Shankar, Hua Hsu, Dennis Lim, Julie Otsuka, Rea Tajiri, Sunaina Maria, Tania James, Hasanthika Sirisena, V.V. Ganeshanathan, Amitava Kumar, Lijia Zhang, Alexandra Chang, Purvia Shah, Walter Lew, Ye Mimi, and others. For a complete schedule and tickets see <http://www.pageturnerfest.org>.

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357. **Intern AAWW**

Nov 13 & 14 Asian American Literary Festival

Tue 27 Oct 2009

Dear Buffalo Poetics,

Could you help us at the Asian American Writers' Workshop to promote PAGE TURNER, The Asian American Literary Festival, which will be held on Friday November 13 and Saturday, November 14?

It would be great if you could post the information below about PAGE TURNER, The Asian American Literary Festival.

Thanks for supporting the Asian American Writers' Workshop!

AAWW Intern

=====

The Asian American Writers' Workshop presents

PAGE TURNER: The Asian American Literary Festival

Friday & Saturday, Nov. 13-14, 2009

Join the Workshop for PAGE TURNER, a two-day literary palooza that'll bring together more than thirty writers, including Jhumpa Lahiri, Michael Ondaatje, David Henry Hwang, Hari Kunzru, Ed Park, and Poro-chista Khakpour. This quirky but curated festival will also feature a former Chinese rocket factory worker, poets making video art, ukulele-strumming comedian Jen Kwok, Indian

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PAGE-TURNER: The Asian American Literary Festival

powerhouse Arena,

\$5 per reading; \$20 Day Pass; \$10 Literary Awards & Reception Only; \$25 All-Day Pass+Awards

A hip all-day reading series that'll feature more than some of the most prominent Asian American writers in the country, as well as stand-up comedians, academics, and the Twelfth Annual Asian American Literary Awards. The line-up includes: Jhumpa Lahiri, David Henry Hwang, Ed Park, Mort Baharloo, Monique Truong, Hari Kunzru, Meera Nair, Mohan Sikka, Hirsh Sawhney, Mae Ngai, Mitra Kalita, Alexander Chee, Ron Hogan, Rakesh Satyal, Jen Kwok, Porochista Khakpour, Ed Lin, Jennifer Hayashida, Jeff Yang, Sree Sreenivasan, Ravi Shankar, Hua Hsu, Dennis Lim, Julie Otsuka, Rea Tajiri, Sunaina Maria, Tania James, Hasanthika Sirisena, V.V. Ganeshanathan, Amitava Kumar, Lijia Zhang, Alexandra Chang, Walter Lew, and Ye Mimi. For a complete schedule and tickets see <http://www.pageturnerfest.org>.

=====

--

Intern: Asian American Writers' Workshop

The Asian American Writers' Workshop

16 West 32nd Street, Suite 10A

New York, NY 10001

Between 5th Avenue and Broadway

Subway

N, R, Q, W, F, B, D, V trains to 34th Street/Herald Square

4, 5, 6 trains to 33rd Street
1, 2, 3, 9 trains to 34th Street



Literary readings: http://www.aaww.org/aaww_events.html

\$5 Suggested Donation

Creative Writing Workshops: http://www.aaww.org/events_workshops.html

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358. **Sarah Sarai**

Re: Paul Zukofsky + Dr. King's children

Tue 27 Oct 2009

It's not easy having parents, but jeeze.

Martin Luther King Jr's kids settled this month. There was a time I couldn't find his essays to BUY. Writers are allowed to make money (not me, I'm not allowed, but other writers). Though not for each syllable.

<http://www.guardian.co.uk/world/2009/oct/13/martin-luther-king-children-feud>

Sarah Sarai

<http://www.blazevox.org/bk-ss2.htm>

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359. **Sarah Sarai**

Jack Wiler, sad news

Tue 27 Oct 2009

Poet Jack Wiler passed away last week. His books were *Fun Being Me* and *I Have No Clue.*

His Web site:

<http://jackwiler.com/>

I'm not sure what to say here, but I posted a tribute on my blog:

<http://my3000lovingarms.blogspot.com/2009/10/rip-jack-wiler-fun-being-him.html>

Sarah Sarai

<http://my3000lovingarms.blogspot.com/>

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360. **mIEKAL aND**

tENTATIVELY, a cONVENIENCE: Multiple Projections: 1978 to 2009

Tue 27 Oct 2009

Begin forwarded message:

From: "tENTATIVELY, a cONVENIENCE" <[REDACTED]>
Date: October 27, 2009 9:47:36 AM CDT
To: [REDACTED]
Subject: Multiple Projections: 1978 to 2009

Yep, I've made a 10 minute retrospective movie of some of my multiple projection pieces of the last 31 yrs. & it's on my YouTube channel where you can see it in glorious lo-fidelity! Try to make out the intricate details! I'm very proud of this material, I've been exploring multiple projection possibilities for a long time & I've never gotten much credit for it. I DON'T do those gratuitous multiple projections where one takes found films & projects them willy-nilly as if that's all there is to it. Most of these projections are highly calculated & have more innovations than you can shake a laser pointer at.

<http://www.youtube.com/watch?v=6smYCjQPuXM>

&, as usual, if you want to be removed from my bulk mailing list just tell me so! I usually hate getting bulk emails too!

yr pal,

tENT

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361. **Stephen Baraban**

Zukofsky quoting Blake

Tue 27 Oct 2009

A lovely example of Louis Zukofsky's way with quotations is the playlet to be found in *_Prepositons_* wherein a visitor comes and speaks with William and Catherine Blake. William Blake's utterances in the playlet are all quotes from the man's work. At one point WB pronounces from one of his Notebook Poems--

I have mental joys and mental health,
Mental friends and mental wealth

It's clear what Blake means in the notebook poem--My mind to me a Kingdom is (as an Elizabethan poet once wrote), whatever my outward condition--but isolated in the Zukofsky skit, the phrase "mental health" has that other (20th century, or when *was* the phrase first used for sanity?) significance, and challenges all the people who have ever called Blake "mad".

--- On Thu, 10/22/09, Skip Fox <[REDACTED]> wrote:

*From: Skip Fox <[REDACTED]>
Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
To: [REDACTED]
Date: Thursday, October 22, 2009, 12:05 PM
Oh, yes, Louis Zukofsky (who is not
an ass) quoted hundreds of other writers
in Bottom on Shakespeare. While it is true that these works
were generally
no longer under copyright protection, it does indicate how
far Paul
Zukofsky's spirit is from the source.*

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

*From: Poetics List (UPenn, UB) [mailto:[REDACTED]]
On
Behalf Of Alan Sondheim
Sent: Wednesday, October 21, 2009 1:23 PM
To: [REDACTED]
Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse*

*Are you sure this is for real? It reads very much
like a parody...
On the other hand everyone has all time permission to quote
me at any
length without further ado or attribution*

- Alan

Paul Zukofsky on quoting mom & dad.

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

*From: Geraldine Monk <[REDACTED]>
Date: Wed, Oct 21, 2009 at 8:07 AM
Subject: Fw: Louis Zukofsky is a first-rate arse
To: [REDACTED]*

*Sent: Wednesday, October 21, 2009 7:16 AM
Subject: Fw: Louis Zukofsky is a first-rate arse*

*Check out the below and then make sure you are nice to
your children!*

*P.Z. gets more barking. I'm still alarmed about
by the shtupp means -
if you 'shtupp an alligator' would it be pleased to
see you or not?*

<http://www.z-site.net/copyright-notice-by-pz/>

all posts. Check

posts. Check guidelines

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362. **Catherine Daly**
Re: Paul Zukofsky + Dr. King's children
Tue 27 Oct 2009

Coretta set up the problem; she tightly controlled the estate until 1) the sale to Stanford, 2) her death. That's why one couldn't find his stuff.

The relatively recent sales of archives and copyright do fuel a lot of this, but some people argue that we are seeing the last round of these sales. Some of the reasons are that there are vast quantities of electronic - format materials archivists aren't quite ready to deal with (including sorting the wheat from the chaff), and another is that there are certain items that used to be kept by writers that are no longer kept by them.

--

All best,
Catherine Daly



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363. **sandra de 1913**

1913's newests: Issue 3 & READ & more!

Tue 27 Oct 2009

Dear comrades,

After a super-hiatus, 1913 is pleased as punch to announce our NEW & forthcoming publications!

- *1913 a journal of forms, Issue

3*<http://www.journal1913.org/issue3.html>>features 1913 Prize Co-Winners

* Kristin Luke & Andrew Zawacki* and mind-bending poetry, prose, essay, translation, collaboration, image, and everything inbetween from Yuyen Chang, Norma Cole, Joshua Clover & Chris Nealon, Tyrone Williams, Jena Osman, Evie Shockley, Lara Glenum, Noah Eli Gordon, Valerie Mejer, Dan Beachy-Quick...& more! - *READ

<http://www.spdbooks.org/Product/9780977935147/read.aspx>>,* an annual anthology of inter-translation from the Tamaas seminars in Paris, features work by Pierre Joris, Habib Tengour, Marie Borel, Sarah Riggs, Jean-Jacques Poucel, Frederic Forte, Vincent Broqua, and Charles Alexander!

Forthcoming books from 1913 Press include:

- *Ozalid* by Biswamit Dwibedy

- *Hg, the liquid* by Ward Tietz

- *Big House/Disclosure* & *Four Electric Ghosts*, two collaborations from Mendi + Keith Obadike

Stay Tuned for *1913 a journal of forms, Issue 4* in early 2010, featuring 1913 Prize Runners-Up *Joel Chace & Lynn Xu*, and new work by Edwin Torres, Susan Maxwell, John Yau, Brian Kim Stefans, Sara Veglahn, Cathy Wagner, Alistair McCartney, Karena Youtz, Srikanth Reddy, Adrian Kien & Kelly Packer, Jordan Davis, Tom Orange, Catherine Daly...and more!

1913 is proud to welcome* Le Board*: Eleanor Antin, Rae Armantrout, Thalia Field, Scarlett Higgins, Jen Hofer, Matthew Hofer, Fanny Howe, Joseph Jeon, John Keene, Sawako Nakayasu, Claudia Rankine, Jerome Rothenberg, Cole Swensen, John Yau. (Any errors in editing or judgment are the sole responsibility of the editrice, Sandra Doller, and do not relect any flaw on the part of the generous humanity & finer sensibilities of Le Board.)

1913 is not currently reading submissions for books or the journal, but stay tuned for upcoming reading periods...

All 1913 publications are available via* Small Press

Distribution<http://www.spdbooks.org/Search/Default.aspx>>

*.

Many thanks for yr support of small presses,

Sandra Doller (née Miller)

founder & editrice of 1913 a journal of forms & 1913 Press

*

<http://www.journal1913.org>

<http://www.spdbooks.org/Product/1548991403/1913-a-journal-of-forms-issue-3.aspx>

<http://www.spdbooks.org/Product/9780977935147/read.aspx>

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364. **Amanda Earl**

AngelHousePress Essay # 9 by Phil Hall

Tue 27 Oct 2009

i'm pleased to announce a new essay for October. it's by Phil Hall and is entitled "A Blunt Garde: The False Politics of Honesty."

i hope you get a chance to read the essay and that it sparks poetic dialogue...

you will find the essay at www.angelhousepress.com under essays.

best wishes,

Amanda

Amanda Earl

AngelHousePress

www.angelhousepress.com

the angel is in the house

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365. **Chris Jones**

Re: Off topic query -- The Poetics of Hate

Wed 28 Oct 2009

On Mon, 2009-10-12 at 19:41 -0700, amy king wrote:

> It can only happen in 'backwards' towns like Laramie, Wyoming?

Apologies, I had hoped for some time for a longer response, however that may not be.

In Deleuze and Guattari, A Thousand Plateaus, there is a discussion of micro fascism where the fascist in you is not over there. While to some this may appear a difficult and complex theory of subjectivity my lesbian feminist philosophy lecturer, Marie Curnick, considered it accessible to undergrads such as myself, and even if graduate students travelled from Paris, UK and Canada to attend these seminars.

To look to a poetics of hate we need look no further then Aristotle and Kant. This may come as some shock to those of the liberal arts academy, but how often must it be said that Kant, following Aristotle's categories with his precious correct use of the faculties, excludes women, gays and those not said to have a white skin, from reason and as such, immanent critique. It is right here, inside the writings of Aristotle's poetics and Kant's aesthetics that the poetics of hate is to be found.

Don't dare accuse me with your Kantian tribunal backed up by the ancient ignorance of an Aristotle era long past a decent use by date.

I have found this article on the Australian gay surrealist painter, James Gleeson from which this quote:

With some justification surrealism hasn't been thought of as offering a very propitious milieu for anyone who did not subscribe to the ideology of heterosexual love. The virulence of its leader in denouncing same-sex sexuality is notorious, and has been assumed to stand for the movement as a whole.

Perhaps, it can only happen in Australia?

www.surrealismcentre.ac.uk/.../journal6/.../James%20Gleesonjk4.pdf

with best wishes, Chris Jones.

PS, must cool memories too come into this? He said destroy, not deconstruct.

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366. **Chris Jones**

James Gleeson URL (Poetics of hate)

Wed 28 Oct 2009

Sorry for this but it has come to my attention that the James Gleeson gay Australian surrealist URL seems to go nowhere. (Gee, even the world wide web is homophobic and you think me an hysterical queen...)

Google this and you should find it... james gleeson's desiring production
...or try again...

www.surrealismcentre.ac.uk/.../journal6/.../James%20Gleesonjk4.pdf

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367. **DAWN APRIL LONSINGER**

Call for Hybrid and/or Collaborative Writing

Wed 28 Oct 2009

I have been a subscriber to this list for quite some time now, but this is my first request to post. I didn't see anything about formatting in the guidelines so I hope this is fine. Thank you for your help.

My best & birds, dawn lonsinger

Please Post:

Call for Submissions

for a Special Issue of WHR (Spring 2010) ::

HYBRID // COLLABORATIVE

edited by Lance Olsen, Karen Brennan, Craig Dworkin & Paisley Rekdal

Submit your hybrid and/or collaborative work through March 30th to :::

Western Humanities Review

Hybrid / Collaborative Issue

c/o dawn lonsinger

University of Utah English Dept.

255 S. Central Campus Drive, LNCO 3500

Salt Lake City, UT 84112

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368. **John Perman**

Idiolects of Silence

Wed 28 Oct 2009

A reminder to Listserve readers : My new Idiolects of Silence, is available in pdf format from [REDACTED]. The book collects poems from the past decade or so wch explore, among other concerns, notions of constriction and release in language, bound by such as space count in mono spacing, while holding to lyrical embeds. Feel free to ask for a copy.

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369. **Rob McLennan**

lake, oh pure contradiction

Wed 28 Oct 2009

another fragment of rob's toronto memoir:

http://www.openbooktoronto.com/articles/lake_oh_pure_contradiction

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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370. **amy king**

This Friday, October 30th @ 7 p.m. ~ Cara Benson, Elizabeth Bryant, Carla Drysdale, Brenda Iijima, Magus Magnus & Moez Surani with special guest host Julian Brolaski!

Wed 28 Oct 2009

October 30th, Friday @ 7 p.m.

~ Cara Benson, Elizabeth Bryant, Carla Drysdale, Brenda Iijima, Magus Magnus & Moez Surani

with special guest host Julian Brolaski!

Cara Benson edits *Sous Rature*. Her first full length book (made) is forthcoming from BookThug in 2010. Her chapbook *Quantum Chaos and Poems: A Manifest(o)ation* (BookThug) co-won the 2008 bpNichol Prize. Other chaps include *He Writes* (No Press), *UP* (Dusie Kollektiv), and *Spell/ing () Bound* (ellectrique press) with Kai Fierle-Hedrick and Kathrin Schaeppi. Benson edited the interdisciplinary book *Prediction* forthcoming from Chain. She lives and writes in the analog world of upstate NY. Her online home is [necessetics](http://necessetics.com). ~

Elizabeth Bryant's newest book, (nevertheless enjoyment, is forthcoming fall 2009 from Quale Press. Her writing appears in many print and online journals including *Wheelhouse Magazine*, *Coconut*, *Dusie*, *Bombay Gin*, *Key Satch(el)*, *Gerry Mulligan*, and *Intercapillary Space*. She is the editor of *CR79 Books*, and the ongoing writing experiment *Defeffable*. She also co-curates the *Bard Roving Reading Series*. ~

Carla Drysdale was born in London, Ontario and was educated at Ryerson university in Toronto as well as Sarah Lawrence College in New York. Her poems have appeared in Canadian and US journals, including the *Literary Review of Canada*, *Canadian Literature*, the *Fiddlehead*, *Global City Review*, *The Same* and *LIT*. She has won several fellowships to the Virginia Center for the Creative Arts, where she collaborated with Pulitzer-prize winning composer David Del Tredici, who set her poem, "New Year's Eve" to music. She recently relocated from NYC to Geneva, Switzerland, where she works as a public radio journalist. Her first book of poems, *Little Venus*, is being published in October by Toronto's Tightrope Books. ~

Brenda Iijima is the author of *Animate, Inanimate Aims* (Litmus Books) and *Around Sea* (O Books). Two books are forthcoming in the near future: *revv. youâ€™llâ€™ution* (Displaced Press) and *If Not Metamorphic* (Ahsahta Press). She is currently researching all the women who were murdered in her hometown of North Adams, Massachusetts as well as writing an encyclopedia of animals used by humans as surrogates. She publishes chapbooks on Portable Press at Yo-Yo Labs. ~

Magus Magnusâ€™ Verb Sap came out from Narrow House of Baltimore in autumn of 2008. Pieces from this work also form the basis of an ongoing experimental musical collaboration with flutist Jennifer Lapple, titled â€œVerb Sap recitative.â€ Over the past year, M.â€™s online radio show on blogtalkradio, titled â€œMMMâ€! Utteranceâ€ featured readings from Verb Sap, some earlier work, and from his upcoming book *Imposter!:* instances, regrets. M. reads regularly around the Baltimore-D.C. area, and his work has appeared in *Viviparous Blenny*, *Shattered Wig Review*, the *ie Reader*, and more; as director of Yockadot Poetics Theatre Project, he enjoys showcasing poets and performers dedicated to exploring the variety of ways text can be induced to leap off the page live. M. lives in Alexandria, Virginia, with his wife Manya Magnus, and their two children, Hero (age 9), and Gryphon (about to turn 4). ~

Moez Suraniâ€™s poetry and short fiction have been published widely in Canada. He has served as a writer-in-residence for the Toronto Catholic District School Board and curator for the Strong Words Reading Series in Toronto. Among his awards is a 2008 Chalmers Arts Fellowship, which supported an extended research stint to India and East Africa. His debut collection of poems (September, 2009) is titled *Reticent Bodies*.

guest hosted by

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 Bovaryâ€™s Diary* (Cy Press, 2005), *Buck in a Corridor* (flynpyntar, 2008) and the blog *herm of warsaw*. Xir first book *gowanus atropolis* is forthcoming from Ugly Duckling Presse in 2010. Brolaski lives in Brooklyn where he writes poetry, serves as a Litmus Press editor, plays country music in *The Low & the Lonesome* (www.myspace.com/thelowandthelonesome), and curates *Mongrel Vaudeville* (<http://mongrelvaudeville.blogspot.com>).

at

Goodbye Blue Monday 1087 Broadway (corner of Dodworth St) Brooklyn, NY 11221-3013 [REDACTED]

J M Z trains to Myrtle Ave or J train to Kosciusko St

~

PHOTOS and VIDEO here -- <http://stainofpoetry.com/>

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

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371. **Hugh Behm-Steinberg**

serendipity and webjournals

Wed 28 Oct 2009

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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372. **Nicholas Michael Ravnika**

Re: serendipity and webjournals

Wed 28 Oct 2009

Hugh,

I edit a little zine called, The Bathroom. What I do is layout a PDF that contains all the authors. I think Dusie Press also uses the same model.

<http://bathroommagazine.wordpress.com>

Best,

Nicholas

Hugh Behm-Steinberg wrote:

> Hi,

>

> The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

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> We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

>

> Many thanks,

>

> Hugh Behm-Steinberg

>

>

>

>

>

>

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373. **Chad Sweeney**

Re: serendipity and webjournals

Wed 28 Oct 2009

Take a look at fou magazine. A lovely layout where you scroll down discovering all sorts of things. Cheers,Chad

--- On Wed, 10/28/09, Hugh Behm-Steinberg <[REDACTED]> wrote:

From: Hugh Behm-Steinberg <[REDACTED]>

Subject: serendipity and webjournals

To: [REDACTED]

Date: Wednesday, October 28, 2009, 10:40 AM

Hi,

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read a piece by someone you know, turn the page and discover someone you don't.

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Many thanks,

Hugh Behm-Steinberg

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374. **Samuel Wharton**
Re: serendipity and webjournals

Wed 28 Oct 2009

sawbuck <<http://sawbuckpoetry.blogspot.com>> is set up so that the entry point to the poetry is appended to a small snippet of the work inside, but without the name of the poet attached.

also realpoetik, no tell motel, & a few others publish only one author at a time, so that every reader is focused on whoever is the current featured writer.

~samuel wharton, editor, sawbuck

On Wed, Oct 28, 2009 at 10:40 AM, Hugh Behm-Steinberg <

 > wrote:

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

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Many thanks,

Hugh Behm-Steinberg

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375. **Cara Benson**

Re: serendipity and webjournals

Wed 28 Oct 2009

This is an interesting thought, though I don't necessarily Hugh,

This is an interesting thought, though I don't necessarily agree that one reads a print journal page to page and not in a similar way one might click on a web contribution. That is, according to the author name. The thing in hand, of course, does lead to a flipping around or an accidental falling open, whereas content mediated through screen seems to require a more intentional engagement with the line-up hidden "behind" the home page. The index as gatekeeper.

Having said that, I have blind clicked on pages all over the web. Even blind selected text. Literally closed my eyes before I click or highlight to see what the pointer lands on. You could include an editorial note that suggests a variety of random approaches.

Or the index page could list only the first contributor, and to get to each subsequent page one must click through the first contribution. No way through but forward. Of course, this could frustrate some. "Lose" others. Piss off contributors who come later in the queue. I think it would be an interesting experiment. One that may well already be happening somewhere.

I look forward to what you do with it!

Cara

<http://www.necessetics.com> {homepage}

<http://www.necessetics.com/sousrature.html> {journal}

From: Hugh Behm-Steinberg <[REDACTED]>

To: [REDACTED]

Sent: Wed, October 28, 2009 1:40:29 PM

Subject: serendipity and webjournals

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

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We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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376. **steve russell**

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Wed 28 Oct 2009

i have family from Nova Scotia. I remember the unfortunate lack of indoor plumbing when i was there 30 plus yrs ago. The most delicate matters of personal hygiene were conducted in what was called an "Out/House." I was greatly saddened to note the lack of common household amenities our neighbors from the north had to endure. Correction: I was very young and a complete asshole and probably gloated over the primitive living conditions. I suspect things have improved.

Saul Bellow, he dead.

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Mon, October 26, 2009 1:16:22 AM

Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Yeah, several science Nobels to Canadians,
and a Nobel Peace prize.

And if Saul Bellow hadn't skipped the country, a fiction one.

On Oct 24, 2009, at 8:59 AM, steve russell wrote:

damn, the light of inspiration has blinded me with the following insight: each year, 2 nobels should be awarded. One, to a deserving recipient who's actually alive, and another to Joseph Conrad. Conrad's pessissismism (how many ssss in pessis...guess

it's back to remedial spelling class) was the only thing that could shut Bertrand Russell up. Russell was impressed enough by Conrad to name a son after him.

btw, George, do they give nobels to Canadians? I seemed to recall some Canadian winning one of the science awards.

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Tue, October 20, 2009 7:33:04 PM

Subject: Re: Herta Mueller wins 2009 Nobel literature prize--response to Joel

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestry. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus position when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Mon, October 19, 2009 1:50:05 PM

Subject: Re: Herta Mueller wins 2009 Nobel literature prize--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doubt that that's the case.

From: Bobbie Lurie <[REDACTED]>

To: [REDACTED]

Sent: Sat, October 17, 2009 2:15:41 PM

Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.

thank you--

Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700

From: Joel Weishaus <[REDACTED]>

Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Johanna;

*I would add that to most of the American media it wasn't even worthwhile =
investigating who Meuller is and why she won the prize. However, even =
when Americans win a Nobel, it's hardly covered, as it has no =
entertainment value. I think it has more to do with ignorance than =
jingoism.*

*As for not many American writers getting a Nobel in literature, we =
should be more concerned with our high rate of illiteracy than with who =
wins what literary prize.*

-Joel =20

George Harry Bowering

Younger than W.P. Kinsella

George Cletis Bowering
Slow to anger. Well, slow about everything.

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377. **Stephen Vincent**
Re: serendipity and webjournals
Wed 28 Oct 2009

Here is a possibly high risk (of lost readership) suggestion: 1. Do not disclose anybody's name on either their pieces or on the Contents page. This will compel folks to look at content. 2. A la 'twitter' let your editors choose the most 'delicious' quote of lines from either prose piece or poem. Provide the option for a link to the whole piece. (This would help eliminate the problem of readers who balk at the idea of having to read a whole magazine). 3. Provide name and artist for any piece, only on request, one at a time.

Good luck, Hugh!

Stephen Vincent
who still keeps an active blog!
<http://stephenvincent.net/blog/>

--- On Wed, 10/28/09, Hugh Behm-Steinberg <[REDACTED]> wrote:

From: Hugh Behm-Steinberg <[REDACTED]>

Subject: serendipity and webjournals

To: [REDACTED]

Date: Wednesday, October 28, 2009, 10:40 AM

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

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We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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378. **Murat Nemet-Nejat**

Re: serendipity and webjournals

Wed 28 Oct 2009

Hugh,

You hit the biggest problem with the web world and its logic. while it appears to open us up to a wide wide world -and in some way it does- in a deeper, pernicious way narrows it, potentially to the size of provincial village.

Ciao,

Murat

On Wed, Oct 28, 2009 at 1:40 PM, Hugh Behm-Steinberg <

 > wrote:

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

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Many thanks,

Hugh Behm-Steinberg

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379. **Camille Martin**
new at Rogue Embryo

Wed 28 Oct 2009

New on my blog:

Audio Issue of From East to West

One-Stop Shopping: Tuxedos and Po-Boys

Joan Retallack's Little Universes
under the dome

Reciprocal link exchange welcome – just email me and I'll be happy to include a link to your website or blog.

Feedback is also welcome.

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

[↑ Contents](#)

380. **Mark Weiss**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Wed 28 Oct 2009

Every academic journal I've dealt with is hypersensitive to permission issues. Literary types might be unaware, but their editors crack the whip.

At 12:08 PM 10/22/2009, you wrote:

>I think that this may be true, but are we sure it is true?

>

>Is some of the bitterness coming from his having been in an academic
>environment?

>

>Is some of it because literary types might not know as much about
>getting permissions for musical performance -- not know about this as
>much as musicians?

>

>On Thu, Oct 22, 2009 at 5:29 AM, Jonathan Ball <[REDACTED]> wrote:
> > I may only be quoted if the quotes are attributed to Shakespeare instead of
> > me. But seriously, if PZ wants to make some money from dear ol' dad's
> > literary leavings, as he proclaims he does, he should do less to discourage
> > scholarship.
> >
>
>--
>All best,
>Catherine Daly
> [REDACTED]
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

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381. **Michael Tod Edgerton**

Re: serendipity and webjournals

Wed 28 Oct 2009

When looking at web journals I always click on those names I know first, but I also always click on some I don't, as I want, of course, to come to know the work of new writers, too. I do think it would be fun, however, if you installed both "next" and "shuffle" buttons that would move the reader through the site more or less blindly. I'm trying to remember offhand whether and where I've seen this before on literary sites, but I'm blanking....

All best,

Michael Tod Edgerton

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

From: Hugh Behm-Steinberg <[REDACTED]>

To: [REDACTED]

Sent: Wed, October 28, 2009 1:40:29 PM

Subject: serendipity and webjournals

Hi,

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Many thanks,

Hugh Behm-Steinberg

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382. **Mark Weiss**

Fwd: The Whole Island: Cuban Poetry Anthology (November 5)

Wed 28 Oct 2009

*If you're having trouble viewing this email, you
may
<http://t.lt01.net/m/3a4QdFtrbSZUKRr3uCH0F3RZPOQnl_XbihLrPrSXafGqykQNgg
>see
it
online.
<<http://t.lt01.net/m/da8JdFtrbSZUKRr3uCH0F3RZPOQnJnuUl6ENFMYXuUMt5wTYjg>
>Forward
to a
Friend
<http://t.lt01.net/m/2c6BdFtrbSZUKRr3uCH0F3RZPOQnpX-eyo5hIX0o5_JRYQ0i-g
>Leave
our list
<<http://t.lt01.net/m/806GdFtrbSZUKRr3uCH0F3RZPOQnv7G-AuBBNZjbUd2xGIexdg>
>
Visit Americas Society Online
Literature
at Americas Society
Americas Society Â¡ 680 Park Avenue, New York,
NY
10065 Â¡
<http://t.lt01.net/m/dd0GdFtrbSZUKRr3uCH0F3RZPOQnvmD_3DvfokUjYeoRovVN-g
>www.americas-society.org*

Book presentation and readings (bilingual)

The Whole Island: Six Decades of Cuban Poetry

University of California Press

Thursday, November 5

7:00 pm

Free admission

Editor Mark Weiss will read with Christopher Winks, Margaret Carson, and Iraida Iturralde from his new anthology, the first comprehensive bilingual overview of Cuban poetry to be published during the past sixty years, compiling a breadth of iconic authors including Nicolás Guillén, José Lezama Lima, and Nancy Morejón, as well as poets who remain almost unknown to the English-speaking world, such as Fina García Marruz, José Kozer, and Raúl Hernández Novas. The anthology is an essential source for understanding the literature and culture of Cuba, its diaspora, and the Caribbean at large. "A masterwork of cartography: a map of what is, for English-language readers, an almost entirely unexplored territory, full of poets at home or in the diaspora whom we ought to know."—Elliott Weinberger This event has been organized in collaboration with the Cuban Cultural Center of New York

Reservations:

Americas Society Members: Reserve today at

<mailto:[REDACTED]?subject=RESERVATION:Cuban poetry book presentation> [REDACTED].

Non-Members: Reservations open today.

<<http://t.lt01.net/m/61dGdFtrbSZUKRr3uCH0F3RZPOQnWZBigtfWGfzjIMsnHkdv-Q>>Reserve

online today.

Americas Society gratefully acknowledges the generous support of our Literature Program donors: Honorary Benefactor Amalia Lacroze de Fortabat, The Reed Foundation, and the Program for Cultural Cooperation between Spain's Ministry of Culture and U.S. Universities. The Literature Program is also made possible, in part, with public funds from the New York State Council on the Arts, a State Agency, and the New York City Department of Cultural Affairs.

In-kind support is provided by the Sal n Literario Libroam rica.
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Culture Programs Reservations

Americas Society Members - Reserve your FREE tickets today for guaranteed admission to our culture programs this season and Members-only Meet-the-Artist receptions! Email

<mailto:[REDACTED]> [REDACTED]
or call [REDACTED] ext. 4.

Not yet a Member? Don't be left out! Join today to guarantee your free admission to our culture programs. Learn more about member

<http://t.lt01.net/m/d06GdFtrbSZUKRr3uCH0F3RZPOQnZja0vRSec4nwQFeqnBM_Nw>benefits,

and email

<mailto:[REDACTED]> [REDACTED]
or call [REDACTED] ext. 4 to join.

Non-Members Admission - Limited seating will be available five business days prior to each Culture program on a first-come, first-served basis. Please visit our

<<http://t.lt01.net/m/ff4GdFtrbSZUKRr3uCH0F3RZPOQnjTk4bsEpIyRqSoYuzw6KMA>>events

calendar for registration information.

Location and Hours

All our culture programs are free, open to the

public, and take place at Americas Society, unless noted. We are located at 680 Park Avenue at 68th Street in New York City. To arrive by public transportation, take the 6 train to 68th Street / Hunter College.

<<http://t.lt01.net/m/77aGdFtrbSZUKRr3uCH0F3RZPOQnYW7LVjhfb05fqirORe-CA>>Map.

For wheelchair access, kindly call in advance.

Gallery hours are Wednesdays to Saturdays from 12 pm to 6 pm.

For more information, visit

<http://t.lt01.net/m/916GdFtrbSZUKRr3uCH0F3RZPOQnxQOE5gA2KsB_xiLWyyVNQ>www.americas-society.org.

If you have questions or comments, please email us at

<[mailto: \[REDACTED\]?subject=Questions](mailto: [REDACTED]?subject=Questions)> [REDACTED].

Mailing List

Use these links to

<[mailto: \[REDACTED\]?subject=Add](mailto: [REDACTED]?subject=Add)

me to your Culture List>Join our Culture Email List,

<<http://t.lt01.net/m/cd8BdFtrbSZUKRr3uCH0F3RZPOQnzkUBdgjsx43MvHLbjxxFsA>

>Leave

our Culture Email List or

<<http://t.lt01.net/m/f23ZdFtrbSZUKRr3uCH0F3RZPOQnhQEBUVbbu8RmDDKKEI6VCA>>Change

your Email Address.

<<http://t.lt01.net/m/55cJdFtrbSZUKRr3uCH0F3RZPOQnlcPX-uvdg9oqFNYYhbGUZg>>Forward

this email to a friend.

The Americas Society/Council of the Americas does not share your information with third parties.

About Americas Society

Americas Society is the premier forum dedicated to education, debate and dialogue in the Americas. Our mission is to foster an understanding of the contemporary political, social and economic issues confronting Latin America, the Caribbean and Canada, and to increase public awareness and appreciation of the diverse cultural heritage of the Americas and the importance of the inter-American relationship.

Image: The Whole Island: Six Decades of Cuban Poetry, image courtesy of University of CA Press.
[]

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
<http://go.ucpress.edu/WholeIsland>

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383. **Andy Gricevich**
Open Submissions for CANNOT EXIST
Thu 29 Oct 2009

Submissions are now open for the sixth issue of CANNOT EXIST.

CANNOT EXIST is a print magazine of poetry that especially loves strangeness and urgency (in particular, work that deals in some way with sociopolitical and philosophical issues--but we take all kinds, as long as it thrills us).

Submissions will remain open until December 1st. The issue (we think) will be out in mid-January.

Please visit the website, <http://cannotexist.blogspot.com> for submissions guidelines.

Also, consider reading the previous issues--but act fast! Issue 4 is sold out; there are a couple of copies of #3 left, and only a couple more of #5!

all the best to you all,

Andy Gricevich
editor, CANNOT EXIST

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384. **Grant Jenkins**
serendipity and webjournals
Thu 29 Oct 2009

Hugh,

The online journal, Toxic <toxipoetry.com> seems to have found a way around the problem you describe with typical html poetry sites. Their flash/shockwave interface allows you to ³flip² through the journal, easily checking out ³what you don't know.² Check it out.

Grant

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104



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385. **Robert Dewhurst**

cfp: HANNAH WEINER // WILD ORCHIDS

Thu 29 Oct 2009

"We have unknown collaborators." -- Hannah Weiner

WILD ORCHIDS, a journal of affective and inspired forms in literary criticism, is seeking submissions for its second volume, focused around the life and writing of East Village poet Hannah Weiner. Because Weiner's own writing so electrifyingly opens itself onto different voices, we feel her work lends itself particularly well to inventive modes of critical contact that dispense with the pretense of "remove" normal to academic discourse. We do not have any one form in mind, but would instead like the issue to chart how Weiner might be critically "collaborated" with today, in ways that make the most sense within contributors' own contemporary practices as poets, scholars, and fans.

All submissions should be sent to <[REDACTED]>, by January 1st, 2010. We suggest you have look at our first issue (on Herman Melville) before contributing. Copies remain at:

<http://wildorchids.endingthealphabet.org>

Hope to hear from you.

Robert Dewhurst & Sean Reynolds, eds.

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386. **Jason Harmon**

Re: serendipity and webjournals

Thu 29 Oct 2009

How about mixing/sprinkling poems by each author throughout one or more web pages & having the links be positional. So, if Peacock has 5 poems in Eleven Eleven, poem 1 may be in between two authors and poem 2 may be in

between 2 other authors, etc. The viewer would bump into the other poems when scrolling...although this doesn't measure the clicks.

OR extra links embedded near the results, so if Davies is the initial click, place some extra links after those poems (to other poets). The text of the link could say anything. You could get very fancy & randomize the link.

Jason Harmon

On Wed, 28 Oct 2009 10:40:29 -0700, Hugh Behm-Steinberg

<[REDACTED]> wrote:

>Hi,

>

>The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

>

>I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

>

>We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

>

>Many thanks,

>

>Hugh Behm-Steinberg

>

>

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387. **Jim Andrews**

Klee Flowers

Thu 29 Oct 2009

Klee Flowers: <http://vispo.com/dbcinema/klee>

This is a series of 140 images made of pictures of paintings by Paul Klee.

I made the images in dbCinema, which is a graphic synthesizer and langu(im)age processor I'm writing in Adobe Director, which is a 'multimedia authoring' program sort of like Flash. In dbCinema, one creates 'brushes'; each brush is assigned a concept--you type the concept--and then dbCinema does a google image search on the concept and retrieves images from the net related to the concept; then dbCinema uses those images as 'paint'.

Boo (k),
ja
<http://vispo.com>

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