

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2010

303 messages · Tue 30 Mar 2010 – Fri 30 Apr 2010

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

April 2010 closed this long stretch of the archive on the perfect chord — the avant-garde arguing that all art is theft in the same weeks that the establishment handed its highest prize to one of the avant-garde's own. Three hundred and three messages moved through the list in National Poetry Month, and its largest currents ran between the theory of borrowing and the fact of being crowned, with the poet-musician as the month's recurring figure and, at the end, its casualty. It was a fitting close: the outsiders discovered, at last, both stealing and winning.

The largest theoretical thread put the decade's obsession as a flat provocation. A member offered a hundred-dollar prize for the best explanation of a single phrase — *"Explain art is theft. I offer a prize of \$100 to the best answer"* — and the room noted, wearily, that when the question had come up before, everyone had simply cited Eliot's old line about mature poets stealing, as though nothing theoretical had happened in the eighty years since. The appropriative decade had been, in a sense, one long footnote to Eliot, and April knew it.

The counter-thread was a coronation the room could love. Rae Armantrout had won the Pulitzer Prize for Poetry — a Language poet, a founder of the West Coast wing of the movement, suddenly holding the most mainstream honor American verse can bestow — and the citation praised her poems as *"little thought-bombs detonating in the mind long after the first reading"*. Here was the establishment reaching out and crowning exactly the kind of difficult, oppositional poet the list had championed for decades: the outside brought, improbably, all the way inside.

The month's recurring figure bound the two together and then was lost. A wide thread gathered poets who were also musicians, the cross-art maker who works in sound and word at once — and at the end of the month one such figure died, the composer-poet Franz Kamin, killed in a car crash, mourned by a friend as *"a great artist"*, visionary in music and prose alike. The poet-musician the room had spent April celebrating turned, in its last days, into the poet-musician it had to bury.

I have set April down exactly as the archive delivered it — the hundred-dollar prize to explain that art is theft, Rae Armantrout's Pulitzer for her little thought-bombs, and the death of the composer-poet Franz Kamin — because it was the month the avant-garde met both of its long-deferred fates at once: vindicated as theory, that all making is borrowing, and vindicated as career, one of its own crowned by the very establishment it had defined itself against. That the same

weeks took Franz Kamin, the cross-art maker at his most generous, is the archive keeping its habit to the last: handing the room its triumph and its grief in a single April, and leaving the reader to hold, once more, the two at the same time.

— *K. M. F.*

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- 264. Stephen Baraban — Re: Vote for Sina Queyras
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- 266. Steve Halle — Davis Schneiderman @ Seven Corners
- 267. Mark Weiss — Hello, I must be going
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- 288. Nate Pritts — Lord Dragonfly & submissions
- 289. amy king — One more time... [plus major linkage]
- 290. amy king — Re: One more time... [plus major linkage] - Whoops!
- 291. David-Baptiste Chirot — Patti Smith on Democracy Now today
- 292. Rob McLennan — lainna el jabi on christine stewart
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- 294. amy king — Dear Patrons of the Arts -- In less than two hours, plus...
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- 299. amy king — POET-EDITOR issue up at Otoliths...and Poetry Foundation!
- 300. Rob McLennan — globe & mail books blog; poetry month,
- 301. Ana Božićević — MON & TUES: Chapbook Festival! Marathon Reading Details!

- 302. Kimmelman, Burt — William Bronk - Charles Olson Correspondence (etc.) in Otoliths 17
- 303. Jennifer Karmin — May 7-8: Cain, Karmin & Shaw in Providence/Cambridge

1. **Jesse Glass**

Tom Clark, Annie Finch, Jack Foley--New E-chaps from Ahadada

Tue 30 Mar 2010

Announcing 3 New Free Ahadada E-chapbooks: Starlight and Shadow by Tom Clark; My Baby Fell Apart by Annie Finch and A Disordered City by Jack Foley-- All available along with 31 other e-titles and "book-books" that you should buy at www.ahadadabooks.com Enjoy! Jess

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2. **twshaner**

Kit Robinson reads in Eugene 6/3

Tue 30 Mar 2010

A New Poetry @ DIVA presents

Kit Robinson

Jen Tynes

Ce Rosenow

Â

Saturday, April 3, 7:30 PM

DIVA (Downtown Initiative for the Visual Arts)

110 W. Broadway

Eugene , Oregon



www.divacenter.org

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3. **Nate Pritts**

H_NGM_N_X_

Wed 31 Mar 2010

H_NGM_N_X_ is now live & online - not quite a ten-year anniversary but a blow-out nonetheless.

Check us out at:

http://www.h-ngm-n.com/cur_ent-i_sue

& while you're there, remember that we're looking at full-length poetry manuscripts until the end of April:

http://www.h-ngm-n.com/h_ngm_n-b__ks/h_ngm_n-poets.html

blue spark,
nate.

:: Dr. Nate Pritts

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

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowlive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

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4. **Dan Glass**

With + Stand 4: The Lisa Robertson Issue PDF!

Wed 31 Mar 2010

Dear Friends,,,

For the first time in our history, With + Stand is making available a pdf version of the journal.

A link to the issue and pictures from the reading/release party at Urban Ore Eco Park in Berkeley are here:

<http://withplusstand.blogspot.com/2010/03/lisa-robertson-issue-reading-release.html>

There are a limited number of physical copies of the journal still available, for free, as always. Please email if you're interested.

Dan

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5. **Amanda Earl**

National Poetry Month celebration begins April 1

Wed 31 Mar 2010

happy national poetry month from AngelHousePress.

please visit www.nationalpoetrymonth.ca every day in April for 30 days of fish, klingon, asemic writing, Gertrude, Alice, comedy, intrigue, lust,

love, flâneurs, frostbites, visual poetry, water,
hearts, kidneys, lungs, ghosts, gusts, ghouls and
gulls from Budapest, Belgium, England, France, the USA and Canada.

thanks to the contributors and those who
submitted poems for making this celebration
possible. this is our second annual celebration
of the nation of poetry. thanks to the readers
for visiting the site and celebrating with us.

best,
Amanda

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

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6. **Jennifer Karmin**

April 8: Samples / a reading from 9 poets in Denver

Wed 31 Mar 2010

Samples:
a reading from 9 poets

Thursday, April 8th
7pm

at PLUS Gallery
2501 Larimer Street
Denver, Colorado
<http://www.plusgallery.com>
admittance is free

James Belflower
Caroline Crumpacker
Susanne Dyckman
Jim Elledge
Jane Gregory
Jennifer Karmin
Susan Manchester
Jaime Robles
Sarah Suzor

Books will be available
from presses:

EtherDome Chapbooks
<http://etherdomepoetry.org>

Instance Press
<http://www.instancepress.com>

Flim Forum Press
<http://www.flimforum.blogspot.com>

Shearsman Books
<http://www.shearsman.com>

The Song Cave
<http://www.the-song-cave.com>

Woodland Editions
http://www.fivefingersreview.org/woodland_editions.htm

For more information email


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7. **Alan Sondheim**

Laurie Anderson, someone else, Alan Sondheim, violin, mandolin, etc.

Thu 1 Apr 2010

Laurie Anderson, someone else, Alan Sondheim, violin, mandolin, etc.

Again, from what passes for archives.

<http://www.alansondheim.org/lauriealan0.mp3>

This is from 1975? I lose track of dates. This was recorded in Laurie's loft; someone else is heard on occasion but who? We played together a few times. Laurie's early performances were the most amazing I've ever seen. This cassette is 35 years old and mint. I don't remember playing mandolin this well. Enjoy.

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8. **amy king**

GRL - 2nd Year Anniversary

Thu 1 Apr 2010

-- <http://gentlyread.wordpress.com/2010/04/01>

Nathan Logan on Slaves:

-- <http://gentlyread.wordpress.com/2010/04/01/when-will-we-stop-swimming-nathan-logan-on-amy-kings-slaves-to-do-these-things/>

Gently Read Literature April 2010 Issue 25 2nd Year Anniversary
www.gentlyread.wordpress.com Reviews of Contemporary Poetry and Literary Fiction In the Beginning There Was Mathias Svalina: Dennis Etzel Jr. on Mathias Svalina's Destruction Myth <http://wp.me/pcuKI-wx> You've Been Warned: Jen Michalski on American Soma by Savannah Schroll Guz <http://wp.me/pcuKI-ww> Lost Inside Maryam: Marcia Lynx Qualey on Mansoura Ez Eldin's Maryam's Maze <http://wp.me/pcuKI-wJ> My Turn to Praise: Rick Marlatt on Jack Henry's With the Patience of Monuments <http://wp.me/pcuKI-wK> Slip Back Into Living: Glenda Burgess on JW Marshall's Meaning A Cloud <http://wp.me/pcuKI-wO> The Dialogue of Origin and Ear: Zach Savich on Joshua Harmon's Scape <http://wp.me/pcuKI-wN> These Are No Temporary Stars: David James on Keith Taylor's If the World Becomes So Bright <http://wp.me/pcuKI-wL> Without That Bottle of Tequila: James Tolan on Kim Addonizio's Lucifer at the Starlite <http://wp.me/pcuKI-wP> When Will We Stop Swimming?: Nathan Logan on Amy King's Slaves To Do These Things <http://wp.me/pcuKI-wM> Breaking the Law: Jim Ruland on Patrick Somerville's The Cradle <http://wp.me/pcuKI-wv>
April's Featured Artist: Alexis Duque, <http://www.praxis-art.com/eng/> -- HTML GIANT -- You might like me too: <http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

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9. **Bonnie MacAllister**

SWAN Day Reading 4/1 7 p.m. Philadelphia

Thu 1 Apr 2010

Thursday, April 1, 7:00 pm

SWAN (Support Women Artists Now) Day Reading Featuring:
Lora Bloom, Jane Cassady, Bonnie MacAllister, and Dr. Niama Leslie Williams.

SWAN Day/Support Women Artists Now Day is a new international holiday that celebrates women artists. It is an annual event taking place on the last Saturday of March (Women's History Month) and the surrounding weeks. Celebrate at Big Blue Marble Bookstore with a curated line-up of readings followed by a women's open reading and art share.

Event is sponsored by Women's Caucus for Art Philadelphia, Women Artist Network, and Breaking Down Barriers Enterprises

Location:

Big Blue Marble Bookstore

Street:
551 Carpenter Lane
Philadelphia, PA
http://www.*big**blue**marble*books.com

--

<http://bonnie-macallister.blogspot.com/>
<http://tinyurl.com/bonnie-macallister>

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10. **Mathias Svalina**

Octopus Books Open Reading Period Begins Today

Thu 1 Apr 2010

Octopus Books will hold an open reading period for full-length poetry manuscripts this month.

Manuscripts must be submitted between April Fools day and April 30, 2010.

More details here: <http://www.octopusbooks.net/submit.html>

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11. **Daniel Remein, Editor**

Perfectbound Whiskey & Fox!

Thu 1 Apr 2010

Cheers all:

Whiskey & Fox V. 4 No. 1, previously announced below for free PDF download, is now also available for purchase on the cheap as a perfect bound book, is you fancy a fancier format. The cover features one heck of a respectable looking fox nosing around an archaeologist's campsite in Alaska. No kidding.

Everyone check it out at <http://whiskeyandfox.org>

Vol 4. No. 1, 'doing politics with animals,' includes:

A Preface from the editors, and work (in order of appearance) from Robin Clarke, Jeff T. Johnson, Ross Gay, Gary Lehmann, Claire Donato, Rebecca Mertz, Nicola Masciandaro, Eileen A. Joy, Chris Miller, and Afterwords from Karl Steel.

contact at editors [at] whiskeyandfox [dot] org.

Very Best

the Editors

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12. **William Allegrezza**

New E-Book/POD

Thu 1 Apr 2010

Check out David Huntsperger's new e-book/POD Postindustrial Folktales on Moria. <http://www.moriapoetry.com/ebooks.html>

Bill Allegrezza

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13. **CA Conrad**

Oppen URCHIN 4/11/10

Thu 1 Apr 2010

Oppen URCHIN 4/11/10

GEORGE OPPEN

all details here: <http://UrchinPoetry.blogspot.com>

SEE YOU THERE, above the image of the engine

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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14. **amy king**

WILLA's Website Has Launched!

Fri 2 Apr 2010

WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!

Best,

Amy

<http://willaweb.org/>

----- Forwarded Message -----

From: Cate Marvin Dear Friends, You may or may not recall that eight months ago I sent out an email about the need for an organization for women writers of literature. The response was a bit overwhelming. As, it soon became clear, is the need. Since that time, my Co-Director Erin Belieu and I have pulled together a simply amazing group of women writers to help us pull off the creation of our new organization: WILLA (Women in Letters & Literary Arts). I can't begin to tell you all of time and thought that has gone into this! It was truly, apologies for the cliché, a labor of love. This is to say: we launched our

website today. Please check WILLA out at: <http://willaweb.org> With happiness,
Cate --

Cate Marvin, Associate Professor

Department of English

College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and
Literary Arts) www.willaweb.org

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15. **St. Thomasino**

a noun sing the Alan Halsey interview at e·ratio

Fri 2 Apr 2010

e·

e·ratio is celebrating poetry with the Alan Halsey interview:

http://www.eratiopostmodernpoetry.com/editor_Alan_Halsey.html

Alan Halsey is the author of *Marginalien* and *Lives of the Poets* (both Five Seasons Press), *Not Everything Remotely* (Selected Poems 1978-2004) (Salt) and *Term as in Aftermath* (Ahadada).

e·ratio 13 features poetry by Laynie Browne, Jill Jones, Jane Adam, Jeff Encke, Joseph F. Keppler, Mark Cunningham, Jadon Rempel, Keith Higginbotham, Anne Fitzgerald, and Halvard Johnson, and with e·ratio editions e·chaps by Travis Macdonald and Carey Scott Wilkerson

<http://www.eratiopostmodernpoetry.com/issue13.html>

e·ratio is reading for issue 14, the fall 2010 issue.

<http://www.eratiopostmodernpoetry.com>

e·ratio is edited for real by Gregory Vincent St. Thomasino

e·

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16. **Dan Glass**

Re: WILLA's Website Has Launched!

Fri 2 Apr 2010

Congratulations and thank yous to everyone involved—it's an important resource, an important set of questions, and it looks great.

Dan

On Fri, Apr 2, 2010 at 4:12 AM, amy king <[REDACTED]> wrote:

WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!

Best,

Amy

<http://willaweb.org/>

----- Forwarded Message -----

*From: Cate Marvin Dear Friends, You may or may not recall that eight months ago I sent out an email about the need for an organization for women writers of literature. The response was a bit overwhelming. As, it soon became clear, is the need. Since that time, my Co-Director Erin Belieu and I have pulled together a simply amazing group of women writers to help us pull off the creation of our new organization: WILLA (Women in Letters & Literary Arts). I can't begin to tell you all of time and thought that has gone into this! It was truly, apologies for the cliché, a labor of love. This is to say: we launched our website today. Please check WILLA out at: <http://willaweb.org> With happiness, Cate --
Cate Marvin, Associate Professor
Department of English
College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and Literary Arts) www.willaweb.org*

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17. **Rob McLennan**

[REDACTED]: NationalPoetryMonth.ca is live]

Fri 2 Apr 2010

happy national poetry month from AngelHousePress.

please visit www.nationalpoetrymonth.ca every day
in April for 30 days of fish, klingon, asemic
writing, Gertrude, Alice, comedy, intrigue, lust,
love, flâneurs, frostbite, visual poetry, water,
hearts, kidneys, lungs, ghosts, gusts, ghouls and
gulls from Budapest, Belgium, England, France, the USA and Canada.

thanks to the contributors and those who
submitted poems for making this celebration
possible. this is our second annual celebration

of the nation of poetry. thanks to the readers
for visiting the site and celebrating with us.

best,
Amanda

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

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere
Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press
fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmcclennan.blogspot.com/

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18. **Dan Wilcox**

Re: National Poetry Month celebration begins April 1

Fri 2 Apr 2010

In Albany, every day is Poetry Month!

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19. **Jeffrey Side**

Bruce Andrews interview at The Argotist Online

Fri 2 Apr 2010

Bruce Andrews interview at The Argotist Online:

<http://www.argotistonline.co.uk/Andrews%20interview.htm>

Excerpt:

"Since Iâ€™m interested in the experience of the reader, I havenâ€™t been interested in chance. Chance might seem to open the possibilities for the reader to the widest level, but often it doesnâ€™t get the reader anywhere, itâ€™s so open that nothing counts, nothing has any significance, none of the connections are designed to have any effect on the reader, and therefore it often seems like it ignores the reader, just as much as any type of closed textual work. So in a weird way chance and the old notion of intentionality end up having the same relationship to the reader, in both cases the reader is ignored. Either you donâ€™t care what the reader makes of something because thereâ€™s not much to make of it, or you ignore the reader because youâ€™ve already figured out what everything means, maybe theyâ€™ll get it maybe they wonâ€™t, but you donâ€™t care either way because your job is to create this edifice, this

autotelic text, as if it means by itself and doesn't require the reader to get on board, and if the reader does have some interest in getting on board then they have to pay tuition to take the class to be told what things actually meant as if the lecturer is ventriloquizing the author. You know, if you read old lit crit, it's often outrageous, the presumptiveness of it. I mean, "this means this, and I know because this is what the author meant." I mean, who the fuck knows what the author meant? That's always irritating to me, because it closes things down. But in a weird way, totally randomizing product does too."

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20. **Dan Glass**

Interview with Bruce Andrews online

Fri 2 Apr 2010

Dear folks,,,

An interview I did with the fascinating poet Bruce Andrews during his recent left coast trip is now online @:

<http://www.argotistonline.co.uk/Andrews%20interview.htm>

And just a reminder, you can find the latest issue of With + Stand @:

<http://withplusstand.blogspot.com/2010/03/lisa-robertson-issue-reading-release.html>

All bests,,,

Dan

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21. **David-Baptiste Chirot**

NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolution to Explore Reading of Fiction

Fri 2 Apr 2010

Book News

Next Big Thing in English: Knowing They Know That You Know

By PATRICIA COHEN

Some scholars are turning to M.R.I.'s and evolutionary theory to explore how and why people read

[fiction.http://www.nytimes.com/2010/04/01/books/01lit.html?nl=books&emc=booksupdateemb5](http://www.nytimes.com/2010/04/01/books/01lit.html?nl=books&emc=booksupdateemb5)

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

[http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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22. **Jennifer Karmin**

April 7: Dusie Pussipo Stonecoast Femiganza in Denver

Fri 2 Apr 2010

Dusie Pussipo Stonecoast Femiganza

Wednesday, April 7th

7-10pm

at Packing House Center for the Arts

<http://www.controlgroupproductions.org>

835 E. 50th Avenue

Denver, Colorado

FREE!

Everyone welcome!

featuring:

Bronwen Tate

Ann Bogle

Jennifer Karmin

Marthe Reed

Annie Finch

Amy King

Cara Benson

Mackenzie Carignan

Danielle Pafunda

Deborah Poe

Ana Bozicevic

Teresa Carmody

Kate Durbin

Megan Volpert

Elizabeth Hildreth

Anna Aguilar-Amat

Sarah Rosenthal

Krystal Languell

K. Lorraine Graham

Carmen Gimenez Smith

Robin Reagler

Cheryl Pallant

Shanna Compton

Lara Glenum
Deb Marquart
Elizabeth Searle
Mel Nichols
Jesse Glass
j/j hastain

Dusie
<http://dusie.org>

Pussipo
<http://delirioushem.blogspot.com>

Stonecoast MFA at U of SMaine
<http://www.usm.maine.edu/stonecoastmfa>

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23. **jared schickling**

Mayday #2

Fri 2 Apr 2010

Dear All,

Pleased to announce the second issue of Mayday Magazine:

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

All the best --

Jared

Hotmail has
tools for the New Busy. Search, chat and e-mail from your inbox.
[http://www.windowlive.com/campaign/thenewbusy?](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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24. **derek beaulieu**

new from NO press: Kyle Schlesinger's DARK GLASSES

Fri 2 Apr 2010

NO press is pleased to announce the publication of

Kyle Schlesinger's DARK GLASSES

12 pages, sewn binding.

published in an edition of 40 copies (20 of which are for sale)

\$3 each.

for more information, or to order copies, please email:

derek beaulieu



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

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25. **George Quasha**

Preverbs posting on Rothenberg blog Poems & Poetics

Sat 3 Apr 2010

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

poemsandpoetics.blogspot.com/

including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project, now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might go to:

<http://www.quasha.com/poetry/preverbs-and-axial-poems>

Some other preverb-complexes are posted there too.

GQ

George Quasha

www.quasha.com

www.baumgartnergallery.net

www.stationhill.org

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26. **twshaner**

Correction: Kit Robinson reads today in Eugene (not June 3)

Sat 3 Apr 2010

I had posted a correction to the 6/3 date earlier -- that Kit was reading on April 3 rather than June 3 -- but the post below went out anyway.

In any case, I'll take this opportunity to make a plug for A New Poetry @ DIVA:

If anyone's passing through the region and would like to give a reading, please let me know. I'm trying to coordinate readings with the Spare Room series up in Portland and Kasey Mohammad's reading series down in Ashland, Oregon. And we try to adhere to a first Saturday of each month schedule, though that's

flexible. In fact, our next reading is on Monday, May 17 and includes the poets Chris Nealon and Jenne Knight.

My email address is [REDACTED]

--Tim Shaner

Date: Â Â Tue, 30 Mar 2010 23:43:57 +0000

From: Â Â [REDACTED]

Subject: Kit Robinson reads in Eugene 6/3

A New Poetry @ DIVA presents=20

Kit Robinson=20

Jen Tynes=20

Ce Rosenow=20

=C2=A0=20

Saturday, April 3, 7:30 PM=20

DIVA (Downtown Initiative for the Visual Arts)=20

110 W. Broadway=20

Eugene , Oregon=20

[REDACTED]=20

www.divacenter.org=20

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27. **Patrick F. Durgin**

Peter O'Leary on Robert Duncan's ORIGINS OF OLD SON

Sat 3 Apr 2010

Peter O'Leary is the latest guest blogger at www.kenningeditions.com, with a fresh essay on Robert Duncan's recently exhumed poets theater piece, ORIGINS OF OLD SON. Have a look:

<http://www.kenningeditions.com/?p=209>

And don't miss the launch event for THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985, edited by Kevin Killian and David Brazil, this coming Wednesday evening at the Poetry Project, St. Mark's Church, NYC. Details at www.poetryproject.org

Future guest bloggers will include Aldon Nielsen (on Lorenzo Thomas) and the duo of Laura Elrick and Rodrigo Toscano (on performing Hannah Weiner).

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28. **David Chirot**

A Feminist Perspective/Its Suppression: Iran, Israel & the Conspicuous Absence of Nuclear Debate

Sat 3 Apr 2010

from Jewish Voice for Peace:

In an extensive, research-based 2009 position paper titled: On Nuclear Weapons: A Feminist Perspective, Ednay Gorney and Hedva Eyal of the Isha L'Isha Haifa Feminist Center wrote, "the Israeli public remains excluded from the [nuclear] debate. The public does not ask questions, does not demand that the state takes responsibility, nor does it demand to be involved in decision making; it accepts and is content with the information or, more accurately, with the lack of information."

This passive indifference to the nuclear weaponry widely believed to be in the public's backyard is, in my view, a highly dangerous manifestation of Israel's longtime and entrenched militarization. As Gorney and Eyal have put it, "Decision-making in all areas related to security is characterized by secrecy and vagueness, excluding anyone who does not belong to the security elite. ... The secret functions both on the outside as well as on the inside. Denying information under the guise of maintaining secrecy is one of the common ways through which elites maintain their status. ... [While o]ne of the ways they can attain legitimacy for their control and actions is to continuously disseminate and instill fear - real and imaginary - among the citizens of Israel. This fear justifies and, in turn, foments military power and its use against any security threat, as defined by this elite group."

Meanwhile, Gorney and Eyal have noted, "We are flooded with information on the great threat Iran poses and on the necessity of military operations. The debate within the Israeli public discourse is almost devoid of the possibility of solution through diplomatic means."

Outlining the severely undemocratic suppression of any public nuclear debate in Israel, the position paper lists a line of researchers, journalists, politicians, activists and ex-security personnel who's critical voices have been stifled by the security establishment, using a broad range of tactics. This in addition to the constant dissemination of fear underpinning militarization in general and the unquestioning Israeli public acceptance of its governments' nuclear armament in particular. Thus, the risks of such armament to this public itself, as well as the entire area or even the globe, go unexamined and undebated for decades on end.

Resisting this reality and reaching for an actual, participatory democracy, Gorney and Eyal explain, "As feminists we wish to expose the connections

between the policy of opacity, concealment and fear, and the current perception of security. We want to take responsibility for our lives and for actions carried out in our name."

In one of the rare public voices taking up these issues, the position paper concludes: "We demand the removal of opacity surrounding the issue of nuclear weapons in Israel; We demand a public debate and the development of an alternative policy that will enable us to live in peace in the Middle East; We demand nuclear disarmament; We demand that the State of Israel join the International Treaty on the Non-Proliferation of Nuclear Weapons."

To read the full 22 page position paper, see:

http://www.isha.org.il/files/files/File/1325_reports/On_Nuclear_Weapons.pdf

Another such public voice, sounded now for many years, is that of nuclear historian and analyst, Avner Cohen, whose work is one of main sources repeatedly referred to by the Isha L'Isha position paper. Cohen is equally critical of successive Israeli governments' successful barring of nuclear debate and, in the recent op-ed forwarded in full below, offers a series of serious arguments against what he views as the irresponsible and extremely dangerous possibility that Israel might launch a military attack against Iran in an attempt to quash its nuclear capacity.

Cohen's op-ed, converging in part with some of the conclusions presented by the Isha L'Isha position paper, was published April 2nd in Haaretz.

Rela Mazali

<http://www.haaretz.com/hasen/spages/1160524.html>

Fri., April 02, 2010

We look at Iran and see ourselves

By Avner Cohen

If Israel takes military action against Iran, it will be one of the biggest decisions in the history of the state. The risks involved will make it unprecedented.

There is no comparison between such a decision and the ones that established and implemented the so-called Begin doctrine: the decision by Menachem Begin's government to attack the Osirak reactor in Iraq in 1981 and the attack on the nuclear facility in Syria in 2007. In terms of both the complexity of the military operation and the uncertainty about the consequences and where they

may lead, there is a qualitative difference between the legacy of the past and the challenge of the present.

The seriousness of the challenge requires as open and thorough a public discussion as possible. But unfortunately, such a discussion has been virtually nonexistent, even on a basic conceptual level. Instead of a public discussion there has been a belligerent press, which makes demagogic use of statements that intensify the message of the politics of fear. These include expressions such as "Iran is galloping toward a bomb" and a "second Holocaust" that Israel must prevent. Such discourse creates a feeling that if Iran is not attacked, and soon, we have no choice but to accept a nuclear Iran.

It's doubtful whether the people making those statements are capable of giving them a precise (technical and political) interpretation. It's doubtful whether they have a suitable answer to the question: When should Iran be considered a nuclear state? Where exactly is the red line? What is the precise significance of such a line and what makes it red?

One thing is clear: As long as Iran is a member of the Nuclear Non-Proliferation Treaty, it will not be able to test a nuclear device or declare that it has one. Also, as long as Iran is subject to the treaty, it will not be a nuclear state according to the accepted definition of such a state.

It's true that under cover of the treaty Iran can get very close to the nuclear threshold and still claim - as it claims now - that it is not deviating from its legal obligations under the treaty. Iran as a threshold state can perhaps even position itself a few weeks away from a nuclear test. Such an Iran, despite supervision by the International Atomic Energy Agency, will of necessity be opaque; there will always remain a fear that it is working in secret, including making weapons in secret. But even in such a case, Iran would be considered a threshold state, not an actual nuclear state.

Even those who disparage the practical limitations of the Nuclear Non-Proliferation Treaty (as Israelis tend to do) must recognize that it is almost impossible for Iran to be a nuclear state in the full sense without withdrawing from the treaty. And even if it is outside the treaty, it will take Iran years, many years, to make the transition from a threshold state to a mature nuclear state. Such a transition is not trivial; certainly it is not inevitable, even if we look at the experience of states that in the past were considered threshold states and were not bound by the treaty's restrictions.

For example, India, which carried out a nuclear test in 1998, is still making this transition slowly, and many experts say it should still not be considered a mature nuclear state. Even Pakistan, whose nuclear path was faster and more purposeful than India's, needed about a generation to become a nuclear state to

all extents and purposes. In its nuclear behavior Iran is more like India than Pakistan.

It's ironic that an Iran under attack would probably become more determined and purposeful in its nuclear ambitions. After an attack, Iran would abandon the treaty in protest, declare its right to nuclear arms and almost certainly succeed in implementing it.

The public discussion in Israel about a nuclear Iran is simplistic, inadequate, confused and confusing. It reflects to some degree our own biases. We come from a culture of national security in which nuclear opacity has been exploited to the hilt to create a specific model of deterrence. The result is that when we look at Iran we see ourselves: how we would behave in a similar situation. But Iran is not Israel exactly, and the Israeli experience does not necessarily reflect Iran's behavior. On the contrary, it leads to systematic errors when making assessments.

The writer is the author of the book "Israel and the Bomb." His forthcoming book, "The Worst-Kept Secret," will be published in the United States in September.

.....

Jewish Peace News editors:

Joel Beinin

Racheli Gai

Rela Mazali

Sarah Anne Minkin

Judith Norman

Lincoln Z. Shlensky

Rebecca Vilkomerson

Alistair Welchman

Jewish Peace News archive and blog: <http://jewishpeacenews.blogspot.com>

Jewish Peace News sends its news clippings only to subscribers. To subscribe, unsubscribe, or manage your subscription, go to <http://www.jewishpeacenews.net>

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29. **Christophe Casamassima**

2nd Annual Furniture Press Poetry Prize: open submissions till August 31

Sat 3 Apr 2010

2nd Annual Furniture Press Poetry Prize

Deadline: August 31, 2010

Judge: M. Magnus, author of *Verb Sap* (Narrow House, 2008), and the forthcoming *Heraclitean Pride* (Furniture Press, 2010).

Winner of the 2009 Furniture Press Poetry Prize: Emily Carr's *Directions for Flying: Right Side Lower Arms Raise Arms Bend Knees Repeat on Left* (36 Fits: A Young Wife's Almanac).

The 2nd annual Furniture Press Poetry Prize will be awarded to the writer that best exemplifies the poetics and particularities of Furniture Press' editors and judges.

One judge will be invited to determine a manuscript's "pressability" and will work with anonymous, unidentified texts. Only the editor of Furniture Press will know the true identity of the applicants and their work. Each text will be assigned a number and distributed to the judge.

After the first round of readings, the judge will assign a winner. The winner of the Prize will receive a publishing contract in which the winning manuscript will be published as a trade paperback. S/he will also receive 20 copies of his/her book. All applicants will receive a copy of the winning title.

1. Send 1 unpublished manuscript per entry. It must be between 50 and 80 pages of poetry and/or its derivatives. Include a cover letter with your name, address, eMail and short bio. Do not put your name or the title of your submission on the pages of the manuscript.

2. Send a \$10 fee per manuscript submitted. 100% of the cash goes to the pressing, publishing and promotion of the winning books. Editors and judges do not get kickbacks. Please send checks or money orders only, made out to Furniture Press.

3. Send manuscripts to Furniture Press Poetry Prize c/o Towson Arts Collective, 406 York Road (lower level), Towson, MD 21204. The manuscripts may also be sent electronically to [REDACTED]. Please use the following format in your subject line: FPPP submission, [author name], [title]. Also, please let us know when the \$10 fee was sent so we may match it with the submission.

We strongly encourage you to send us work – it's also a very good way to catch the attention of the editors who may want to publish your work in the future,

despite whether or not you win the prize. Plus you get copies of the winning book (hopefully yours!) plus chapbooks and ephemera from our past catalogues.

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30. **David Chirot**

The Nation: Naomi Klein's Open Letter to Berkeley Students--BDS of Firms Backing/Funding Israel

Sat 3 Apr 2010

Since the Berkeley Campus has long been one of the most activist in the USA, and its actions very often "read" as the symptoms of a much larger and steadily growing "malaise," thought to post this as "sings of things to come" in the backlash against what journals in the UK and France have openly called "The New McCarthyism" in the USA and on US campuses specifically. This phrase, "The New McCarthyism" refers to the ongoing suppression of open, public debates and discourses, reporting and research regarding the US policies connected with Israel, Iraq, Iran, Afghanistan and many other people, places, events lumped together under various slogans and catchwords, reporting and research. Since this suppression of Free Speech is done in the name of "Homeland Security, "The War on Terror," etc it essays to wrap censorship, silencing, "forcing one to speak" as a form of psychological terrorism in the America Flag. As was pointed out by Hermann Goering during his trial at Nuremberg, even the most educated, sophisticated, respected citizens will give up just about everything, including Freedom of Speech, when confronted with a Threat--real or not--to their personal Security and/or that of the Homeland. So it is that even the "most secure" academics, bureaucrats, artists, poets, will gladly "hand over," or "report on" any thing and anyone they regard as a potential "threat," and/or an "existential threat."

While Goering openly stated that even fabricated threats may be used to create the "atmosphere of fear, necessary for the "handing over of rights to Freedom of Speech," today in the USA such an admission is not accepted. Despite all the "faked" evidence of the last roughly nine years, one is supposed to unquestioningly believe any new "information" provided by the Israelis, as well as the Americans, In re some of the effects on American campuses, a number of Professors in the US have lost their jobs and had their published works and persons persistently attacked by pro-Israeli groups in the US, and, since January of 2009, have experienced an "open assault" conducted by the Israeli State's policy of "going after" any criticism of its policies shown on you tube, twitter, blogs, etc. Seven Palestinian students who had been awarded Fulbright fellowships to study at various American Universities were blocked from attending these institutions by refusal of visas to them by the Israeli State. (Eventually, under much pressure, one student was finally granted a visa.)

Currently over 600 Palestinian students with grants and fellowships to study at foreign institutions are being refused visas to study abroad. This, coupled with the systematic bombing and destruction of schools for students of all ages, has severely curtailed the educational opportunities for Palestinians who want to become doctors, nurses, engineers, teachers so that their fellows may be prepared for peace time jobs, in which capacity they would be working for a future Palestinian State aimed at developing conditions which would NOT encourage and nurture terrorism and violence. People being busy studying and working with definite and promising, peaceful goals in mind are going to be far less interested in jeopardizing their country and country persons by irrational acts. By torpedoing such education and jobs in Palestine and by banning Palestinians from American institutions, the Israeli State is directly affecting the Americans' opportunities to meet Palestinians in a peaceful and cooperative situation. By also attacking any speech, videos, professors, publications, presses from contributing positively to a discourse, a debate, whether critical or positive of the actions and policies of the Israeli State and its support groups abroad, the options of education about the actual aims and goals, the dreams and hopes of Palestinians and other peoples in the US, the option of their being shared openly with the American people, is being thwarted by a power not elected by the American people. This in itself poses a threat to future American openness to ideas and points of view both inside and outside the US, and makes the students of today as well as the citizenry, ever more ignorant of all but one side of the question, of all but one side of discourses and debates. Effectively, American Institutions are being asked to do the work of the Israeli State and its support groups, at the expense of all others' histories, cultures, economic situations, of their poetries, musics, political and philosophical thinking etc etc--

This "New McCarthyism" is one of the ongoing situations which the Berkeley events and Naomi Klein's letter to the Berkeley Students is hoping, in part to ameliorate. Such a "New McCarthyism" hurts everyone--Israelis, Palestinians and Americans. By fostering, emphasizing and forcibly creating an atmosphere of fear, distrust, hatred and paranoia, based on deliberate mis- and disinformation, all peoples and the hope for a Peaceful debate and discussion hopefully bringing about Peaceful generations who can trust and learn from each other how to create a Peaceful outcome to the present situation does not need to be destroyed by such tactics as are presently being employed.

Open Letter to Berkeley Students

<[http://salsa.wiredforchange.com/dia/track.jsp?](http://salsa.wiredforchange.com/dia/track.jsp?v=2&c=Hietv8gIG9UljTDn3EauFupM9Hux2%2B%2FQ)

[v=2&c=Hietv8gIG9UljTDn3EauFupM9Hux2%2B%2FQ](http://salsa.wiredforchange.com/dia/track.jsp?v=2&c=Hietv8gIG9UljTDn3EauFupM9Hux2%2B%2FQ)> NAOMI KLEIN | When it comes to acting to end Israeli war crimes, the international response has not suffered from too much haste but from far too little.

here are some (almost all) very recent links regarding the situation re Palestinians, Americans and Israelis and their various positions regarding the events discussed above and an older post is one dealing specifically with the seven denied--and one letter allowed--admission to the USA to study on Fulbright Fellowships A rapidly growing Non Violent Protest movement organized by Jewish, Palestinian and Christian groups has been staging ever more protests in Israel and inside the Occupied Territories including within Gaza. The Israeli State has begun an open policy of suppression of any Peace movements within Israel, whether those organized by former IDF soldiers or religious and Human Rights activists, including students. The major policy now of protest groups both within and outside Israel world wide including in/at the borders with Palestine, is that of Non-Violence. There is a growing interest in the study of Gandhi and his effective methods in India, and those of Reverend Doctor Martin Luther King, Jr in the USA. Non-Violence may, once again, prove to be the most effective approach to Violence, Occupation, illegal Sieges, the building of Apartheid and Border Walls in Israel and world wide--including those the USA has built and is building in Iraq and Afghanistan as well as along the USA-Mexican Border, which is being built by a combined US-Israeli group of engineers, "contractors" and corporations.

1. *Palestinian student*: *Israel* Border Police beat me for hours
 ...<<http://www.haaretz.com/hasen/spages/1159294.html>> Mar 28, 2010 *...*
 Palestinian student: *Israel* Border Police beat me for hours -News *...*
 Russian Compound police station, where he was * denied* medical treatment.
 ... 20:32 Barak: *U.S.* ties are 'pillar and cornerstone' of *Israel's* security
 ... www.haaretz.com/hasen/spages/1159294.html -
 Cached<<http://74.125.93.132/search?q=cache:L51gfe9-v0IJ:www.haaretz.com/hasen/spages/1159294.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=1&hl=en&ct=clnk&gl=us&client=gmail>> 2. The *Palestine*
 Chronicle: A Leading Online Newspaper on *Palestine* * ...*
 <<http://palestinechronicle.com/>> Mar 29, 2010 *...* Online news magazine
 and journal about *Palestine*, * Israel*, the Arab world, and the Middle East.
 ... Keep *Us* On The Job. Noam Chomsky: "The *Palestine* Chronicle has
 been *...* Passover is the * seven*-day holiday of the Feast of Unleavened
 Bread *...* but are *denied * their basic human right of returning home. *...*
 *palestine*chronicle.com/ - Cached<<http://74.125.93.132/search?q=cache:GZNHTYSl6ZwJ:palestinechronicle.com/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=2&hl=en&ct=clnk&gl=us&client=gmail>> 3. *Palestinian* Center for Human
 Rights<[http://www.google.com/url?](http://www.google.com/url?sa=t&source=web&ct=res&cd=3&ved=0CAwQFjAC&url=http%3A%2F)
[sa=t&source=web&ct=res&cd=3&ved=0CAwQFjAC&url=http%3A%2F](http://www.google.com/url?sa=t&source=web&ct=res&cd=3&ved=0CAwQFjAC&url=http%3A%2F)

%2Fwww.pchrgaza.org%2Ffiles%2Fcampaigns%2Fenglish%2Fgaza_closure%2FNarratives_14.html&ei=cqq3S5D-CoT7lwfro8mXCg&usg=AFQjCNFV7ZG1ThKr09TZbrqVRVQhVlJBqA&sig2=_Tgs0zpFEUiGk5_m0ziDRA> Hadeel is one of *seven* Gaza *students* who, on 29 May, all received letters from *...* In the face of mounting criticism from both within the *US* and *Israel*, *...* But hundreds of other *Palestinian students* remain stranded inside the *...* and they are being *denied* their rights to pursue their education, and their futures. *...*

www.pchrgaza.org/files/campaigns/.../Narratives_14.html -
Cached<http://74.125.93.132/search?q=cache:anpCJm_kjYAJ:www.pchrgaza.org/files/campaigns/english/gaza_closure/Narratives_14.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=3&hl=en&ct=clnk&gl=us&client=gmail>-
Similar<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:www.pchrgaza.org/files/campaigns/english/gaza_closure/Narratives_14.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CA0QHhAC> 4.
Students for Justice in *Palestine* at UC Berkeley »
Events<<http://calsjp.org/events/>> RJI staff living in the West Bank work with *Palestinian students* to produce *...* and their cousins are *denied* a narrative because of apartheid exclusion within *...* the *U.S.*, to organize and work for peace and justice in *Israel*/*Palestine*. *...*

calsjp.org/events/ - Cached<<http://74.125.93.132/search?q=cache:ks8nmmND1R4J:calsjp.org/events/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=4&hl=en&ct=clnk&gl=us&client=gmail>> 5. *Palestine* Think Tank » Education Grassroots Activism *Israel*

...<<http://palestinethinktank.com/2010/03/19/wave-of-divestment-resolutions-destroys-israels-legitimacy-on-campus/>> Mar 19, 2010 *...* From UC Berkeley SJP (*Students* for Justice in *Palestine*) *...* 3 * Red Cross Report "Dignity *Denied* in the Occupied *Palestinian* Territories" *...* "Arms Divestment and Cessation of *US* Military Aid to *Israel*" *...*

*palestine*thinktank.com/.../wave-of-divestment-resolutions-destroys-israel*s-legitimacy-on-campus/ - Cached<<http://74.125.93.132/search?q=cache:my9CxfRnGRoJ:palestinethinktank.com/2010/03/19/wave-of-divestment-resolutions-destroys-israels-legitimacy-on-campus/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=5&hl=en&ct=clnk&gl=us&client=gmail>> 6. USC *Students* for Justice in *Palestine*<<http://uscsjp.wordpress.com/>> *Israel* has neither confirmed nor *denied* its involvement in al-Mabhouh's death... *...* At least *seven* of the

names on the passports belong to Israeli residents whose *...* While he was invited by a * student* organization to speak on *US*-Israeli *...*

uscsjp.wordpress.com/ - Cached<<http://74.125.93.132/search?q=cache:CYOooyzTyLoJ:uscsjp.wordpress.com/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=6&hl=en&ct=clnk&gl=us&client=gmail>>-

Similar<<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:uscsjp.wordpress.com/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CBcQHZAf>> 7. Aberystwyth Friends of *Palestine* - *Student* Society | Facebook<<http://www.facebook.com/pages/Aberystwyth-United-Kingdom/Aberystwyth-Friends-of-Palestine-Student-Society/161416943487>> Please come all and support *us*, show presence! And bring candles! *...*About 11000 *students*, most from inside *Israel*, already attend the college in *... * She was later *denied* tenure in 2007. With the tenure review board voting unanimously *...* www.facebook.com/pages/.<<http://www.facebook.com/pages/>>..*Palestine*-* Student*.../161416943487 - Cached<<http://74.125.93.132/search?q=cache:wwjm3yEpppEJ:www.facebook.com/pages/Aberystwyth-United-Kingdom/Aberystwyth-Friends-of-Palestine-Student-Society/161416943487+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=7&hl=en&ct=clnk&gl=us&client=gmail>> 8. Committee on Academic Freedom Letters<http://www.mesa.arizona.edu/caf/caf_letters.htm> The grant helped fund the York University conference, *Israel*/*Palestine *: Mapping *...* *US* Department of State's second visa denial for Professor Tareq Ramadan *...* September 21, 2006, *Israel*, Occupational therapy *students denied* access to *...* www.mesa.arizona.edu/caf/caf_letters.htm - Cached<http://74.125.93.132/search?q=cache:p9WsmB45zc0J:www.mesa.arizona.edu/caf/caf_letters.htm+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=8&hl=en&ct=clnk&gl=us&client=gmail> 9. *Israel* News - Daily News Alert from *Israel*<<http://www.dailyalert.org/>> Mar 31, 2010 *...* *Palestinian* Journalists Who Visited *Israel* Face Expulsion from *Palestinian* *...* and another member of the inner group of *seven* ministers, *...* An Obama administration official *denied* a recent BBC report according to which the *U.S.* is *...* Qutb, who spent time as a *student* in the *U.S.* in the late 1940s, *...* www.dailyalert.org/ - Cached<<http://74.125.93.132/search?q=cache:3BOIgkehMOsJ:www.dailyalert.org/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=9&hl=en&ct=clnk&gl=us&client=gmail>>-

Similar<<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:www.dailyalert.org/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CCEQHZA>> 10. *Students* for Justice in *Palestine* - University of Pittsburgh<<http://www.pitt.edu/%7Esorc/pittsjp/recent.html>> The *US* Campaign to End the Israeli Occupation is partnering with Pitt * Students* for *...* A *student* and *Palestinian*-led workshop with a focus on *Israel's* *...* -A reading of *Seven* Jewish Children, a 10-minute play written in response to *...* of Jewish towns was promoted, while development in Arab centers was *denied*. *...* www.pitt.edu/~sorc/pittsjp/recent.html<<http://www.pitt.edu/%7Esorc/pittsjp/recent.html>>- Cached<<http://74.125.93.132/search?q=cache:uZgpJJpEDYJ:www.pitt.edu/%7Esorc/pittsjp/recent.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=10&hl=en&ct=clnk&gl=us&client=gmail>>- Similar<<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:www.pitt.edu/%7Esorc/pittsjp/recent.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CCUQHZA>>

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31. **Stephen Ellis**

Re: A Feminist Perspective/Its Suppression: Iran, Israel & the Conspicuous Absence of Nuclear Debate

Sun 4 Apr 2010

A high-yield, low-fallout .01 megaton directed-discharge thermonuclear device the size of a baseball is now being manufactured by an Israeli weapons plant. Similar weapons the size of a gallon jug were being made here in the US in the early 1970s. Exactly what further technological advances have been made? Word is out and about that such a weapon was used to vaporize the core columns of the two WTC towers that came down on 9/11/2001. We should all be asking questions about both our military's and private contractor's store of weapons whose existence has yet to be broadcast to the population at large. Naturally what I just said about the Twin Towers sounds suspiciously like a "conspiracy theory" because no one knows that such highly developed weapons even exist, and therefore have no option to believe that such things could happen. But they do.

EMAILING FOR THE GREATER GOOD

Join me

Date: Sat, 3 Apr 2010 11:49:21 -0700

From: [REDACTED]

Subject: A Feminist Perspective/Its Suppression: Iran, Israel & the Conspicuous Absence of Nuclear Debate

To: [REDACTED]

from Jewish Voice for Peace:

In an extensive, research-based 2009 position paper titled: On Nuclear Weapons: A Feminist Perspective, Ednay Gorney and Hedva Eyal of the Isha L'Isha Haifa Feminist Center wrote, "the Israeli public remains excluded from the [nuclear] debate. The public does not ask questions, does not demand that the state takes responsibility, nor does it demand to be involved in decision making; it accepts and is content with the information or, more accurately, with the lack of information."

This passive indifference to the nuclear weaponry widely believed to be in the public's backyard is, in my view, a highly dangerous manifestation of Israel's longtime and entrenched militarization. As Gorney and Eyal have put it, "Decision-making in all areas related to security is characterized by secrecy and vagueness, excluding anyone who does not belong to the security elite. ... The secret functions both on the outside as well as on the inside. Denying information under the guise of maintaining secrecy is one of the common ways through which elites maintain their status. ... [While o]ne of the ways they can attain legitimacy for their control and actions is to continuously disseminate and instill fear – real and imaginary – among the citizens of Israel. This fear justifies and, in turn, foments military power and its use against any security threat, as defined by this elite group."

Meanwhile, Gorney and Eyal have noted, "We are flooded with information on the great threat Iran poses and on the necessity of military operations. The debate within the Israeli public discourse is almost devoid of the possibility of solution through diplomatic means."

Outlining the severely undemocratic suppression of any public nuclear debate in Israel, the position paper lists a line of researchers, journalists, politicians, activists and ex-security personnel who's critical voices have been stifled by the security establishment, using a broad range of tactics. This in addition to the constant dissemination of fear underpinning militarization in general and the unquestioning Israeli public acceptance of its governments' nuclear armament in particular. Thus, the risks of such armament to this public itself, as well as the entire area or even the globe, go unexamined and undebated for decades on end.

Resisting this reality and reaching for an actual, participatory democracy, Gorney and Eyal explain, "As feminists we wish to expose the connections between the policy of opacity, concealment and fear, and the current

perception of security. We want to take responsibility for our lives and for actions carried out in our name."

In one of the rare public voices taking up these issues, the position paper concludes:

"We demand the removal of opacity surrounding the issue of nuclear weapons in Israel; We demand a public debate and the development of an alternative policy that will enable us to live in peace in the Middle East; We demand nuclear disarmament; We demand that the State of Israel join the International Treaty on the Non-Proliferation of Nuclear Weapons."

To read the full 22 page position paper, see:

http://www.isha.org.il/files/files/File/1325_reports/On_Nuclear_Weapons.pdf

Another such public voice, sounded now for many years, is that of nuclear historian and analyst, Avner Cohen, whose work is one of main sources repeatedly referred to by the Isha L'Isha position paper. Cohen is equally critical of successive Israeli governments' successful barring of nuclear debate and, in the recent op-ed forwarded in full below, offers a series of serious arguments against what he views as the irresponsible and extremely dangerous possibility that Israel might launch a military attack against Iran in an attempt to quash its nuclear capacity.

Cohen's op-ed, converging in part with some of the conclusions presented by the Isha L'Isha position paper, was published April 2nd in Haaretz.

Rela Mazali

<http://www.haaretz.com/hasen/spages/1160524.html>

Fri., April 02, 2010

We look at Iran and see ourselves

By Avner Cohen

If Israel takes military action against Iran, it will be one of the biggest decisions in the history of the state. The risks involved will make it unprecedented.

There is no comparison between such a decision and the ones that established and implemented the so-called Begin doctrine: the decision by Menachem Begin's government to attack the Osirak reactor in Iraq in 1981 and the

attack on the nuclear facility in Syria in 2007. In terms of both the complexity of the military operation and the uncertainty about the consequences and where they may lead, there is a qualitative difference between the legacy of the past and the challenge of the present.

The seriousness of the challenge requires as open and thorough a public discussion as possible. But unfortunately, such a discussion has been virtually nonexistent, even on a basic conceptual level. Instead of a public discussion there has been a belligerent press, which makes demagogic use of statements that intensify the message of the politics of fear. These include expressions such as "Iran is galloping toward a bomb" and a "second Holocaust" that Israel must prevent. Such discourse creates a feeling that if Iran is not attacked, and soon, we have no choice but to accept a nuclear Iran.

It's doubtful whether the people making those statements are capable of giving them a precise (technical and political) interpretation. It's doubtful whether they have a suitable answer to the question: When should Iran be considered a nuclear state? Where exactly is the red line? What is the precise significance of such a line and what makes it red?

One thing is clear: As long as Iran is a member of the Nuclear Non-Proliferation Treaty, it will not be able to test a nuclear device or declare that it has one. Also, as long as Iran is subject to the treaty, it will not be a nuclear state according to the accepted definition of such a state.

It's true that under cover of the treaty Iran can get very close to the nuclear threshold and still claim - as it claims now - that it is not deviating from its legal obligations under the treaty. Iran as a threshold state can perhaps even position itself a few weeks away from a nuclear test. Such an Iran, despite supervision by the International Atomic Energy Agency, will of necessity be opaque; there will always remain a fear that it is working in secret, including making weapons in secret. But even in such a case, Iran would be considered a threshold state, not an actual nuclear state.

Even those who disparage the practical limitations of the Nuclear Non-Proliferation Treaty (as Israelis tend to do) must recognize that it is almost impossible for Iran to be a nuclear state in the full sense without withdrawing from the treaty. And even if it is outside the treaty, it will take Iran years, many years, to make the transition from a threshold state to a mature nuclear state. Such a transition is not trivial; certainly it is not inevitable, even if we look at the experience of states that in the past were considered threshold states and were not bound by the treaty's restrictions.

For example, India, which carried out a nuclear test in 1998, is still

making this transition slowly, and many experts say it should still not be considered a mature nuclear state. Even Pakistan, whose nuclear path was faster and more purposeful than India's, needed about a generation to become a nuclear state to all extents and purposes. In its nuclear behavior Iran is more like India than Pakistan.

It's ironic that an Iran under attack would probably become more determined and purposeful in its nuclear ambitions. After an attack, Iran would abandon the treaty in protest, declare its right to nuclear arms and almost certainly succeed in implementing it.

The public discussion in Israel about a nuclear Iran is simplistic, inadequate, confused and confusing. It reflects to some degree our own biases. We come from a culture of national security in which nuclear opacity has been exploited to the hilt to create a specific model of deterrence. The result is that when we look at Iran we see ourselves: how we would behave in a similar situation. But Iran is not Israel exactly, and the Israeli experience does not necessarily reflect Iran's behavior. On the contrary, it leads to systematic errors when making assessments.

The writer is the author of the book "Israel and the Bomb." His forthcoming book, "The Worst-Kept Secret," will be published in the United States in September.

.....

Jewish Peace News editors:

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Jewish Peace News archive and blog: <http://jewishpeacenews.blogspot.com>

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32. **Ruth Lepson**

Re: WILLA's Website Has Launched!

Sun 4 Apr 2010

congratulations on this important resource!

On 4/2/10 7:12 AM, "amy king" <[REDACTED]> wrote:

WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!

Best,

Amy

<http://willaweb.org/>

----- Forwarded Message -----

From: Cate Marvin Dear Friends, You may or may not recall that eight months ago I sent out an email about the need for an organization for women writers of literature. The response was a bit overwhelming. As, it soon became clear, is the need. Since that time, my Co-Director Erin Belieu and I have pulled together a simply amazing group of women writers to help us pull off the creation of our new organization: WILLA (Women in Letters & Literary Arts). I can't begin to tell you all of time and thought that has gone into this! It was truly, apologies for the cliché, a labor of love. This is to say: we launched our website today. Please check WILLA out at: <http://willaweb.org>

With happiness, Cate --

Cate Marvin, Associate Professor

Department of English

College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and Literary Arts) www.willaweb.org

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33. **Jonathan Penton**

Print Submissions and the AWP Reading

Sun 4 Apr 2010

Yes, it's true! I thought you might be wondering if it isn't true, but it is true! I know sometimes people put vague headlines that aren't true, like, "You won a million dollars," or, "I care about your feelings," but this one is true! Unlikely Stories will be reading off-site at the AWP Conference in Denver, with Ahadada Books!

Check us out:

Saturday, April 10, 2010

*7:00pm - 11:00pm

Michelangelo's Wine and Coffee Bar

1 Broadway Suite B*

Denver, Colorado

Where you'll hear readings by Janée J. Baugher, Wendy Taylor Carlisle, Amy Catanzano, León De la Rosa, Adam Halbur, Judy Halebsky, Michael Harold, Deb Hoag, Anne McMillen, Jared Schickling, Judith Skillman, Jeffrey Spahr-Summers, Donna Snyder, Dayana Stetco, Violetta Tarpinian, Donald Wellman, Lawrence Welsh and Joe Zanghi! That's funky, avant-garde and transgressive literature by eighteen writers from Japan, Germany, Mexico, and the U.S.!

And because we're all way too busy to have dealt with it properly, submissions for /Unlikely Stories of the Third Kind/ have been *extended to April 30th*!

That's like May Day, except as an American I don't know what May Day is! So head over to <http://www.unlikelystories.org/prints submissions.shtml> and catch your only chance to be in a physical, multimedia edition of /Unlikely Stories/ for a long, long, long time!

"I promise to be polite in all rejections,"

--

Jonathan Penton

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

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34. **Del Ray Cross**

SHAMPOO 37

Sun 4 Apr 2010

Those more frequent bathers may have already noticed

Dear All,

Those more frequent bathers may have already noticed a particularly robust new shampoo on the shelves.Â It's SHAMPOO issue 37, which can be found here--

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

--and has the following magical ingredients: Sharon Zetter, Cyril Wong, Sarah Wetzell, Ellen Welcker, Ashley VanDoorn, Thomas Trudgeon, Joseph Torra, Shelly Taylor, Michael Thomas Taren, Mathias Svalina, Tamara M. Soban, Mike Smith, Amy Silbergard, Daniel M. Shapiro, Tomaz

Salamun, Matthew Rotando, Ryan B. Richey, Sam Rasnake, Jessy Randall, Doug Ramspeck, Eddie Paterson, Seth Oelbaum, Brane Mozetic, Anna Morrison, David M. Morini, T.J. Meneely, John McKernan, Jennifer Manzano, Steven Manuel, Joseph Mains, Diana Magallon, Chris Lin, Cassie Lewis-Getman, Chandler Lewis, David Dodd Lee, Margaret Konkol, Larry Kearney, Vincent Katz, Thomas Kane, Crow Jane, Uyen Hua, Colin Herd, KJ Hays, Rachel Gruskin, Joseph Goosey, Michael Farrell, Steffi Drewes, Shira Dentz, J. P. Dancing Bear, Jeff Crouch, Lindsay Coleman, Kate Colby, Sharmila Cohen, Julia Cohen, Sarah Cavallaro, Sten Carlson, Stephen Carey, Craig Cady, Louis Bury, Maurice Burford, Eric J. Brinovec, Brian Dean Bollman, Lisa Beskin, Luis Cuauhtemoc Berriozabal, Christopher Barnes, Ed Baker, Joe Atkins, Shawn Arrajj, Rachel Andelman, Jeff Alessandrelli, Michael Aird, Liz Afton, and tattoo-worthy SHAMPOOArt by Otto Chan.

Next up, our ten year anniversary issue!

Stay tuned,

Del Ray Cross, Editor

SHAMPOO

clean hair / good poetry

www.ShampooPoetry.com

(if you'd prefer not to receive these notices, please
let me know)

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35. **mIEKAL aND**

Maria Damon | mIEKAL aND reading in Madison on Thursday April 8

Sun 4 Apr 2010

Thursday, April 8 at 7 pm:

Poetry reading by longtime DIY cultural anarchist & creator of an infoplex worth of visual-verbal literature, mIEKAL aND, along with poet & teacher Maria Damon, author of "The Dark End of the Street: Margins in American Vanguard Poetry" and the forthcoming "Bagel Shop Jazz: Selected Essays for a Post-literary America."

Selected Xexoxial Editions titles will be on display.

"This is the days of year
when events happen
far too quickly. &
now is the day of days
we leap across."

Avol's Bookstore
315 West Gorham St.
Madison, WI 53703
USA



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

Avol's lists fine books for sale at:
Abebooks.com, Alibris.com, and Barnes&Noble.com

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36. **Jesse Glass**

Just to Claify--Mark DuCharme Will Be Reading With Us at the Ahadada/Unlikely Stories Offsite Event

Mon 5 Apr 2010

Check us out:

Saturday, April 10, 2010

*7:00pm - 11:00pm

Michelangelo's Wine and Coffee Bar

1 Broadway Suite B*

Denver, Colorado

Where you'll hear readings by Mark Ducharme, Janée J. Baugher, Wendy Taylor Carlisle, Amy Catanzano, León De la Rosa, Adam Halbur, Judy Halebsky, Michael Harold, Deb Hoag, Anne McMillen, Jared Schickling, Judith Skillman, Jeffrey Spahr-Summers, Donna Snyder, Dayana Stetco, Violetta Tarpinian, Donald Wellman, Lawrence Welsh and Joe Zanghi! That's funky, avant-garde and transgressive literature by eighteen writers from Japan, Germany, Mexico, and the U.S.!

Mark is with us, hand honored to have him! Jess

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37. **steve dalachinsky**

Reading

Mon 5 Apr 2010

*/Sunday April 11th , 5-7/

/Poetry Readings from 5-7 pm in Tribes Reading Room/

/Poets* *Fay Chiang, Cynthia Kraman and Janet Hamill. /

285 e 3rd st (c and d) music by jason whang william parker etc

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38. **Jeffrey Side**

'Cyclones in High Northern Latitudes'

Mon 5 Apr 2010

Jake Berry and I have collaborated on a poem called "Cyclones in High Northern Latitudes". It's available in book form from Lavender Ink:
<http://lavenderink.org/cyclone/>

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39. **Nicholas Piombino**

New from Green Integer--Contradicta by Nick Piombino, illustrated by Toni Simon

Mon 5 Apr 2010

Book Launch & Signing

Sunday April 25, 2010

6:30pm

Zinc Bar

82 W. 3rd St, New York, NY

Contradicta: Aphorisms

By Nick Piombino

with illustrations by Toni Simon

Green Integer Press

Available from SPD

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

St. Marks Bookshop (NYC)

Unnameable Books (Brooklyn)

and

If Not Metamorphic

Brenda Iijima

Ahsahta Press

Music and projection by Pattern Diver (aka Mike Burakoff) of the band
Keepaway
Pitchfork magazine's "Best Music 2009"

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40. **Michelle Taransky**

***3/8 reading & book party for Charles Bernstein: ALL THE WHISKEY
IN HEAVEN***

Mon 5 Apr 2010

The Kelly Writers House presents:
a poetry reading and book party with

CHARLES BERNSTEIN
& friends

celebrating the release of ALL THE WHISKEY IN HEAVEN
<http://epc.buffalo.edu/authors/bernstein/books/all-the-whiskey/>

Thursday, April 8th, at 6:00 PM (EST) in the Arts Caf  
Kelly Writers House | 3805 Locust Walk
No registration required - this event is free & open to the public

Not in Philadelphia? Tune in to our live webcast via KWH-TV:
<http://writing.upenn.edu/wh/multimedia/tv/>

CHARLES BERNSTEIN has published three collections of essays â   MY WAY: SPEECHES AND POEMS (1999, Chicago), A POETICS (1992, Harvard), and CINTENT   S DREAM: ESSAYS 1975-1984 (1985, Sun & Moon; rpt 2001, Northwestern). He is the author of over twenty collections of poetry, including ALL THE WHISKEY IN HEAVEN: SELECTED POEMS (2010, Farrar, Straus, and Giroux), GIRLY MAN (2006, Chicago), WITH STRINGS (2001, Chicago), REPUBLICS OF REALITY: 1975 - 1995 (2000, Sun & Moon), DARK CITY (1994, Sun & Moon), THE SOPHIST (1987, Sun & Moon; rpt 2004, Salt), ISLETS/IRRITATIONS (1983, Jordan Davies; rpt. 1992, Roof); and CONTROLLING INTERESTS (1980, Roof). Charles is executive editor of the Electronic Poetry Center and co-director of PennSound, and teaches poetics at Penn.

Michelle Taransky
Kelly Writers House
3805 Locust Walk
Philadelphia PA 19104

215-746-POEM

<http://writing.upenn.edu/~wh/>

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41. **amy king**

+ *New Coldfront Interview*

Mon 5 Apr 2010

Thanks, Ruth! And here's a just-published interview with Marvin and Belieu:

<http://coldfrontmag.com/features/spotlight-erin-belieu-cate-marvin>

WILLA GOES LIVE

The much anticipated website for Willa (Women in letters & literary arts) launched this week. It can be found at <http://willaweb.org>.

Willa's website offers new content monthly, written by both established and emerging women writers. The feature essays include "State of the Art," in which an author addresses issues particular to the concerns of her specific genre; "Deal With it," where a featured essayist offers her candid take on the more practical concerns of being a female writer in a male-dominated literary world; and "The Count," where Willa's Amy King gathers the hard numbers to examine rates of publication, award recognition and other factors that affect women writers both artistically and financially within the national literary community.

Another feature, coming next month, is "For the record," where editors, agents and publishers are interviewed and asked to provide their candid opinion on the contemporary landscape for women's writing in the United States.

The present issue features novelist A.J. Verdelle on the subject of literary recognition and the work of Chimamanda Adichie and Willa co-founder, the poet Cate Marvin, exploring the issue of "terrible mother poems" and how new mothers are treated by the literary establishment.

Willa was founded in August 2009 to explore critical and cultural perceptions of writing by women through meaningful conversation and the exchange of ideas among existing and emerging literary communities.

Please forward - thank you!

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42. **amy king**

White Swallow Reading Series! -- McClure, Guez, Kronovet, and King

Mon 5 Apr 2010

A very special Ladies' Night at The White Swallow, featuring Monica McClure, Julia Guez, Jennifer Kronovet, and Amy King.

Tuesday, April 6, 2010 - 6:00pm - 8:00pm

Cornelia Street Cafe (downstairs)

29 Cornelia St. New York, NY

Monica McClure is currently pursuing her MFA at New York University. Her debut book of poetry, *Now Iâ€™ve Got the Pill*, will be out by Low Hanging Branch Press (2011).

Julia Guez, after five years of service with Teach For America, is now living in New York, pursuing a Masters in Fine Arts at Columbia and working part-time at The Academy of American Poets. At work on a first full-length collection of poetry, she has received a Harvey Fellowship and Dorothy Sargent Rosenberg Poetry Prize. New verse is soon to appear in *Western Humanities Review*, *Inscape*, *The Blue Fifth* and *Basilica Review*.

Jennifer Kronovet is the author of the poetry collection *Awayward* (BOA Editions) and the co-founder and co-editor of *Circumference: Poetry in Translation*. Beginning in the fall, she will be writer-in-residence at Washington University in St. Louis.

Amy Kingâ€™s most recent books are *Slaves to Do These Things* (Blazevox) and, forthcoming, *I Want to Make You Safe* (Litmus Press). She edits the *Poetics List* (SUNY-Buffalo/University of Pennsylvania), moderates the *Womenâ€™s Poetry Listserv* (WOMPO), and teaches English and Creative Writing at SUNY Nassau Community College. King also co-curates the Brooklyn-based reading series, *The Stain of Poetry*. For more information, please visit <http://amyking.org>.

<http://www.facebook.com/event.php?eid=109628102394253&ref=mf> _____

AMY'S ALIAS

<http://amyking.org>

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43. **Laura Hinton**

Re: WILLA's Website Has Launched!

Mon 5 Apr 2010

Wonderful site! I look forward to more. Thanks, Amy.

On Sun, Apr 4, 2010 at 1:40 PM, Ruth Lepson <[REDACTED]> wrote:

congratulations on this important resource!

On 4/2/10 7:12 AM, "amy king" <[REDACTED]> wrote:

WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!

Best,

Amy
<http://willaweb.org/>

----- Forwarded Message -----

From: Cate Marvin Dear Friends, You may or may not recall that eight months ago I sent out an email about the need for an organization for women writers of literature. The response was a bit overwhelming. As, it soon became clear, is the need. Since that time, my Co-Director Erin Belieu and I have pulled together a simply amazing group of women writers to help us pull off the creation of our new organization: WILLA (Women in Letters & Literary Arts). I can't begin to tell you all of time and thought that has gone into this! It was truly, apologies for the cliché, a labor of love. This is to say: we launched our website today. Please check WILLA out at: <http://willaweb.org> With happiness, Cate -- Cate Marvin, Associate Professor Department of English College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and Literary Arts) www.willaweb.org

guidelines &

--

Laura Hinton
Professor of English
City College of New York

138 at Convent Ave.
New York, New York 10031

<http://www.mermaidtenementpress.com>
<http://www.chantdelasirene.com>

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44. **Ana Bo³⁄ⁱèeviaë**

Announcing The Annual Chapbook Festival, May 3 and 4 in NYC

Mon 5 Apr 2010

PUBLISHERS, FREE SPACE IS STILL AVAILABLE! See below for details.

FOR IMMEDIATE RELEASE

ANNUAL CHAPBOOK FESTIVAL

* *

Monday May 3 & Tuesday May 4, 2010

**

* The Annual Chapbook Festival* celebrates the chapbook as a work of art and as a medium for alternative and emerging writers and publishers. Now in its second year, the festival features a two-day bookfair with chapbook publishers from around the country, workshops, marathon poetry readings, and a closing-night reading of prize-winning Chapbook Fellows.

Workshops will include: *Producing Chapbooks: A Workshop for Poets*, *Producing Chapbooks: A Workshop for Publishers*, *Do-It-Yourself Chapbooks: Make and Distribute Your Own*, and *Chapbooks as Art Objects*. **

For more information, schedule, and a list of participating publishers, please visit <http://www.chapbookfestival.org>.

* PUBLISHERS: FREE SPACE IS STILL AVAILABLE IN THE BOOKFAIR.
PLEASE CONTACT [REDACTED] FOR A TABLE!*

Co-sponsored by The Office of Academic Affairs, The Center for the Humanities, The Graduate Center and MFA Programs in Creative Writing of the City University of New York, The Center for Book Arts, Poets House, Poetry Society of America, and Poets & Writers

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45. **William Slaughter**

Notice: Mudlark

Mon 5 Apr 2010

New and On View: Mudlark Poster No. 87 (2010)

Some Father's Heart

Five Poems by Megan Williams

Megan Williams is currently an MFA candidate at Sarah Lawrence College, where she serves as a poetry editor of LUMINA. With her writing group, she co-curates the from here to the corner reading series at the 25CPW gallery in Manhattan. Recent poems can be found in Ducts and are forthcoming in Tin House.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

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

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46. **Noah Eli Gordon**

Counterpath Press & Letter Machine Editions AWP reading

Tue 6 Apr 2010

Counterpath Press & Letter Machine Editions

This Friday 6-10pm

@ Mercury Café 2199 California Street

Denver, CO

full dinner menu and bar

(Jungle Room: take a left when you enter)

AARON KUNIN

BARBARA CLAIRE FREEMAN

BRENDA HILLMAN

COLE SWENSEN

FARID MATUK

FORREST GANDER

GILLIAN CONOLEY

JULIANA LESLIE

LAYNIE BROWNE
MARTHA RONK
PAUL HOOVER
PETER GIZZI
STEPHEN RATCLIFFE
TRAVIS NICHOLS

Hotmail has
tools for the New Busy. Search, chat and e-mail from your inbox.
[http://www.windowlive.com/campaign/thenewbusy?](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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47. **Obododimma Oha**

A Plato of Crayfish

Tue 6 Apr 2010

A "Plato" of crayfish may after all be the smallest of all market wraps of knowledge.

Read full text of "A Plato of

Crayfish<http://234next.com/csp/cms/sites/Next/Opinion/5550548-148/shibboleth__a_plato_of_crayfish.csp>"

at:

http://234next.com/csp/cms/sites/Next/Opinion/5550548-148/shibboleth__a_plato_of_crayfish.csp

--

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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48. **Jeffrey Side**

"Century XX after Four Quartets" by Adam Fieled at The Argotist Online

Tue 6 Apr 2010

"Century XX after Four Quartets" by Adam Fieled at The Argotist Online

<http://www.argotistonline.co.uk/Fieled%20essay%202.htm>

Excepts:

"What do we see around us in 2010? It is a poetry world stumbling for direction, still largely lost in the theoretical wilderness of post-modernism..."

"I do not believe that much English language poetry composed after 1943, the year that Eliot's Four Quartets were released, deserves the title of high art. Before I explain why the twentieth century, post Four Quartets, was mostly a washout for English language poetry, let me explain what distinctions I believe subsist between high and low art. "

"Low art impulses often maintain a stance that technical competence is unnecessary, that breadth of vision is too ambitious, that narrative solidity is a remnant of the nineteenth century...and that "seriousness" is an outdated and outmoded concern. "

"... Eliot's language is taut, sinewy, disciplined, and rich [and] makes the whole of Four Quartets ring as a solid, major work of high literary art. If another such work exists that was released between 1943 and 2000, I haven't seen it."

"The Objectivists, the Beats, the New York School (first and second generation), the Confessional poets"what do these poets lack, so that the appellation high art does not affix to their work ..."

"...Objectivists, the Beats, and the New York School poets, fall squarely under the rubric that covers minor poetry and poets, when placed next to the scope and achievements of Eliot and Yeats."

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49. **Tim Peterson**

Tendencies 4/9: Bellamy, Killian, and Myles

Tue 6 Apr 2010

TENDENCIES: Poetics & Practice

Dodie Bellamy, Kevin Killian, and Eileen Myles

This series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between contemporary poetic manifesto, practice, queer theory and pedagogy.

The next event features talks by:

Dodie Bellamy
Kevin Killian
Eileen Myles

...followed by a discussion/Q&A session.

on Friday, April 9
at 6:30 PM
FREE

at CUNY Graduate Center
(in the Martin E. Segal Theater)
365 Fifth Avenue, NYC

Dodie Bellamy's chapbook *Barf Manifesto* was named best book of 2009 under 30 pages by Time Out New York. Other books include *Academonia*, *Pink Steam* and *The Letters of Mina Harker*. Her book *Cunt-Ups* won the 2002 Firecracker Alternative Book Award for poetry. She teaches creative writing in various grad programs in San Francisco and Los Angeles.

Kevin Killian has written two novels, *Shy* (1989) and *Arctic Summer* (1997), a book of memoirs, *Bedrooms Have Windows* (1990), two books of stories, *Little Men* (1996) and *I Cry Like a Baby* (2001) and two books of poetry, *Argento Series* (2001), and *Action Kylie* (2008). With Lew Ellingham, Killian has written often on the life and work of the American poet Jack Spicer [1925-65] and with Peter Gizzi has edited *My Vocabulary Did This To Me: The Collected Poetry of Jack Spicer* (2008) for Wesleyan University Press. For the San Francisco Poets Theater Killian has written thirty plays, including *Stone Marmalade* (1996, with Leslie Scalapino), *The American Objectivists* (2001, with Brian Kim Stefans), and *Often* (also 2001, with Barbara Guest). New projects include *Screen Tests*, an edition of Killian's film writing, and *Impossible Princess*, a new fiction collection brand new from City Lights Books. A new novel *Spreadeagle* will appear in the spring.

Eileen Myles is a poet who lives in New York. Her collection of essays *The Importance of Being Iceland* (Semiotext(e)/MIT) received an Warhol Creative Capital art writing grant. This semester she's the Hugo Writer at U. of Montana, Missoula. *The Inferno* (a poet's novel) will be out in fall 2010 from O/R books. She reads and performs her work widely - her last book of poems was *Sorry, Tree*, (Wave Books) 2007. She just won the Shelley Memorial Prize from the PSA.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog.

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

Upcoming TENDENCIES: Poetics & Practice events this spring:

Jack Kimball, CA Conrad, and Stacy Szymaszek
on Thursday, May 6 at 6:30 PM
in the Skylight Room (9100) at CUNY Graduate Center

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50. **Troy Camplin**

Re: NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolution to Explore Reading of Fiction

Tue 6 Apr 2010

This is great news for those of us already doing this. Maybe it being in the NYT will get English departments to take this approach seriously.

Troy Camplin, Ph.D.

Sent from AT&T's Wireless network using Mobile Email

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

From: David-Baptiste Chirot <[REDACTED]>

To: <[REDACTED]>

Date: Friday, April 2, 2010 7:58:57 PM GMT-0500

Subject: NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolution to Explore Reading of Fiction

Book News

Next Big Thing in English: Knowing They Know That You Know

By PATRICIA COHEN

Some scholars are turning to M.R.I.'s and evolutionary theory to explore how and why people read

fiction.<http://www.nytimes.com/2010/04/01/books/01lit.html?nl=books&emc=booksupdateemb5>

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

[http://www.windowsslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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51. **Michael Heller**

POETRY READING, Saturday April 10th at 2 PM

Tue 6 Apr 2010

ILYA BERNSTEIN, JON CURLEY, MICHAEL HELLER and SAMUEL MENASHE will be reading at THE NEW YORK PUBLIC LIBRARY at 112 East 96th Street at 2 PM, April 10th

Beckmann Variations & other poems (Shearsman, 2010), Eschaton (new poems) (Talisman House Publishers, 2009), Two Novellas: Marble Snows & The Study (ahadada press, 2009) are all available from their publishers, at good bookstores and from SPD and amazon.com. Speaking The Estranged: Essays on the Work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005) and Exigent Futures: New and Selected Poems (Salt, 2003) are available from www.saltpublishing.com, amazon.com and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html> Recordings at <http://writing.upenn.edu/pennsound/x/Heller.html>

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52. **Murat Nemet-Nejat**

John Cassavetes' "A Woman Under the Influence"

Tue 6 Apr 2010

I just saw John Cassavetes' A Woman Under the Influence. If one wants to see how technique, technology and professionalism are ultimately briar patches one should be wary off -that art is created out the struggle with the limitations of the tools one is using- one should see this movie. This was the cinematographer Mike Ferris's first ever film. There is no question the movie (made in 1974) is inspired by French Film Verité. But in this work, Cassavetes takes it to a completely new dimension. Most French film Verité works were focused on politics or ideas (Godard), referential to other movies (Truffaut or Godard in Breathless), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incadescent pluses.

Some bonus delights of the film: Gena Rawlands and Peter Falk's radical, stunningly daring acting; the sweet presences, in everything they do, of their children.

Even though on the surface seemingly completely different, almost opposites - Cassavetes' abandon as opposed to the other's minimalist style- the director Cassavetes' reminds me of most is Robert Bresson. Bresson did not believe in "actors" and used almost always non-professionals. He believed truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

The film is also I think ambiguous in its attitude towards the life the Gena Rawlands character is leading; nevertheless, one is completely absorbed by the reality of her situation.

Ciao,

Murat

On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[REDACTED]>wrote:

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

poemsandpoetics.blogspot.com/

including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project, now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might go to:

<http://www.quasha.com/poetry/preverbs-and-axial-poems>

Some other preverb-complexes are posted there too.

GQ

*George Quasha
www.quasha.com
www.baumgartnergallery.net*

www.stationhill.org

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53. **Eleni Stecopoulos**

Closing Event for Belladonna's Year of New Releases

Tue 6 Apr 2010

If you're having trouble viewing this email, you may see it online.

Closing Event!

Belladonna's Year of New Releases

Come join us for a reading and celebration of four great poets and their new work! We will be toasting:

Brenda Iijima (revv. you'll—ution, Displaced Press; If Not Metamorphic, Ahsahta Press; eco language reader, Nightboat Books)

Dorothea Lasky (Black Life, Wave Books)

Eleni Stecopoulos (Armies of Compassion, Palm Press)

and David Wolach, (Occultations, Black Radish Books)

Tuesday, April 13, 2010 @ 7:30 pm

Dixon Place

161 Christie Street; New York

\$6.00

Brenda Iijima's recent titles include revv. you'll—ution (Displaced Press) and If Not Metamorphic (Ahsahta Press). She is the editor of the eco language reader (Nightboat Books and PPAYYL)—a collection of essays by poets responding to environmental issues. At present, she is writing an informal encyclopedia on animals used as surrogates by humans—the snake and the mouse are recent entries. As well she is researching the women who were murdered in her hometown of North Adams, Massachusetts and choreographing site specific dances that relate to these crimes. She runs Portable Press at Yo-Yo Labs (

<http://e2ma.net/go/8121209696/2679498/92899800/27410/goto:http://yoyolabs.com>) from Prospect Heights, Brooklyn.

Dorothea Lasky is the author of two full-length collections of poetry: *Black Life* (Wave Books, 2010) and *AWE* (Wave Books, 2007). She is also the author of *Poetry is Not A Project* (Ugly Duckling Presse, 2010) and several chapbooks. Born in St. Louis in 1978, her poems have appeared in *The New Yorker*, *The Paris Review*, *Boston Review*, *American Poetry Review*, *The Laurel Review*, and *Columbia Poetry Review*, among other places. She is a graduate of the MFA program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University and Washington University. Currently, she lives in New York City and researches creativity and education at the University of Pennsylvania.

Eleni Stecopoulos was born on Fort Washington Avenue, raised on the Upper West Side and on Long Island, and now lives in Berkeley, CA. *Armies of Compassion* is her first full-length collection. She has published a chapbook, *Autoimmunity* (Tapt, 2006), and poems and essays in publications including *Chain*, *Ecopoetics*, *Xcp: Cross Cultural Poetics*, *The Capilano Review*, the SFMOMA blog, and *NO GENDER: Reflections on the Life & Work of kari edwards*. In 2008 she received a grant from the Creative Work Fund to curate a program series around art, healing, and somatic practice for the San Francisco State University Poetry Center, and write a related book. She is at work as well on a book-length poem, "Earth Also is a Private Language," which deals with things like rift zones and dream incubation and the history of her grandfather's hometown on the island of Euboea, renowned since antiquity for curative springs once associated with cults of Apollo and Heracles. She teaches in the Language and Thinking program at Bard College and sometimes co-directs the Paros Translation Symposium in Greece.

David Wolach is founding editor of *Wheelhouse Magazine & Press*, & curator of the series devoted to the intersection of experiments in texts & radical politics, *PRESS*. Wolach's most recent books are *Occultations* (Black Radish Books, forth. 2010), *Prefab Eulogies Vol 1: Nothings Houses* (BlazeVox, forth. 2010), *Hospitalogy* (Scantly Clad Press, forth. 2010) and book alter(ed) (Ungovernable Press, 2009). His work has most recently appeared in or is forthcoming from *5_Trope*, *Aufgabe*, *Jacket*, *No Tell Motel*, & *Little Red Leaves*. Often making use of multiple media and site-specific, Wolach's work has been commissioned for performance at such venues as *The American Cybernetics Conference 2009*, *The EconVergence Conference 2009*, and *Tacoma Contemporary Series*. Wolach is professor of text arts, & poetics The Evergreen State College & visiting professor in Bard College's Workshop In Language & Thinking.

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[tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-](http://www.windowsslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5)
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54. **Jennifer Karmin**

***April 10: Cracked Slab Books, U of Tulsa & Midwest Friends in
Denver***

Tue 6 Apr 2010

Cracked Slab Books, University of Tulsa & Midwest Friends
Saturday, April 10th @ 8pm

at Mercury Cafe
2199 California Street
Denver, Colorado
<http://mercurycafe.com>

readings by:
Sheila Black
Maxine Chernoff
Sloan Davis
Paul Hoover
Grant Jenkins
Jennifer Karmin
Shin Yu Pai

Cheryl Pallant
Michelle Taransky
Hugh Tribbey
Tony Trigilio

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55. **sandra de 1913**

1913's AWP news that stays news...

Tue 6 Apr 2010

News from 1913, as we head off Denver-way...

*We'll be celebrating the launch of *1913 a journal of forms' Issue 4* at AWP in Denver this week... Please stop by our table in the Book Room (*Exhibit Hall A, Table L10)* to say hola & ogle the new.

*Join 1913 Press for *Author Signings* at our AWP table:

Thursday 4/8 @ 1-2pm John Keene "Seismosis"

Thursday 4/8 @ 2-3pm Shin Yu Pai "Sightings"

*We'll have copies of *Issue 4* & books from 1913 Press including: "*Read*" the translation anthology from the Tamaas seminars in Paris, "*Seismosis*" by Christopher Stackhouse & John Keene, "*Sightings*" by Shin Yu Pai...and the NEWEST member of the 1913 family, "*Ozalid*" by Biswamit Diwbedy.

*1913 & Fence are co-hosting an off-site *Salon on Saturday April 10 at Mario's Double Daughter's Salotto, from 5-7pm*. Please join us for happy hour drinks & deals, & cabaret collaborations. This is not your father's reading. 1632 Market Street, Denver. <http://www.doubledaughters.com/>

All best things de 1913,
Sandra.

--

l'editrice de 1913, Sandra Doller (née Miller)

<http://ahsahtapress.boisestate.edu/books/sdoller/sdoller.htm>

*

NEW! from 1913:

1913 a journal of forms, Issue 4

"Ozalid" by Biswamit Dwibedy

"READ" 1913's annual translation anthology from the Tamaas seminars in Paris

<http://www.journal1913.org>

*

Please join 1913 for its off-site Salon & Issue 4 launch, co-hosted with Fence at this year's AWP in Denver:

<http://www.awpwriter.org/conference/2010offsite.php#saturday>

*

Forthcoming from 1913:

"Hg-the liquid" by Ward Tietz

Two collaborations by Mendi+Keith Obadike

"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker

"Wonderbender" by Diane Wald

<http://www.1913press.org>

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56. **William Allegrezza**

Series A Reading in Chicago Wednesday

Tue 6 Apr 2010

Please come to the Series A reading in Chicago on Wed.

April 7, 7:00-8:00 p.m.

Dana Ward

John Coletti

Jess Mynes

At the Hyde Park Art Center, 5020 S. Cornell. Easy parking. Access to public transportation. Byob.

Note: We actually start at 7 and end at 8.

For more info, contact

Bill Allegrezza at

██████████

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57. **Jerome Rothenberg**

on the road -- again

Tue 6 Apr 2010

On the 12th of April, Diane Rothenberg and I are heading off again, this time for a cross country drive and the whole month of May in New York City. During a part of that time there will, as usual, be some poetry readings and similar events, which I'm listing in the following itinerary, for any of you who may be interested and able to catch up with any of them.

April 12, leaving San Diego and driving to Las Vegas. April 13-14, Moab and Arches in Utah. April 15, Denver. April 16-18, driving to Chicago for arrival on April 19.

April 20, 4:30 p.m.: talk and reading at University of Chicago, Department of English/Creative Writing, room TBA; please contact ██████████

April 21, 7:00 p.m.: reading at Myopic Books, 1564 North Milwaukee Avenue, Chicago, phone: [REDACTED].

April 23, 4:30 p.m., reading with Diane Wakoski, Michigan Writers Series, W449 in the Main Library, Michigan State University, East Lansing.

April 25, 2:00 p.m., reading at the Scarab Club, 217 Farnsworth St, Detroit.

April 25, 5:00 p.m., reading in Grosse Point, Michigan, venue and address not available.

April 27/28, arriving in New York City and staying through May 30 c/o Mark Weiss, 5009 Broadway, NY NY 10034.

May 7, 6:30 p.m., talk on books in the Threads series, at Steve Clay & Granary Books loft, 168 Mercer Street, New York.

May 20, reading at Pierre Menard Gallery, 10 Arrow Street, Harvard Square, Cambridge, MA, phone: [REDACTED].

May 27, reading/performance with Pierre Joris, Nicole Peyrafitte, & others, as part of Maelström Revolution Festival (from Brussels) at Invisible Dog, 51 Bergen Street, Brooklyn, phone: [REDACTED]

May 30, return flight to San Diego.

Jerome Rothenberg	Poetry must have something in it
1026 San Abella	that is barbaric, vast and wild..
Encinitas, CA 92024	-- D. Diderot

[REDACTED]
[REDACTED]

<http://writing.upenn.edu/epc/authors/rothenberg/>

ethnopoetics web site: <http://ubu.com/ethno/>

j.r. in spanish: <http://writing.upenn.edu/epc/authors/rothenberg/esp/>

blog: poemsandpoetics.blogspot.com

We are otherwise most easily reachable by cell phone: [REDACTED] or [REDACTED].

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58. **Maria Damon**

Re: John Cassavetes' "A Woman Under the Influence"

Wed 7 Apr 2010

i saw this movie in college. i had no idea about any kind of experimental film. it had a deep effect on me.

i've never forgotten it, though of course i've forgotten many specifics.

and i had no idea at the time that it was about alcoholism.

Murat Nemet-Nejat wrote:

> I just saw John Cassavetes' A Woman Under the Influence. If one wants to see
> how technique, technology and professionalism are ultimately briar patches
> one should be wary off -that art is created out the struggle with the
> limitations of the tools one is using- one should see this movie. This was
> the cinematographer Mike Ferris's first ever film. There is no question the
> movie (made in 1974) is inspired by French Film Verité. But in this work,
> Cassavetes takes it to a completely new dimension. Most French film Verité
> works were focused on politics or ideas (Godard), referential to other
> movies (Truffaut or Godard in Breathless), centered around philosophical or
> moral themes (Rohmer). Cassavetes's film deals utterly with human
> relationship, within a blue color family. As a result, it has a raw humanity
> nothing less than breath taking. "Mistakes" in the film, actors moving out
> of the frame, for instance, become incandescent pluses.

>

> Some bonus delights of the film: Gena Rawlands and Peter Falk's radical,
> stunningly daring acting; the sweet presences, in everything they do, of
> their children.

>

> Even though on the surface seemingly completely different, almost opposites
> -Cassavetes' abandon as opposed to the other's minimalist style- the
> director Cassavetes' reminds me of most is Robert Bresson. Bresson did not
> believe in "actors" and used almost always non-professionals. He believed
> truth derived out of a person whole being, and he wanted to shoot, to
> capture that. Cassavetes uses both professionals and non, often in the same
> scene, forcing the professionals to react to and be captured by the raw
> anxiety of their counterparts. The film attempts to reach, in its totality,
> to the sense of being. All his directorial method consists of strategies to
> achieve that. For instance, he seems to have chose Mike Ferris -who had not
> shot a full film before and confesses during the filming he often did not
> know how to shoot a scene and was forced to improvise often in a state of
> panic- for that purpose.

>

> The film is also I think ambiguous in its attitude towards the life the Gena
> Rawlands character is leading; nevertheless, one is completely absorbed by
> the reality of her situation.

>

> Ciao,

>

> Murat

>

>

>
> On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[REDACTED]> wrote:
>
>
>> Jerry Rothenberg has posted my "preverbs-complex" called "Things Done
for
>> Themselves" on his blog
>>
>> poemsandpoetics.blogspot.com/
>>
>> including a "Note on preverbs and axial poetics" which serves as a brief
>> intro to a 12 year project,
>> now surfacing in an acceptable state.
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>> I have posted an updated version of that Note, so anyone interested might
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>> Some other preverb-complexes are posted there too.
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59. **Bruce McPherson**

After 16 years, a new fiction collection by Robert Kelly

Wed 7 Apr 2010

McPherson & Co. is very pleased to announce the publication of Robert Kelly's new fiction collection, *The Logic of the World and Other Fictions*, and to offer signed copies to list members at a substantial discount until May 1: \$16 postpaid (instead of \$29). Simply add POETICS to your address when ordering at www.mcphersonco.com, or telephone us [REDACTED]. (You can also still order Ted Enslin's new novella, *I, Benjamin*, at the same time for only \$5 more.)

The Logic of the World and Other Fictions by Robert Kelly

Adult fiction.

Publication: April 6, 2010

\$24.00 clothbound, 244 pages, 5 ½ x 8 ½", 978-0-929701-89-9.

Four previous volumes of Robert Kelly's manifestly original fictions have been hailed as "exhilarating.full of signs and wonders" in the *New York Times Book Review*, "sparking, multiform, yet indivisible" in *American Book Review*, and "tantalizing, unsettling" in the *Review of Contemporary Fiction*. Choice rightly points to his "affinities with the writings of Borges, Nabokov, Calvino, and Coover." The thirty works in this fifth collection of short fictions-the first to appear in sixteen years-knowingly trespass into fictional realms of droll lyricism, audacious description, studied anachronism, sensual immediacy and subtle compassion. In one, a woman waits at a window for the moon to return her body; another reveals the triple identity of Don Juan; in still another, an itinerant tragedian invents a dangerous form of theatrical performance; in the title story a dragon questions a youthful knight's errancy, as well as his sanity. Scattered throughout are nine pieces known as "sudden fiction," a genre Kelly named, while other tales appear in the guises of myths, letters, rituals, and quite frequently dreams. "That is the single mystery of sleep," one narrator reminds, "to teach us to wake up." The author's agile imagination mines from the thick substance of language the numinous qualities buried within it. His fictions defy the conventionally plotted short story, and seem to conjure narrative from an infinitely recombinant DNA of the psyche. After reading *The Logic of the World*, the reader risks awakening to discover a hitherto unexplored territory of the mind.

"There is such beauty and mystery and surprise on the path we are seductively invited to follow in Robert Kelly's *The Logic of the World*. Do not miss this deeply charmed and haunting foray." - Carole Maso, author of *AVA*

NOTE: The title story has been selected for inclusion in *The Year's Best Science Fiction & Fantasy 2010* (forthcoming).

Robert Kelly was born in 1935 in Brooklyn, and educated at CCNY and Columbia, where he studied mediaeval literature and linguistics. His first book, *Armed Descent*, was published in 1961; since then he has published over sixty more, including novels, short fiction collections, and poetry, receiving many awards. He has been especially interested in collaborations with artists (*The Garden of Distances*, *Shame*) and other poets (*Mont Blanc*, *Unquell the Dawn Now*). For over fifty years he has been involved with such celebrated journals as *Chelsea*, *Trobar*, *Caterpillar*, *Alcheringa*, and *Conjunctions*. For almost a half century he has taught at Bard College, where he is the Asher B. Edelman Professor of Literature and co-directs the Program in Written Arts. He lives in the Hudson Valley with his wife, the translator Charlotte Mandell.

Praise for earlier collections of Robert Kelly's fictions

"By means of language, Kelly invades our senses, bringing us to places in consciousness where we have never been and where we yearn to go, or which we long ago abandoned." - Publishers Weekly

"A craftsman who shares our intimate thoughts and knows how to glance along with us at the chambers of our imagination.. Profound lessons in the art of knowing how the imagination takes hold of the ordinary world."-Marilyn Moss, *Review of Contemporary Fiction*

"Essential storytelling, raised to the highest power of the imagination."- Norman Weinstein, *Los Angeles Reader*

"Capable of creating entire genres from the modulations of one mood, small kingdoms that may be entered at will with concentration the only key required."-Marc Laidlaw, *American Book Review*

"A lyrical prose style that mixes eroticism and erudition, a focus on the act of perception and on the presentation of sensory stimuli and sexual impulses in highly charged images, a sense of shock, wonder and utter bewilderment that human consciousness exists at all." -Larry McCaffery, *New York Times Book Review*

"What Kelly offers above all, in the tradition of all great poetic visionaries, is the way he unleashes the reader's own power of second sight-the power we all have.of recognizing the universe in a single object or moment."- John Strausbaugh, *City Paper*

"The quality of those dazzling, structured, receding arches seen in old abbeys, which entice the mind away into spaces of light, air, and stone." - James Polk, *Woodstock Times*

"Mystical glimpses of a rich inner world."- Kirkus Reviews

McPherson & Company

██████████ (phone & fax)

██████████

www.mcphersonco.com

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60. **Gerald Schwartz**

25 Questions: # 5

Wed 7 Apr 2010

25 Questions, # 5:

Is the long poem still relevant or is it just a museum?

Gerald Schwartz

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61. **Gerald Schwartz**

Re: John Cassavetes' "A Woman Under the Influence"

Wed 7 Apr 2010

Murat,

Cassavetes' neo-realism began long before W.U.T.I. and it began parallel to the French new wave-- with "Shadows" (56-59)... and was inspired by "La Tera Trema," "I Vitelloni," "Umberto D.," and "Bellissima".

He (like those) was not afraid to face reality; to look it straight in the face.

Godard would later follow.

I have often wondered if there has (or will be) a poetry (or poetics) that would

approach his achievement, both in style and substance... and improvisation.

Any examples?

Till then,

Gerald

I just saw John Cassavetes' A Woman Under the Influence. If one wants to see how technique, technology and professionalism are ultimately briar patches one should be wary off -that art is created out the struggle with the limitations of the tools one is using- one should see this movie. This was the cinematographer Mike Ferris's first ever film. There is no question the movie (made in 1974) is inspired by French Film Verité. But in this work, Cassavetes takes it to a completely new dimension. Most French film Verité works were focused on

politics or ideas (Godard), referential to other movies (Truffaut or Godard in *Breathless*), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incandescent pluses.

Some bonus delights of the film: Gena Rawlands and Peter Falk's radical, stunningly daring acting; the sweet presences, in everything they do, of their children.

Even though on the surface seemingly completely different, almost opposites - Cassavetes' abandon as opposed to the other's minimalist style- the director Cassavetes' reminds me of most is Robert Bresson. Bresson did not believe in "actors" and used almost always non-professionals. He believed truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

The film is also I think ambiguous in its attitude towards the life the Gena Rawlands character is leading; nevertheless, one is completely absorbed by the reality of her situation.

Ciao,

Murat

On Sat, Apr 3, 2010 at 2:37 AM, George Quasha

<[REDACTED]> wrote:

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

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including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project, now surfacing in an acceptable state.

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<http://www.quasha.com/poetry/preverbs-and-axial-poems>

Some other preverb-complexes are posted there too.

GQ

George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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62. **Paul Siegell**

"Who's Got My Extra?" @ I Thought I Was New Here

Wed 7 Apr 2010

Hello friends and fellow colleagues,

Greg Lawless, author of "I Thought I was New Here," was kind enough to cook an interview with me recently for his series at "I Thought I Was New Here."

If you've ever been curious, please have a look here: <http://bit.ly/98fkUM>

Firecrackers include Charles Olson and sleepiness, buzzbangboom, ugly looking poems, community, live music, Coventry, VT, the all-out nuttiness of the Internet, and two books.

Thank you,

Paul

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

-

wild life rifle fire:

@ <http://bit.ly/b4O4Wx> ...A Bunch Books says, "The effect is shocking... an important book."

jambandbootleg:

@ <http://bit.ly/afDDcH> ...news at Dorothee Lang's DAILY s-PRESS

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63. **K. R. Waldrop**

2 new Burning Deck books

Wed 7 Apr 2010

2 new books from Burning Deck now available from www.burningdeck.com, www.spdbooks.org, and in Europe: www.audiatur.no/Bokhandel

1. Jane Unrue

LIFE OF A STAR

Novella, 112 pages, offset, smyth-sewn

ISBN13: 978-1-936194-00-1, original paperback \$14

A woman's life lived as a carefully crafted and rehearsed engagement with a real and imagined world; a search for love and meaning that has left her, in the end, alone. Unrue's intricate and intriguing sentences — now one word, now comprising whole paragraphs and interrupting one another — manage to fuse detachment and emotion, heartbreak and humor. Jane Unrue, born in Nevada, now lives in Boston and teaches at Harvard. Her novella THE HOUSE was published by Burning Deck in 2000; her collection ATLASSED, by Triple Press in 2005.

"Quietly plumbing the intimacies of architecture, landscape, and domesticity, Unrue's debut, THE HOUSE... accrue[s] a subtly disarming power as the speaker investigates her domestic environment from a wide array of perspectives, including the intergalactic.... Unrue successfully forges an evocative approach that could be seen as metacubist in its dizzying, varied takes of the familiar world."— Publishers Weekly

2. Jennifer Martenson

UNSOUND

Poetry, 64 pages, offset, smyth-sewn

ISBN13: 978-1-936194-01-8, original paperback \$14

Poem-landscapes in which abstract concepts have the presence and force of physical objects. The focus is on dissonance, whether between perception and received ideas, between feelings and convention, between lesbian identity and social prejudice, or between the desire to make the world orderly, intelligible, and finding the systems for doing so wanting. Jennifer Martenson was born in Seattle, and has lived in Chicago and, now, Providence, RI. UNSOUND is her first full book.

"Concise, extraordinarily thoughtful, often challenging, and sometimes sexy, Martenson's debut could find admirers far beyond the East Coast avant-garde that seems its natural home. She's certainly a thinker, and her strongest sentences ask how thoughts—her own, but also society's stereotypes—at once create and interfere with apparently natural, visceral pleasure and pain...

Honesty and desire (especially lesbian desire) are hard to consider apart from received ideas, but impossible to portray accurately within them: often abstract, sometimes typographically odd, the couplets and prose poems strain against the dilemma they portray, while never failing (once you look hard) to make sense."-- Publishers Weekly (2/22/2010)

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64. **skyplums**

Re: John Cassavetes' "A Woman Under the Influence"

Wed 7 Apr 2010

here here gerald shadows husbands etc all great i think in shadows which was his first (?) he used some mingus music- chinese bookie even his last film opening night wow and his wife gena rowlands from woman to that one wow again

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

From: Gerald Schwartz <[REDACTED]>

To: [REDACTED]

Subject: Re: John Cassavetes' "A Woman Under the Influence"

Date: Wed, 7 Apr 2010 10:30:59 -0400

Murat,

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politics or ideas (Godard), referential to other movies (Truffaut or Godard in *Breathless*), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incandescent pluses.

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Ciao,

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GQ

George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

guidelines

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65. **Alan Sondheim**
Re: 25 Questions: # 5
Thu 8 Apr 2010

Everything is as relevant as everything else. Again this implies canon/
genre/connoisseurship. I hear Silliman writes long. Some like short Wordsworth
(he was only 4' 8" - think of it).

- Alan

On Wed, 7 Apr 2010, Gerald Schwartz wrote:

25 Questions, # 5:

Is the long poem still relevant or is it just a museum?

Gerald Schwartz

==

email archive: <http://sondheim.rupamsunyata.org/>
webpage <http://www.alansondheim.org> sondheimat gmail.com, panix.com

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66. **Murat Nemet-Nejat**

Re: John Cassavetes' "A Woman Under the Influence"

Thu 8 Apr 2010

Gerald,

Well, that's what I am trying to do in my work. That's why I was so taken with it. You may be right about the dates, but this movie has a roughness in terms of technique- which nearer I think to what Godard means by "bad cinema." What are the dates of My Life to Live or Band of Outsiders? Cassavetes's film was made in 1972.

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Worth a revisit.

Ciao,

Murat

On Wed, Apr 7, 2010 at 10:30 AM, Gerald Schwartz <[REDACTED]> wrote:

Murat,

Cassavetes' neo-realism began long before W.U.T.I. and it began parallel to the French new wave-- with "Shadows" (56-59)... and was inspired by "La Tera Trema," "I Vitelloni," "Umberto D.," and "Bellissima".

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Any examples?

Till then,
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Some bonus delights of the film: Gena Rawlands and Peter Falk's radical, stunningly daring acting; the sweet presences, in everything they do, of their children.

Even though on the surface seemingly completely different, almost opposites -Cassavetes' abandon as opposed to the other's minimalist style- the director Cassavetes' reminds me of most is Robert Bresson. Bresson did not believe in "actors" and used almost always non-professionals. He believed truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

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including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project, now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might go to:

<http://www.quasha.com/poetry/preverbs-and-axial-poems>

Some other preverb-complexes are posted there too.

GQ

*George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org*

guidelines

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67. **Murat Nemet-Nejat**

Re: 25 Questions: # 5

Thu 8 Apr 2010

Relevant, relevant. Nothing but. What is a short poem?

Murat

(By the way, Maria, I think Cassavetes's Opening Night is about alcoholism (about an alcoholic great actresses' opening night in a play.)

On Wed, Apr 7, 2010 at 10:07 AM, Gerald Schwartz <[REDACTED]> wrote:

25 Questions, # 5:

Is the long poem still relevant or is it just a museum?

Gerald Schwartz

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68. **Pam Brown**

Wanted - Reviewers for two Australian poetry books for Jacket Magazine

Thu 8 Apr 2010

Dear Poeticists,

Please contact me at [REDACTED] if you'd like to review either of these interesting new titles :

A Whistled Bit Of Bop - poems by Ken Bolton
PRICE Austn \$27.50 * Vagabond Press

Ken Bolton's A Whistled Bit of Bop begins and ends with poems that embrace the abstract via collage - working with pre-existing materials, the initial selection often arbitrary. Thus 'Double Trouble' deals with time and timing, art, friendship; closing the collection, 'Triumvirate' works similarly but in a context that is political and historical. Bolton acknowledges parts of a particular pantheon (F.T. Prince, Tony Towle, Peter Schjeldahl, Ashbery, Berrigan, John Forbes) in the sequence 'Late Night Reading', which tips from satire to elegy and out again, while 'Some Photos for Gabe' takes the form of a letter, wondering at the recipient's life in London and meditating on two images of domestic life in Australia. In a different register, 'Australian Suburban Garden' is spun out of the 'everyday' - art, time, Europe. Some poems are amusing tours de force, others are like spells. "The light changed? Must have."

published by Vagabond Press -

http://www.vagabondpress.net/Vagabond_Press/Vagabond.html

Dark Bright Doors - poems by Jill Jones

Price Austn \$19.95 * Wakefield Press

Jill Jones' sixth book, raises questions of the self, as well as the ecology of place and language. This is Jones at her most versatile and idiosyncratic, at times a

little wild and dark. The poems are intimate, sharp, self-critical and very present.

Published by Wakefield Press -

<http://www.wakefieldpress.com.au/books/darkbrightdoors.html>

All the best from Pam

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

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

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

& continuing with Jacket2 in 2011

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69. **J.P. Craig**

Re: 25 Questions: # 5

Thu 8 Apr 2010

What is meant here by long poem? Does serial poetry count?

Muse & Drudge, a collection or a long poem? Either way, relevant to me as an example of what play with language can teach.

Song of the Andoumboulou, I'd say is relevant, in its cross-culturality.

Silliman's The Alphabet?

Frank Stanford's The Battlefield Where the Moon Says I Love You seems relevant to me as an exploration of the South at a particular moment and as an attempt to make something lyrical from a sort of patchwork of peoples, from a patchwork segregated culture.

Hejinian's My Life is often used to introduce students to Language writing. And is itself a thought-provoking example of how process can enter into (intervene in?) life writing.

I feel like I'm giving this question more than it gave me. Unless somebody brings more to this stone soup, I'm whistling in the wind.

JP

On Apr 7, 2010, at 10:07 AM, Gerald Schwartz wrote:

25 Questions, # 5:

Is the long poem still relevant or is it just a museum?

Gerald Schwartz

JP Craig

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

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70. **Rob McLennan**

Marcus McCann on Nicholas Lea

Thu 8 Apr 2010

Ottawa/Toronto poet Marcus McCann on Ottawa poet Nicholas Lea in the Globe & Mail books blog;

<http://www.theglobeandmail.com/books/in-other-words/poetry-month-marcus-mccann-on-nicholas-lea/article1527667/>

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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71. **CA Conrad**

HERETICAL

Thu 8 Apr 2010

Factory School published HERETICAL TEXT

the only time authors of all 5 books will be reading together is this Saturday
details here: <http://events4cri.blogspot.com/>

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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72. **skyplums**

Re: John Cassavetes' "A Woman Under the Influence"

Thu 8 Apr 2010

both goddard films mentioned are much earlier band one of his first
i saw woman when it first came out at waverly theater
loved it then and now under the influence of her life her insanity

her husband's dominance her role as a house wife
one thing that struck me when i first saw it
was that i felt tho i knew falk etc that i was in a real situation
i was still young grew up working class etc
but what also struck me due to cassavettes approach
it was the first film in which i saw the boom mike hanging over the actors
i believe in a kitchen scene - sadly that detracted from me at the time
and i always wondered if it were an accident which due to budgeting
i'm sure it was bad cinema so diff from grade A films made with less than
grade B budgets
tho in art terms BAD CINEMA has a diff connotation BAD in several ways
purposely purposefully BAD

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Subject: Re: John Cassavetes' "A Woman Under the Influence"

Date: Thu, 8 Apr 2010 00:32:05 -0400

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guidelines

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73. **Adam Fieled**

Pennsound Apps: Two Final Installments

Thu 8 Apr 2010

I'm totally thrilled to have two final installments of Apps on Pennsound:

<http://www.writing.upenn.edu/pennsound/x/Fieled.php>

Many thanks, as always, to Michael Hennessey and the rest of the Pennsound folks.

Adam

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74. **Poetry Project**

Upcoming Events at The Poetry Project

Thu 8 Apr 2010

Friday, April 9, 10 PM

Joey Yearous-Algozin & Divya Victor

Joey Yearous-Algozin is the author of *Kensington Notebook* (Lean-To Press) and *BOSTON STREET/TREES* (Lean-To Press). His poetry has appeared or is forthcoming from *Cannot Exist*, *Forage*, and the Robert Walser Society of Massachusetts. He is currently a PhD student in Poetics at SUNY-Buffalo.

Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. She has an M.A. from Temple University and is currently working towards her Ph.D. at the University at Buffalo. Her work has appeared in *ambit*, *XConnect*, *The Ixnay Reader*, *dusie*, *President's Choice*, *P-QUEUE*, and *Drunken Boat*. Her chapbook *SUTURES* was just published by Little Red Leaves.

Monday, April 12, 8 PM

Brett Evans & Mike Hauser

Brett Evans recent books include *Slosh Models* (Factory School, 2009) and (with Frank Sherlock) *Ready-to-Eat Individual* (Lavender Ink, 2007). He is currently looking for a kind publisher to release a special 20-year collector's edition of *Horse Pills*. He is one of the founding members of New Orleans's only carnival microkrewe, *Ætit rex*.

Mike Hauser lives in Milwaukee. His books include *crets crets crets*, and *Psychic Headset*. His work has appeared in *Sprung Formal*, *Abraham Lincoln*, *The Hat*, *Rust Buckle*, *The Blue Canary*, and *Fell Swoop*, among other fine publications. He is editing an issue of the Milwaukee magazine *Burdock*, which is published by Keith Gaustad. He co-curates a reading series called *Salacious Banter* with Karl Saffran.

Wednesday, April 14, 8 PM

Miles Champion & Jennifer Moxley

Miles Champion's books include *Compositional Bonbons Placate*, *Sore Models*, *Three Bell Zero* and *How to Laugh* (forthcoming from *Adventures in Poetry*). *Providence*, an artist's book in collaboration with Jane South, was published by Sienese Shredder Editions in 2008. His recent writing appears in *American Book Review*, *Critical Quarterly*, *Mimeo Mimeo*, *PN Review* and *The Poetry Project Newsletter*. He lives in Brooklyn.

Jennifer Moxley is the author of five books of poetry: *Clampdown* (Flood 2009), *The Line* (Post-Apollo 2007), *Often Capital* (Flood 2005), *The Sense Record* (Edge 2002; Salt 2003) and *Imagination Verses* (Tender Buttons 1996; Salt 2003). Her memoir *The Middle Room* was published by Subpress in 2007. She has translated two books by the French poet Jacqueline Risset, *The Translation Begins* (Burning Deck 1996) and *Sleep's Powers* (Ugly Duckling 2008). She is poetry editor of *The Baffler*, and contributing editor of *The Poker*. She works as an Associate Professor at the University of Maine.

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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75. **Margaret Konkol**

S M A L L P R E S S in the A R C H I V E Margaret Konkol

Thu 8 Apr 2010

++

Please mark your calendars for this coming Monday, April 12th @ 2:00 pm for another Small Press in the Archive lecture: "Nature in N-Dimensions."

This talk will be held in The Poetry Collection, 420 Capen @ SUNY Buffalo. This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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76. **derek beaulieu**

new from NO press: Eric Zboya's Algorithmic translation of UN COUP DE DES

Thu 8 Apr 2010

NO press is pleased to announce the publication of

UN COUP DE DES JAMIAS N'ABOLIRA LE HASARD (vecteur)

by

Eric Zboya

Like the translations of Un Coup de dés by Marcel Broodthaers, Michael Maranda, Guido Molinari, and Michalis Pichler (all of whom emphasize the spatial quality of the text itself), my response attempts to expose the higher-dimensional motifs found within the original text by Mallarmé-but unlike my predecessors, my translation uses graphic imaging software to add an element of dimensionality to the text by reconfiguring and redesigning each page as a non-Euclidean entity. Through a series of algorithmic calculations, the computer program extrudes a sequence of abstract images based upon the original positions of the type on the page. Within the cyberspace continuum, these abstract Mallarméan images possess an array of spatial properties that allow for each entity to be viewed from all angles in a more volumetric space. In the end, the result quite literally showcases a three-dimensional, computer-generated translation that physically upholds the spatial lattice suggested by

the text's structure, while semantically retaining the text's abstract, higher-dimensional concepts.

-- Eric Zboya, from the afterward to "Un Coup de Des..."

32 pages, sewn binding.

published in an edition of 40 copies (20 of which are for sale)

\$5 each.

for more information, or to order copies, please email:

derek beaulieu



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

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77. **Scott Hamilton**

UK tabloid editor in shock poetry scandal

Thu 8 Apr 2010

<http://books.scoop.co.nz/2010/04/06/2148/>

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78. **Pam Brown**

Thanks once again - Jacket has reviewers for Aussie titles

Fri 9 Apr 2010

Dear Poeticists,

Thanks once again for your responses. Too good. Too kind.

Jacket has reviewers for Ken Bolton's & Jill Jones' new poetry books.

Very best from Pam

--

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

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

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

& continuing with Jacket2 in 2011

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79. **Bob Heman**

Lydia Cortes, Bob Heman & George Spencer will read next Thursday at Space on White

Fri 9 Apr 2010

Hi folks, this is just to let you know that I'll be featuring next thursday, April 15, with Lydia Cortes and George Spencer at Space on White, as part Evie Ivy and Jack Tricarico's new reading series, Poets on White.

The reading will start at 7:00 and there will also be an open mic. I expect to be reading from my Dr. Cone series, along with a few surprises.

Space on White is a new performance space located at 81 White St. between Broadway and Lafayette a couple of blocks below Canal St. Any train that stops on Canal St. will you leave you close by, including the R, the N, the M, the J and the 6, and a little farther away the A and the E.

I hope to see you all there.

- Bob

Bob Heman



EarthLink Revolves Around You.

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80. **Regina Pinto**

This is visual poetry

Fri 9 Apr 2010

Hello all,

Maybe you already know this project by Dan Waber: "This is Visual Poetry"
What you do not know is that now I have a chapbook there:

<http://thisisvisualpoetry.com/>

Go down to find my chapbook, it has my latest series "Roads" and, participate too!

Best regards,
Regina

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81. **Justin Katko**

Glossator 2: on the poems of J.H. Prynne

Fri 9 Apr 2010

Announcing ----- Ten new commentaries on the poetry of J.H. Prynne are now available as PDFs from Glossator 2, edited by Ryan Dobran, here: <http://ojs.gc.cuny.edu/index.php/glossator/issue/current>. It will soon be available as a print volume through Amazon.

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82. **Jules Boykoff**

Buuck/Hardacker/Kemp in Portland, Oregon--Sat. 10 April

Fri 9 Apr 2010

Tangent is thrilled to host a multi-media poetry event on SATURDAY, 10 APRIL at 7 PM. Bay Area poet and interventionary artist DAVID BUUCK will perform, as will ARNOLD J. KEMP, a poet and visual artist who heads the Master in Fine Arts program at Pacific Northwest College of Art in Portland. Local filmmaker JENNIFER HARDACKER will also screen her work. The event will take place at our usual spot, the Clinton Corner Cafe in SE Portland. Admission is free.

Tangent presents:

DAVID BUUCK, JENNIFER HARDACKER, & ARNOLD J. KEMP

SATURDAY, APRIL 10 at 7 PM

Clinton Corner Cafe, 2633 SE 21st Ave. (@ Clinton)

Portland, Oregon

www.thetangentpress.org/readings.html

DAVID BUUCK is the author of *The Shunt* (Palm Press, 2009) and numerous small-press chapbooks and pamphlets. He is the founder of BARGE (the Bay Area Research Group in Enviro-aesthetics), and teaches at Mills and Bard Colleges. He lives in Oakland, California. For more information about him and his work, see: <http://buuckbarge.wordpress.com/> and davidbuuck.com/barge

JENNIFER HARDACKER is an experimental short film/video maker and educator. She has been making films and videos for over 13 years and her films have screened widely in festivals across the US. Her films are often personal in nature and are interested in re-imaging and re-imagining the meaning and context of images. Currently, Hardacker teaches film/video studies and production at Pacific University in Oregon. Prior to life in the Northwest, she taught film at the University of Michigan and The New School University in New York City. She also spent time working professionally in New York as an editor and assistant editor of television commercials, short films and music videos.

ARNOLD J. KEMP was recently named Chair of the Master in Fine Arts in Visual Studies Program at Pacific Northwest College of Art. He's received awards from Printed Matter, Art Matters, the Joan Mitchell Foundation, Pollock-Krasner Foundation, and Artadia Fund for Art. His works are in the collections of the Studio Museum in Harlem. Kemp's poetry and prose has appeared in Callaloo, Three Rivers Poetry Journal, Agni Review, Mirage#4 Period(ical), River Styx, Nocturnes, and Art Journal. In 2005 and 2007 Small Press Traffic commissioned two of his plays/performances for the San Francisco Poets Theater. Kemp is preparing chapbooks forthcoming from Portable Press at Yo-Yo Labs and Publication Studios. He lives in Portland.

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83. **J.P. Craig**

Re: UK tabloid editor in shock poetry scandal

Fri 9 Apr 2010

On Newspeak, you may want to check out the wikipedia entry on Basic English. BE influenced Orwell. I don't see reference there to Basic English's use as part of US Cold War efforts to build a capitalist bloc, but it was.

Ogden was interestingly connected to the Heretic's society. There's more on this in Damon Franke's Modernist Heresies.

On Apr 8, 2010, at 9:44 PM, Scott Hamilton wrote:

<http://books.scoop.co.nz/2010/04/06/2148/>

JP Craig

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

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84. **cranesbill**

Re: John Cassavetes' "A Woman Under the Influence"

Fri 9 Apr 2010

I don't have it in front of me, but I think Ray Carney writes at length in his Cassavetes book about such "mistakes", particularly as they occur in my own particular favorite, Killing of a Chinese Bookie. Jeffrey

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

From: "[REDACTED]" <[REDACTED]>

To: [REDACTED]

Sent: Thursday, April 8, 2010 12:11:17 PM GMT -07:00 US/Canada Mountain

Subject: Re: John Cassavetes' "A Woman Under the Influence"

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Any examples?

*Till then,
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The film is also I think ambiguous in its attitude towards the life the Gena Rawlands character is leading; nevertheless, one is completely absorbed by the reality of her situation.

Ciao,

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85. **Murat Nemet-Nejat**

Re: John Cassavetes' "A Woman Under the Influence"

Fri 9 Apr 2010

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i'm sure it was bad cinema so diff from grade A films made with less
than grade B budgets
tho in art terms BAD CINEMA has a diff connotation BAD in several ways
purposely purposefully BAD*

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To: [REDACTED]

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Date: Thu, 8 Apr 2010 00:32:05 -0400

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*George Quasha
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guidelines

*guidelines
guidelines*

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86. **Dan Wilcox**

Third Thursday Poetry Night, April 15: Paul Pines

Fri 9 Apr 2010

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, April 15
7:00 sign up; 7:30 start

Featured Poet: Paul Pines

& the official unofficial start of Albany WordFest 2010!

-- with an open mic for community poets before & after the feature: \$3.00
donation, suggested; more if you got it, less if you can't.

Your jazzy, poetic host: Dan Wilcox.

Paul Pines is the author of two novels, *The Tin Angel* (Morrow, '83), and *Redemption* (Rocher, '97). *My Brother's Madness* (Curbstone, '07), a memoir, enjoyed wide critical acclaim. Pines' seven books of poetry are: *Onion*, *Hotel Madden Poems*, *Pines Songs*, *Breath*, *Adrift on Blinding Light*, *Taxidancing* and *Last Call at the Tin Palace*. He lives in Glens Falls, New York, where he practices as a psychotherapist and hosts the Lake George Jazz Weekend.

* * *

ART OF MEMORY

— for Hilton Ruiz

Driving from the airport
to New Orleans

on a May evening
the silence that comes

after so many notes
light suspended

in the southern sky
like fire in a river

mind reflecting on
itself the unheard

music of dusk melting
into jungle from which

a single chord is struck
somewhere

a freighter slips
coastwise

from the delta
into the Gulf

* * *

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87. **Dan Wilcox** ***Albany WordFest Update***

Fri 9 Apr 2010

We are just eight short days away from the biggest poetry and spoken word event in New York's Capital Region. Here is an update on Word Fest weekend and who is scheduled to perform.

In celebration of National Poetry Month, Albany Poets is proud to present the 2010 Albany Word Fest featuring the poetry, spoken word, and music of upstate New York. This year's event will take place on Friday, April 16 and Saturday, April 17, 2010 at the UAG Gallery (247 Lark Street, Albany, NY).

The 2010 Albany Word Fest will start off on Friday evening with a very special Youth Open Mic at 5:00PM. This is a chance for all of the young poets and performers of the area to share their work. All poets who wish to participate in this open mic can sign up at the gallery.

At 7:00PM, the 12-Hour Open Mic begins. After the success of the first night long open mic last year, we have decided to do it again. This open mic for poetry and spoken word will be held from 7:00PM – 7:00AM.

Poets who wish to participate in the open mic can sign up online by going to the Albany Word Fest website, www.albanywordfest.com until April 15. Poets will also be able to sign up at Professor Java's Wide Open Mic on Monday, April 12.

Thom Francis, President of Albany Poets explains, "The first Albany Word Fest was held in 2001 in Thatcher Park. It featured poets from all over the upstate area sharing their words all day and into the evening in a beautiful outdoor setting. Through all of the Word Fests since then, we have kept the same idea in mind; invite the poets and spoken word artists from all over the capital region and beyond to share their words and show that 'poetry lives in Albany'."

This year we have a great list of new poets and poets who have been a part of the local literary community for years. Artists and poets already scheduled to perform include Jan Tramontano, Judith Prest, Erica Wolfe, Justin Miller, ILLiptical, Cecele Kraus, Poets from the Hudson Valley Writers Guild, Todd Fabozzi, John Raymond, Jacqueline Renee Ahl, Carol Graser, Barbara Garro, Jason Crane, Tim Verhaegen, Joe Hesch, Matt Galletta, Joanne Trapanese, Nancy Denofio, Cheryl A. Rice, Julie Lomoe, Robb Smith, Karin Maag-Tanchak,

Adarro Minton, Tess Lecuyer, Bob Sharkey, Jacqueline Kirkpatrick, Shannon Lynette, Robert Eaton, Shannon Shoemaker, Therese Broderick, R.M. Engelhardt, Christopher James, Justin Parrinello, Robert Milby, Christopher "Pinky" Gazeent, The Poet Essence, Shaun Baxter, Joe Hollander, Adrianna Delgado, Anthony Bernini, AVERY, Carli McCoy, Dan Wilcox, W.D. Clarke, and Don Levy. The open mic is open to all poets and spoken word artists with no style or content restrictions. Admission is based on donation.

On Saturday at 8:00PM, day two of the 2010 Albany Word Fest brings the annual Psycho Cluster F*#k to the UAG Gallery featuring poetry, music and spoken word from Rebecca Schumejda, Nathan Graziano, The Johnnie Bravehearts, Ed Rinaldi, Murrow, Ms. Bliss, Q Diamond, Eloquence, Poetyc Vyzyonz, Sunshine, Souljourner Truth, and more. Admission for this event is \$5.00. This event is open to all ages.

Again this year, Albany Poets will be streaming the whole two day event live on www.albanypoets.com for all of those who are not able to make it to the UAG Gallery to be in the audience.

The 2010 Albany Word Fest is sponsored by Albany Poets, Tess' Lark Tavern, UAG Gallery, and the very generous donations of supporters of the arts in upstate New York.

For more information, up-to-date event news, open mic sign up, flyers, handouts and more, go to www.albanywordfest.com

Schedule of Events:

Friday, April 16

5:00PM - Youth Open Mic at UAG Gallery (247 Lark St., Albany)

7:00PM - 12-Hour Friday Night Open Mic at UAG Gallery (247 Lark St., Albany)

Saturday, April 17

8:00PM - Psycho Cluster F*#k at UAG Gallery (247 Lark St., Albany)

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88. **Anny Ballardini**

Re: John Cassavetes' "A Woman Under the Influence"

Fri 9 Apr 2010

It seems that the entire movie is on YouTube, if you wish to watch some scenes. I went back to see some parts since I had almost forgotten it. It is a movie that touches hard. She acts out what people are not supposed to say, probably not even think if they do not want to cross the borderline.

On Wed, Apr 7, 2010 at 2:26 PM, Maria Damon <[REDACTED]> wrote:

*i saw this movie in college. i had no idea about any kind of experimental film. it had a deep effect on me.
i've never forgotten it, though of course i've forgotten many specifics.
and i had no idea at the time that it
was about alcoholism.*

Murat Nemet-Nejat wrote:

*I just saw John Cassavetes' A Woman Under the Influence. If one wants to see
how technique, technology and professionalism are ultimately briar patches
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*Some bonus delights of the film: Gena Rawlands and Peter Falk's radical,
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guidelines

--

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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89. **nieuwland jeroen**

Re: John Cassavetes' "A Woman Under the Influence"

Fri 9 Apr 2010

Had not yet seen it, but watched it yesterday. Beautiful movie

Had not yet seen it, but watched it yesterday. Beautiful movie, thanks for mentioning it (although forget now what the original reason was).

I also felt the relationship was very close. But Falk's character is also damned awkwardly masculine, unable very well to be gentle. Am thinking for example about the welcome-back party for Rowlands' character. All she needed was space and for everyone to get out but Falk insists on having 'fun', and 'normal conversation'. Think it was an endearing inability to handle the situation, but not one that is helping his wife.

Another interesting moment is when she asks him if he loves her and he only mumbles. Is that because he loves her so much he can't speak or is it because he is not sure anymore because of the whole history, or maybe because he is no longer sure who she is?

(Also funny, and very moving at the same time - although a bit of an undeveloped sub-plot-thing going on there - is when she tells her father to stand up for her and he physically gets up from his chair)

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Fri, April 9, 2010 8:41:50 PM

Subject: Re: John Cassavetes' "A Woman Under the Influence"

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90. **Pam Brown**

Pam Brown's AUTHENTIC LOCAL published by soi 3 modern poets

Sat 10 Apr 2010

soi 3 modern poets, an imprint of papertiger media, presents

AUTHENTIC LOCAL

a new collection of poems by Pam Brown

Visit these sites for more information :

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

<http://www.papertigermedia.com/soi3-modern-poets/pam-brown.html>

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

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

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

& continuing with Jacket2 in 2011

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91. **Randolph Healy**

New from Wild Honey Press: Into Thick Hair by Ian Davidson

Sat 10 Apr 2010

I'm very happy to say that "Into Thick Hair", a chapbook by Ian Davidson, is now available from Wild Honey Press.

Phrases are knitted, unpicked, reknitted, in a sequence pitting tension against gravity, plain against purl, lovingly crafted and full of holes that the sun shines through.

Price zero, though you are welcome to make a donation to a charity of your choice.

If you'd like a copy please email me or drop me a line at Randolph Healy, 16a Ballyman Road, Bray, County Wicklow, Ireland.

More details including a pic and a quote at

<http://www.wildhoneypress.com/BOOKS/Into%20Thick%20Hair.htm>

Copies of "Via" by Andrew Brewerton

<http://www.wildhoneypress.com/BOOKS/Via.htm>

are still available on the same terms.

best

Randolph

Apologies for cross-posting

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92. **Patrick F. Durgin**

Laura Elrick & Rodrigo Toscano on performing Hannah Weiner

Sat 10 Apr 2010

Friends of Kenning Editions,

I invite you to read a new guest-blog by Laura Elrick and Rodrigo Toscano on performing Hannah Weiner's "Romeo and Juliet" at www.kenningeditions.com

Permalink at <http://www.kenningeditions.com/?p=241>

See previous posts in the "Previews and Supplements" series, revolving around the many texts and authors represented in THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985: Peter O'Leary on Robert Duncan, David Hadbawnik on Diane di Prima, Don Share on V. R. "Bunny" Lang, and posts on

Theresa Hak Kyung Cha, Fiona Templeton, Pedro Pietri, and Jack Spicer. See also Thom Donovan's post to the Harriet blog, "What Is Poets Theater?" at <http://www.poetryfoundation.org/harriet/2010/04/what-is-poets-theater/>

Please help spread the word & support your local, independent bookseller with a purchase.

*/The Kenning Anthology of Poets Theater: 1945-1985/ *

*Edited by Kevin Killian and David Brazil. *

POETRY/DRAMA/PERFORMANCE

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With new interest in poetry as a performative art, and with prewar experiments much in mind, the young poets of postwar America infused the stage with the rhythms and shocks of their poetry. From the multidisciplinary nexus of Black Mountain, to the Harvard-based Cambridge Poets Theatre, to the West Coast Beats and San Francisco Renaissance, these energies manifested themselves all at once, and through the decades have continued to grow and mutate, innovating a form of writing that defies boundaries of genre. /THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985/ documents the emergence, growth, and varied fortunes of the form over decades of American literary history, with a focus on key regional movements. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics of poets theater as well as rarities long out of print and texts from unpublished manuscripts and archives. It will be an indispensable reference for students of postwar American poetry and avant-garde theater.

Among the poets featured in/ THE KENNING ANTHOLOGY OF POETS THEATER/ are Charles Olson, John Ashbery, Frank O'Hara, Russell Atkins, Gregory Corso, Helen Adam, Michael McClure, James Broughton, Kenneth Koch, Jackson Mac Low, Lorenzo Thomas, Anne Waldman, Ruth Weiss, Ron Padgett, Hannah Weiner, Lew Welch, Sonia Sanchez, Joe Brainard, Bruce Andrews, Keith Waldrop, Rosmarie Waldrop, Bob Holman and Bob Rosenthal, Steve Benson, Ted Greenwald, Carla Harryman, Ntozake Shange, Bob

Perelman, Kit Robinson, Robert Grenier, Alan Bernheimer, Charles Bernstein, Stephen Rodefer, Fiona Templeton, Kenward Elmslie, and Leslie Scalapino. Also included are previously unpublished plays by Jack Spicer, V.R. "Bunny" Lang, James Schuyler, Robert Duncan, Madeline Gleason, Diane di Prima, Barbara Guest, James Keilty, Theresa Hak Kyung Cha, Johanna Drucker, and Nada Gordon. The editors provide informative and provocative prefatory matter, including extensive notes on each play, as well as several that fall within the purview of the book but, for one reason or another, were omitted, as with Pedro Pietri's /The Masses Are Asses/ or Jessica Hagedorn's/ Tenement Lover/. Rounding out the book are contemporary classics: LeRoi Jones/Amiri Baraka's /Dutchman /and Kathy Acker's /The Birth of the Poet/.

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93. **Murat Nemet-Nejat**

Re: John Cassavetes' "A Woman Under the Influence"

Sat 10 Apr 2010

I think "mistakes" in Cassavetes's films arise out of the objective conditions he creates on the set. Giving the job of the cinematographer to a novice is one of them. Another was the fact that people were never sure when a scene was being rehearsed or shot. Cassavetes never answered questions about a character's motivation. He told the actor, including Gena his wife in actual life, to find for himself or herself. People say there was always a sense of giddy anxiety on the set. The actors remained on the edge. It is out of these conditions that both "mistakes" and raw emotions, the sense that things were occurring then, in real time, happened; it was not due to a decision to be "improvisatory" or "to make mistakes," as is often assumed today.

To me, it is fascinating to compare the kind of acting Cassavetes required to method acting. There is no delving "inside oneself," no delving into memory, which Cassavetes's method implies are illusions, a kind of solipsism, that if you "feel" something, others will feel it too. For him, it seems to me, "acting" was reacting to the moment, which is a different kind of acting -acting closer to being, "of the moment," "at the moment."

Ciao,

Murat

On Fri, Apr 9, 2010 at 5:46 PM, Anny Ballardini

<[REDACTED]> wrote:

It seems that the entire movie is on YouTube, if you wish to watch some scenes. I went back to see some parts since I had almost forgotten it. It is a movie that touches hard. She acts out what people are not supposed to

say,
probably not even think if they do not want to cross the borderline.

On Wed, Apr 7, 2010 at 2:26 PM, Maria Damon <[REDACTED]> wrote:

*i saw this movie in college. i had no idea about any kind of experimental film. it had a deep effect on me.
i've never forgotten it, though of course i've forgotten many specifics.
and i had no idea at the time that it
was about alcoholism.*

Murat Nemet-Nejat wrote:

*I just saw John Cassavetes' A Woman Under the Influence. If one wants to see
how technique, technology and professionalism are ultimately briar
patches
one should be wary off -that art is created out the struggle with the
limitations of the tools one is using- one should see this movie. This
was
the cinematographer Mike Ferris's first ever film. There is no question
the
movie (made in 1974) is inspired by French Film Verité. But in this
work,
Cassavetes takes it to a completely new dimension. Most French film
Verité
works were focused on politics or ideas (Godard), referential to other
movies (Truffaut or Godard in Breathless), centered around philosophical
or
moral themes (Rohmer). Cassavetes's film deals utterly with human
relationship, within a blue color family. As a result, it has a raw
humanity
nothing less than breath taking. "Mistakes" in the film, actors moving
out
of the frame, for instance, become incandescent pluses.*

*Some bonus delights of the film: Gena Rawlands and Peter Falk's radical,
stunningly daring acting; the sweet presences, in everything they do, of
their children.*

*Even though on the surface seemingly completely different, almost
opposites
-Cassavetes' abandon as opposed to the other's minimalist style- the
director Cassavetes' reminds me of most is Robert Bresson. Bresson did
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believe in "actors" and used almost always non-professionals. He
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truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

The film is also I think ambiguous in its attitude towards the life the Gena Rawlands character is leading; nevertheless, one is completely absorbed by the reality of her situation.

Ciao,

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On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[REDACTED]> wrote:

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

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including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project, now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might go to:

<http://www.quasha.com/poetry/preverbs-and-axial-poems>

Some other preverb-complexes are posted there too.

GQ

George Quasha

www.quasha.com

www.baumgartnergallery.net

www.stationhill.org

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--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.lulu.com/content/5806078>

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

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

« *Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae* »
Giovenale

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94. **skyplums**

Re: John Cassavetes' "A Woman Under the Influence"

Sat 10 Apr 2010

here i agree with yer assessment of falk was also thinking in terms of patriarchy within this type of labor oriente family as well as matriarchal how those roles change and revolve around and effect eachother i grew up around many of these types and in one very similar tho nowhere near as intense

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Subject: Re: John Cassavetes' "A Woman Under the Influence"

Date: Fri, 9 Apr 2010 14:41:50 -0400

i did not think it was intentional, but Cassevetes didn't care. he knew he was hiring people with very little experience and that things like that would happen (occasionally, characters walk off the frame); but he felt their lack of experience gave the scene an edginess -provided people worked very hard- and the trade-off was worth it for him. That is what I mean by "bad cinema" -not intentionally bad -which perhaps the French New Wave thought, or perhaps not- but bad as a trade-off, a necessary step to achieve the rawness. It is part -an integral part- of a process. In that way, it is more akin to mistakes which may occur in a live t.v. comedy show, for instance, or improvisational jazz.

Interesting, you saw Falk's position within the family as dominance; I experienced it more as protective of her, suddenly putting down the clamp on her when certain limits are crossed (for example, in the spaghetti breakfast scene when she is touching the black guy, urging him to sing, and he is feeling uncomfortable). He does tell her later that he knew "she didn't mean anything by it," that it was her affectionate nature; but the guy didn't. I thought there was love, a lot of affection, a gentleness between the two. Ciao,

Murat

On Thu, Apr 8, 2010 at 2:11 PM, [REDACTED] <[REDACTED]> wrote:

*both goddard films mentioned are much earlier band one of his first
i saw woman when it first came out at waverly theater
lovced it then and now under the influence of her lir life her insanity
her husband's dominance her role as a house wife
one thing that struck me when i first saw it
was that i felt tho i knew falk etc that i was in a real situation
i was still young grew up working class etc
but what also struck me due to cassavettes approach
it was the first film in which i saw the boom mike hanging over the actors
i believe in a kitchen scene - sadly that detracted from me at the time*

*and i always wondered if it were an accident which due to budgeting
i'm sure it was bad cinema so diff from grade A films made with less
than grade B budgets
tho in art terms BAD CINEMA has a diff connotation BAD in several ways
purposely purposefully BAD*

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Subject: Re: John Cassavetes' "A Woman Under the Influence"

Date: Thu, 8 Apr 2010 00:32:05 -0400

Gerald,

*Well, that's what I am trying to do in my work. That's why I was so taken
with it. You may be right about the dates, but this movie has a roughness
in*

*terms of technique- which nearer I think to what Godard means by "bad
cinema." What are the dates of My Life to Live or Band of Outsiders?
Cassavetes's film was made in 1972.*

*Maria, A Woman Under the Influence is not about alcoholism though the title
may suggest that. It deals with a woman's eccentric behavior which can be
taken as insanity, but which Cassavetes insists it is not, but the result of
the rules of a society which will not let her be fully who she is. Gena
Rawlands, Peter Falk and the kids are something to see.*

*Many people in the film are family members. Rawland's mother plays her
mother, Cassavetes's mother plays Falk's mother.*

*The film has absolutely stunning things in it. For example, a spaghetti
breakfast with about ten people around a table suddenly has two characters
suddenly starting to burst into arias, in one case the person does not know
the words... Wow!*

Worth a revisit.

Ciao,

Murat

On Wed, Apr 7, 2010 at 10:30 AM, Gerald Schwartz <[REDACTED]>

wrote:

Murat,

Cassavetes' neo-realism began long before W.U.T.I. and it began parallel to the French new wave-- with "Shadows" (56-59)... and was inspired by "La Tera Trema," "I Vitelloni," "Umberto D.," and "Bellissima".

He (like those) was not afraid to face reality; to look it straight in the face.

Godard would later follow.

I have often wondered if there has (or will be) a poetry (or poetics) that would approach his achievement, both in style and substance... and improvization.

Any examples?

*Till then,
Gerald*

I just saw John Cassavetes' A Woman Under the Influence. If one wants to see how technique, technology and professionalism are ultimately briar patches one should be wary off -that art is created out the struggle with the limitations of the tools one is using- one should see this movie. This was the cinematographer Mike Ferris's first ever film. There is no question the movie (made in 1974) is inspired by French Film Verité. But in this work, Cassavetes takes it to a completely new dimension. Most French film Verité works were focused on politics or ideas (Godard), referential to other movies (Truffaut or Godard in Breathless), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incandescent pluses.

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scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality,

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GQ

*George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org*

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95. **Lewis Warsh**

THE BEST THING FOR YOU WOULD BE ME

Sun 11 Apr 2010

THE BEST THING FOR YOU WOULD BE ME

new work from the MFA program in creative writing
Long Island University (Brooklyn)

Friday, April 16, 5-7

The Bowery Poetry Club
308 Bowery
(between Houston & Bleecker)

F train to 2nd Ave., 6 train to Bleecker

featuring

Yani Gonzalez

Mary Walker

Tejan Green

Jon Jenkins

Liz Dalton

Jessica Wedge

Elsbeth Macdonald

Uche Nduka

Tamara Lebron

Eric Alter

John Casquarelli

Rachel Jackson

Stephanie Gray

Christine Francavilla

Christine Gans

Jon L. Peacock

Alicia Berbenick

Patia Braithwaite

Tony Iantosca

Gulay Isik

Jhon Sanchez

Wendi Williams

Jamey Jones

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96. **Rob McLennan**

new(ish) on rob's clever blog

Sun 11 Apr 2010

-
- Camille Martin, Sonnets
 - rob curates the Globe & Mail book blog, April 2010
 - Ryan Murphy, The Redcoats
 - the ottawa international writers festival; spring 2010
 - The Age of Orphans, Laleh Khadivi
 - 12 or 20 (small press) questions: Cameron Anstee on Apt. 9 Press
 - Joshua Marie Wilkinson, Selenography
 - 12 or 20 (small press) questions: Angela Carr on Tente Press
 - Suzanne Buffam, The Irrationalist
 - rob (+ Major, Kroetsch) launches in Calgary, Edmonton
 - fools in love, happily
 - Erin Moure, my beloved wager: Essays from a Writing Practice

- 12 or 20 (small press) questions: Jenna Butler on Rubicon Press
- The Lost Boys (a very short story)
- 12 or 20 (small press) questions: with Janet Vickers, lipstick press
- the ottawa small press book fair; spring 2010 edition, June 26
- a question of questions: watching the "12 or 20 (second series)"
- Christine Hume's SHOT
- 12 or 20 (small press) questions: Amanda Earl on AngelHousePress
- feature on Edmonton poet Douglas Barbour at Jacket (ed. rob mclennan)
- 12 or 20 questions: with Michael Eden Reynolds
- sentence: a journal of prose poetics #7
- interview with Tom Fowler
- new from above/ground press: The Peter F. Yacht Club
- How does one begin? : a poetics at turning forty
- 12 or 20 questions: with Nino Ricci
- 12 or 20 questions: with Sandra Doller
- 12 or 20 questions: with Dave Margoshes
- above/ground press: state of the union
- 12 or 20 questions: with Jeff Latosik
- Ongoing notes: early March, 2010;
- 12 or 20 questions: with Eleonore Shonmaier
- George Bowering, The Box
- ottawater #6 now on-line;
- mclennan launches 2 new books (novel, poetry) at Dusty Owl
- Angela Carr, The Rose Condordance
- Norma Cole, Where Shadows Will: Selected Poems 1988-2000
- ongoing notes: mid-February, 2010
- Catherine Wagner, Miss America and Macular Hole

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter

www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog

www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

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97. **derek beaulieu**

new from No press: The Rose Letters by Erin Moure

Sun 11 Apr 2010

No press is proud to announce the publication of

The Rose Letters

by Erin Moure

24 pages, sewn binding.

published in an edition of 50 copies (25 of which are for sale)

\$6 each.

for more information, or to order copies, please email:

derek beaulieu

████████.ca

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

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98. **Catherine Daly**

Sacramento, CA: Reading Tomorrow Night

Sun 11 Apr 2010

Emmanuel Sigauke Hosts Catherine Daly and Margaret Hoehn

Presented by Sacramento Poetry Center at Sacramento Poetry Center

Monday, April 12, 2010

7:30

1719 25th St

Sacramento, CA 95814

Phone: ██████████

--

All best,

Catherine Daly

██████████

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99. **David Chirot**

Re: John Cassavetes' "A Woman Under the Influence"

Sun 11 Apr 2010

Dear Murat

I saw this film again a few months ago on turner cable--and first saw it when it came out-- what you write re Bresson and Cassavetes is interesting; however i think that though it may appear that the two are "aiming" so to speak for the same effect--the methods are very different. Cassavetes wants to create an ambiance of spontaneity out of which a rough truth will rawly emerge. In many of his works, he has a carefully assembled ensemble cast, who through working together have learned to improvise off of each other. Cassavetes, himself a fine actor, wants to give room to the actor—Bresson wants, in effect, to abolish the actor.

Bresson worked for a long time with strictly non-actors. Beginning with such a minimum of experience, Bresson seeks, not to "create an actor" but rather to as much as possible keep "acting" from happening. Bresson would obsessively shoot even a simple scene, one "actor" only, with a few lines of dialogue sometimes as many as 80 times--what he wanted to do with his actors was achieve what in the French language is regarded as an ideal--a perfect monotone. The lack of inflexion in speech is just as important as the lack of inflexion, of drama, in the physicality of the actors. This neutrality of effect was also a dream of Flaubert's--the wish to create a perfectly "grey" prose at one point in his writing. In a sense, this is also an ideal in the theater of Racine, a purity, a classical flatness of affect, out of which arises, for the Jansenist Bresson, the "moment of Grace." In keeping with this classicism and the extremes of the Jansenist concept of purity--that is, purity of language, action, camera angle, lighting--everything toned down to rigorously prepare for and create a mystical sense of a revelation, a moment of Grace which arises from the most minimal events in the "drama"--which can be, all the while, over all quite "dramatic" and often violent. The rigor of Bresson's is a spiritual rigor, concerned with, among others, the very fundamental question: how does one show the moment of Grace as it occurs? The rigor of the method is linked to the trails through which the characters pass--it reaches its apotheosis in the incredible film *Au Hasard Balthazar*, in which the main character is a donkey--it is to the donkey that the moment of Grace happens. The human characters are too "fallen" to attain this purity—

IN a sense, in many of Bresson's films the tension is generated by the focus on the exteriority, the surface, of the characters—and this exteriority is to give away as few clues as possible to the inner life of the character as an individual—again a spiritual purification of "personality," as action making possible the flooding of inner light which is the Moment of Grace.

A few years ago I saw a mini-retrospective of Bresson's works—I had seen them all before—but this time they became more sharply etched in mind than all but a few films I have seen since.

there is a fascinating documentary on the making of Bresson's film *Pickpocket*, in which the documentary film maker "catches up with" the actors some decades later--how, once having "starred" in a film did these previously non-actors--whom Bresson in a sense forbids to "act deal with this discovery of themselves, not only by others, but by themselves? Before he became a screen writer and later director, Paul Schrader wrote a very interesting book called *Transcendental Cinema: Ozu, Bresson, Dreyer*. Schrader himself was brought up in a fundamental religious family and did not see a film until he was 18 years old. The influence of fundamentalism can be seen in a number of his films as both writer and director, perhaps most specifically in Scorsese's *Taxi Driver*, in which the character of Travis Bickle, played by Robert de Niro, is a ne example of the American fundamentalist conception of "regeneration through violence." Travis is seen preparing himself, purifying himself, before attempting to carry out his plan, first, foiled, to murder a political candidate and second, to kill the pimp and his colleagues who are exploiting the child prostitute played by Jody Foster. The film is fascinating in many scenes to watch how Schrader's fundamentalism is played off of Scorsese's Catholicism, which becomes most apparent in another film of violence, *Raging Bull*, in which the character finds regeneration as it were, through language. Travis keeps a diary and attempts to chart his struggle, his inward search and his development of a daily regime of physical discipline to turn him into a political, then a religious, compassionate, assassin.

(Much of the film was loosely based on the story of Arthur Bremer and his *Diaries*, which were buried on the Lake Bluffs here in Milwaukee near where I work outdoors a lot on my rubBEings etc. Bremer was last year released from prison—he had originally stalked Richard Nixon with intent to assassinate him during the 1972 Presidential election; Nixon being too well guarded, Bremer turned his attention and gun towards former Alabama Governor George Wallace, running as Third Party Candidate. Wallace was permanently paralyzed from the waist down. Bremer's *Diaries* were published after their exhumation, and have remained out of print ever since. At one point in prison, Arthur Bremer was housed in the same units that the notorious Ed Gein was.

A Woman Under the Influence very much struck me in the sense of awkwardness it conveyed. I think what really moved me most in the film was the sense of the family's love and acceptance of each other. In a way, the Gena Rowlands character is in a state of grace which others can feel yet not understand. Failing to understand, they offer love, however clumsily, to make a safe place in the world for a person they sense may be out on an edge they can not see or imagine for themselves, for in protecting her, they find in a sense that she is protecting them from an/the unknown. The wife/mother becomes a kind of "Holy figure" as it were, in the way in which the "Holy Fool" has been

historically in a great many cultures. One of the exceptional aspects of the film, for me, was that the family sense the mystery and distance at times of the Gena character—sense, in an uncanny way, the kind of loneliness she might endure if it were not for the love they give her. There are moments of “grace” as it were for this character in which she is being observed—continually observed—which can be as hard on one as being continually ignored—and, knowing this, still finds a way in which to marvel at what she alone is seeing, a sense of privacy in the midst of all this surrounding wave of protective love, which might otherwise be almost stifling. But then, this is but one of many ways one might think of the film—one might see it again and find something completely different . .

On Tue, Apr 6, 2010 at 9:00 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

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guidelines

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100. **Paul Nelson**

Rae's Pulitzer

Mon 12 Apr 2010

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading.

Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

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101. **Nana Zabic**

query: calling poets who are also musicians (or who dabble in music?)

Mon 12 Apr 2010

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

102. **Murat Nemet-Nejat**

Re: John Cassavetes' "A Woman Under the Influence"

Mon 12 Apr 2010

Dear David,

I completely agree with (and grateful for) your analysis of Bresson's films, that through minimalism (of outward act and intonation) his films are trying to reach, to project a moment of grace -a zero moment. That moment of grace arrived at by Balthazar at its moment of death also appears in a poem of mine from *The Structure of Escape:

Au hazard*

On Sun, Apr 11, 2010 at 10:27 PM, David Chirot <[REDACTED]> wrote:

Dear Murat

*I saw this film again a few months ago on turner cable--and first saw it when it came out--
what you write re Bresson and Cassavetes is interesting; however i think that though it may appear that the two are "aiming" so to speak for the same
effect-the methods are very different. Cassavetes wants to create an
ambiance of spontaneity out of which a rough truth will rawly emerge. In
many of his works, he has a carefully assembled ensemble cast, who through
working together have learned to improvise off of each other. Cassavetes,
himself a fine actor, wants to give room to the actor—Bresson wants, in
effect, to abolish the actor.*

*Bresson worked for a long time with strictly non-actors. Beginning with
such
a minimum of experience, Bresson seeks, not to "create an actor" but rather
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obsessively shoot even a simple scene, one "actor" only, with a few lines
of
dialogue sometimes as many as 80 times--what he wanted to do with his
actors
was achieve what in the French language is regarded as an ideal--a perfect
monotone. The lack of inflexion in speech is just as important as the lack
of inflexion, of drama, in the physicality of the actors. This
neutrality of effect was also a dream
of Flaubert's--the wish to create a perfectly "grey" prose at one point in
his writing. In a sense, this is also an ideal in the theater of
Racine, a purity,
a classical flatness of affect, out of which arises, for the Jansenist
Bresson, the "moment of Grace." In keeping with this classicism and the*

extremes of the Jansenist concept of purity--that is, purity of language, action, camera angle, lighting--everything toned down to rigorously prepare for and create a mystical sense of a revelation, a moment of Grace which arises from the most minimal events in the "drama"--which can be, all the while, over al quite "dramatic" and often violent.

The rigor of Bresson's is a spiritual rigor, concerned with, among others, the

very fundamental question: how does one show the moment of Grace as it occurs? The rigor of the method is linked to the trails through which the characters pass--it reaches its apotheosis in the incredible film *Au Hasard Balthazar*, in which the main character is a donkey--it is to the donkey that

the moment of Grace happens. The human characters are too "fallen" to attain

this purity—

IN a sense, in many of Bresson's films the tension is generated by the focus

on the exteriority, the surface, of the characters—and this exteriority is to give away as few clues as possible to the inner life of the character as an individual—again a spiritual purification of "personality," as action making possible the flooding of inner light which is the Moment of Grace.

A few years ago I saw a mini-retrospective of Bresson's works—I had seen them al before—but this time they became more sharply etched in mind than all but a few films I have seen since.

there is a fascinating documentary on the making of Bresson's film *Pickpocket*, in which the documentary film maker "catches up with" the actors

some decades later--how, once having "starred" in a film did these previously non-actors--whom Bresson in a sense forbids to "act deal with this discovery of themselves, not only by others, but by themselves?

Before he became a screen writer and later director, Paul Schrader wrote a very interesting book called *Transcendental Cinema: Ozu, Bresson, Dreyer*. Schrader himself was brought up in a fundamental religious family and did not see a film until he was 18 years old. The influence of fundamentalismcan be seen in a number

of his films as both writer and director, perhaps most specifically in Scorse's *Taxi Driver*, in which the character of Travis Bickle, played by Robert de Niro, is a ne example of the American fundamentalist conception of

"regeneration through violence." Travis is seen preparing himself, purifying himself, before attempting to carry out his plan, first, foiled, to murder a political candidate and second, to kill the pimp and his colleagues who are exploiting the child prostitute played by Jody Foster.

The film is fascinating in many scenes to watch how Schrader's fundamentalism is played off of Scorse's Catholicism, which becomes most

apparent in another film of violence, *Raging Bull*, in which the character finds regeneration as it were, through language. Travis keeps a diary and attempts to chart his struggle, his inward search and his development of a daily regime of physical discipline to turn him into a political, then a religious, compassionate, assassin.

(Much of the film was loosely based on the story of Arthur Bremer and his *Diaries*, which were buried on the Lake Bluffs here in Milwaukee near where I

work outdoors a lot on my rubberings etc. Bremer was last year released from prison—he had originally stalked Richard Nixon with intent to assassinate him during the 1972 Presidential election; Nixon being too well guarded, Bremer turned his attention and gun towards former Alabama Governor George Wallace, running as Third Party Candidate. Wallace was permanently paralyzed from the waist down. Bremer's *Diaries* were published after their exhumation, and have remained out of print ever since. At one point in prison, Arthur Bremer was housed in the same units that the notorious Ed Gein was.

A Woman Under the Influence very much struck me in the sense of awkwardness it conveyed. I think what really moved me most in the film was the sense of

the family's love and acceptance of each other. In a way, the Gena Rowlands character is in a state of grace which others can feel yet not understand. Failing

to understand, they offer love, however clumsily, to make a safe place in the world for a person they sense may be out on an edge they can not see or imagine for themselves, for in protecting her, they find in a sense that she

is protecting them from an/the unknown. The wife/mother becomes a kind of "Holy figure" as it were, in the way in which the "Holy Fool" has been historically in a great many cultures. One of the exceptional aspects of the film, for me, was that the family sense the mystery an distance at times

of the Gena character—sense, in an uncanny way, the kind of loneliness she might endure if it were not for the love they give her. There are moments of

"grace" as it were for this character in which she is being observed—continually observed—which can be as hard on one as being continually ignored—and, knowing this, still finds a way in which to marvel at what she alone is seeing, a sense of privacy in the midst of all this surrounding wave of protective love, which might otherwise be almost stifling. But then, this is but one of many ways one might think of the film—one might see it again and find something completely different . .

On Tue, Apr 6, 2010 at 9:00 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

I just saw John Cassavetes' A Woman Under the Influence. If one wants to see how technique, technology and professionalism are ultimately briar patches one should be wary off -that art is created out the struggle with the limitations of the tools one is using- one should see this movie. This was the cinematographer Mike Ferris's first ever film. There is no question the movie (made in 1974) is inspired by French Film Verité. But in this work, Cassavetes takes it to a completely new dimension. Most French film Verité works were focused on politics or ideas (Godard), referential to other movies (Truffaut or Godard in Breathless), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incandescent pluses.

Some bonus delights of the film: Gena Rawlands and Peter Falk's radical, stunningly daring acting; the sweet presences, in everything they do, of their children.

Even though on the surface seemingly completely different, almost opposites -Cassavetes' abandon as opposed to the other's minimalist style- the director Cassavetes' reminds me of most is Robert Bresson. Bresson did not believe in "actors" and used almost always non-professionals. He believed truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to

achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

The film is also I think ambiguous in its attitude towards the life the Gena Rawlands character is leading; nevertheless, one is completely absorbed by the reality of her situation.

Ciao,

Murat

On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[REDACTED]> wrote:

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

poemsandpoetics.blogspot.com/

including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project, now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might go to:

<http://www.quasha.com/poetry/preverbs-and-axial-poems>

Some other preverb-complexes are posted there too.

GQ

George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

guidelines

guidelines

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103. **Murat Nemet-Nejat**

Re: John Cassavetes' "A Woman Under the Influence"

Mon 12 Apr 2010

Dear David,

I completely agree with (and grateful for) your analysis of Bresson's films, that through minimalism (of outward act and intonation) his films are trying to reach, to project a moment of grace -a zero moment. That moment of grace arrived at by Balthazar at its moment of death also appears in a poem of mine from **The Structure of Escape*:

" au hazard* **balthazar**

how can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

is it because it can not act?"

The theme of the whole poem **The Structure of Escape** are inspired by Bresson's **A Prisoner Escaped**. **The Spiritual Life of Replicants** is replete with quotes from **The Art of the Cinematographer**, pointing to parallels between the "mechanical" actions of the robots and the ideal of "non-acting" Bresson pursues.

I experienced *A Woman Under the Influence* very much like you did, that the love Gena Rowlands and Peter Falk have for each other, the way they protect their children (do you remember Falk repeatedly carrying one of the kids up the stairs to prevent her(?) from seeing the mother "distracted?") are at the sweet heart of this movie. I had not thought of it, but yes, the Gena character can be best seen as a "holy fool," with her own kind of grace, making people both uncomfortable with and drawn to her.

It is very insightful of you to see that the Rowlands/Falk characters are being "continuously observed." Finally, isn't cinema the art of continually observing, seeing. In that respect, isn't the camera itself implicitly projecting the

panopticon within which the two characters are continuously living? As you notice, despite that, they are able to create their own private world. The two big scenes in the movie -the spaghetti breakfast scene (which I love) and Rowlands return from the asylum- end up first Falk kicking everyone out of the house, despite the fact that in both cases he himself had created the crowded condition.

Do you remember that eerie, mysterious long shot in which the couple is seen in bed from the other side of the french doors, a very dim light half illuminating their movements?

I agree with you about the cultural, stylistic (to me relatively superficial) distinctions you see between Bresson and Cassavetes' film. What unites them is that both of them are after a moment of "being." Bresson, as you say, as a Jansenist and classicist, sees the moment of purity (grace) achieved through a "chaste" withdrawal from visible action. Cassavetes sees it in the flotsam and jetsam of daily life, the gore of its messiness (a non-classical, very American value). In my view, Cassavetes' camera in *Under the Influence* is as pure as Bresson's. They are French and American versions of moments of "grace" as moments of "being." That's why "non-acting" is so important to Bresson, as in his own version of danger-tinged spontaneity is important to Cassavetes.

Though I am aware of Schrader's interest in Bresson, I think the similarities between their works are superficial. Unless I am mistaken, death in Bresson movies always occurs naturally, through suffering (for instance, with Balthazar and the village curate). Even *A Prisoner Escaped* has no death in it (murders occur in silence, off the camera, off the frame). I think a physically violent death, à la *Taxi Driver*, would be anathema to Bresson, exactly the kind of excess -acting out- his sensibility is against. The moments of grace in *Woman Under the Influence* are gentle and occur in private, for instance, after the breakfast guests are kicked out, when Falk tells Rowlands "I know you mean nothing by it," or, at her return from the asylum, when everyone has left and she returns to her true state (herself) and the children gather around their parents (like the sheep gathering around Balthazar's expiring body...)

Ciao,

Murat

On Mon, Apr 12, 2010 at 6:41 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

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Bresson worked for a long time with strictly non-actors. Beginning with such a minimum of experience, Bresson seeks, not to "create an actor" but rather to as much as possible keep "acting" from happening. Bresson would obsessively shoot even a simple scene, one "actor" only, with a few lines of dialogue sometimes as many as 80 times--what he wanted to do with his actors was achieve what in the French language is regarded as an ideal--a perfect monotone. The lack of inflexion in speech is just as important as the lack of inflexion, of drama, in the physicality of the actors. This neutrality of effect was also a dream of Flaubert's--the wish to create a perfectly "grey" prose at one point in his writing. In a sense, this is also an ideal in the theater of Racine, a purity, a classical flatness of affect, out of which arises, for the Jansenist Bresson, the "moment of Grace." In keeping with this classicism and the extremes of the Jansenist concept of purity--that is, purity of language, action, camera angle, lighting--everything toned down to rigorously prepare for and create a mystical sense of a revelation, a moment of Grace which arises from the most minimal events in the "drama"--which can be, all the while, over al quite "dramatic" and often violent. The rigor of Bresson's is a spiritual rigor, concerned with, among others, the very fundamental question: how does one show the moment of Grace as it

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Gena
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by
the reality of her situation.

Ciao,

Murat

On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[REDACTED]>
wrote:

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poemsandpoetics.blogspot.com/

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Some other preverb-complexes are posted there too.

GQ

George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

guidelines

guidelines

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104. **Jennifer Karmin**
April 18 @ the Iowa Writers' House
Mon 12 Apr 2010

JENNIFER KARMIN
LUCAS PINGEL
ISSAC SULLIVAN

Sunday, April 18th
7pm

at The University of Iowa Writers' House
111 Church Street, Iowa City
<http://at-lamp.its.uiowa.edu/virtualwu/index.php/main/fellows>

JENNIFER KARMIN's text-sound epic, Aaaaaaaaalice, was published by Flim Forum Press in 2010. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. Walking Poem, a collaborative street project, is featured online at How2. At home in Chicago, she curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise.
<http://aaaaaaaalice.blogspot.com>

LUCAS PINGEL is the author of two chapbooks: The Storm That Killed The Tree (Pudding House, 2008) and All Types of Breath Included (Further Adventures, 2009). His work has appeared in The William and Mary Review, The Green Hills Literary Lantern, and Ellipsis, among others. He is an assistant professor of English at St. Catherine University in Minneapolis.
<http://furtheradventurespress.blogspot.com>

ISSAC SULLIVAN's videos and installations aim to hold the material and abstract in equal measure and explore their convergence by foregrounding the musicality of clashing positivisms. <http://www.isaac-sullivan.com>

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105. **Sarah Rosenthal**

Headlands Center for the Arts - Reading & Open House

Tue 13 Apr 2010

If you'll be in the Bay Area this weekend...

Headlands Spring Open House: This Sunday, April 18, 12-5pm

Visual artists open their studios to the public and writers read their work.

Fantastic lunch available in the café (Building 944 - one of the main buildings).

1:30-2:45pm: reading in East Wing of Building 944:

Ariel Goldberg

LJ Moore

Megan Pruiett

Sarah Rosenthal

In addition to poetry, art, and food, enjoy beach-walking, trail-hiking, wildflower-gazing, bird-watching, and fresh-air-breathing. Family-friendly!

Details: http://www.headlands.org/event_detail.asp?key=20&eventkey=674

Guided tour of Headlands: <http://www.youtube.com/watch?v=DlAvu1MAQ7g>

From the North:

Highway 101 South to the fourth Sausalito exit, the last exit before Golden Gate Bridge. Turn right toward Sausalito at stop sign. Take first left turn to tunnel. Follow Bunker Road for 2 miles. Fork left onto Field Road. Headlands Center for the Arts main buildings are on left-hand side of road. To get to Building 960, where many studios are, travel up road past Gymnasium building on left, past entrance to Nike Missile Base entrance on right. Building 960 is at top of hill on right-hand side of road.

From the South:

Highway 101 North to Alexander Avenue exit, just after Golden Gate Bridge. Bear right, toward Sausalito. Take first left turn to tunnel. Then continue with directions as described above.

By Bus:

Sundays and holidays MUNI Bus #76 runs every hour between 9:30 a.m and 5:30 p.m.

Thanks,
Sarah

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106. **Adam Fieled**
"Nirvana and the Sense of Revolutions"
Tue 13 Apr 2010

This piece was written for Todd Swift's blog Eyewear. It concerns Nirvana, the rock band that showed up in 1991 and established Alternative Rock as the dominant trend in popular music. Many of the lessons derived from this piece apply also to poetry:

<http://www.toddswift.blogspot.com/2010/04/fieled-on-nirvana-revolutions.html>

Many thanks, spring is here again....
Adam

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107. **Jeffrey Side**
Some poems in issue 2 of Cleaves
Tue 13 Apr 2010

I have some poems in issue 2 of Cleaves

<http://www.cleavesjournal.com/issue2/northwest/northwest.htm>

My thanks to editor Bill Drennan.

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108. **George Quasha**
Franz Kamin (1941-2010)
Tue 13 Apr 2010

With deep sadness I have to report that our friend of decades Franz Kamin died in a car crash with another composer friend James Brody on Sunday; Brody, Franz's old close friend, was driving him to the country when the unexplained accident occurred. Franz was in my view a great artist--visionary composer, poet, writer of unexampled prose, extraordinary pianist and organizer of powerful events, inspiration and guide to many many people--far too much to say now--and I will say more later when the impact of this lets me. For many of us Franz was a cornerstone of a big imaginal building we do everything in our work to live inside of.

George Quasha

www.quasha.com

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109. **Eric Elshtain**

Beard of Bees Celebrates the Sonnet

Tue 13 Apr 2010

Beard of Bees is pleased to present artifacts from an evening of sonneteering:

<http://beardofbees.com/pubs/Sonneteering.pdf>

Enjoy!

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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110. **Caleb Cluff**

Re: Rae's Pulitzer

Tue 13 Apr 2010

Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.

Caleb

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

From: Poetics List (UPenn, UB) [mailto:████████] On Behalf Of Paul Nelson

Sent: Tuesday, 13 April 2010 7:54 AM

To: ██████████

Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading.

Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

Please consider the environment before printing this e-mail.

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111. **Ruth Lepson**

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 13 Apr 2010

Hi, Nana,

I'm in a group called low road with sax player Noah Preminger & keyboard player Eric Lane. They do jazz settings of my poems & I read them.

Thanks for asking.

On 4/12/10 6:31 PM, "Nana Zabic" <[REDACTED]> wrote:

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon.

But there might be an event in the future.

Thanks,

Snezana

[↑ Contents](#)

112. **Hugh Behm-Steinberg**

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 13 Apr 2010

Hi Nana,

I'm part of a new music group called The Crank Ensemble (<http://www.crankensemble.com/>). I'm not in charge or anything, I just turn a crank. If folks would like to see us, and are in the bay area, come visit us at the Makers Fair May 22-23.

Best,

Hugh Behm-Steinberg

From: Nana Zabic <[REDACTED]>

To: [REDACTED]

Sent: Mon, April 12, 2010 3:31:23 PM

Subject: query: calling poets who are also musicians (or who dabble in music?)

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

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Thanks,

Snezana

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113. **amy king**

OT: Reports on WILLA (Women in Letters and Literary Arts) AWP Event

Tue 13 Apr 2010

Ms. Magazine Blog -- <http://msmagazine.com/blog/blog/2010/04/09/the-new-old-girls-club/>

and

The Huffington Post -- http://www.huffingtonpost.com/ru-freeman/there-willa-be-at-awp_b_535834.html

and

The Boulder Reporter - <http://boulderreporter.com/2010/04/women-writers-shine-brightly-at-denver-events/>

Cheers,

Amy

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114. **Cecelia Belle**

Re: Rae's Pulitzer

Tue 13 Apr 2010

Just had to write in to congratulate, Rae, and don't know how to get a hold of her; to say David Bromige was a Huge fan of Rae's, and often quoted her line, "the smallest distance inexhaustible". (Hope I got it right.) He would be so pleased. So am I. Cecelia Belle Bromige

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

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

Behalf Of Caleb Cluff

Sent: Tuesday, April 13, 2010 3:48 PM

To: ██████████

Subject: Re: Rae's Pulitzer

Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.

Caleb

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

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

Behalf Of Paul Nelson

Sent: Tuesday, 13 April 2010 7:54 AM

To: [REDACTED]

Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading.

Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202_750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

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115. **Ruth Lepson**

Re: Franz Kamin (1941-2010)

Tue 13 Apr 2010

very sorry to hear it, George.
take care.

On 4/13/10 4:29 PM, "George Quasha" <[REDACTED]> wrote:

With deep sadness I have to report that our friend of decades Franz Kamin died in a car crash with another composer friend James Brody on Sunday; Brody, Franz's old close friend, was driving him to the country when the unexplained accident occurred. Franz was in my view a great artist--visionary composer, poet, writer of unexampled prose, extraordinary pianist and organizer of powerful events, inspiration and guide to many many people--far too much to say now--and I will say more later when the impact of this lets me. For many of us Franz was a cornerstone of a big imaginal building we do everything in our work to live inside of.

George Quasha

www.quasha.com

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116. **Alan Sondheim**

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 13 Apr 2010

I do both, record and play out a fair amount, various instruments and techniques. It's not dabbling - it takes far too much practice.

- Alan

==

email archive: <http://sondheim.rupamsunyata.org/>

webpage <http://www.alansondheim.org> sondheimat gmail.com, panix.com

==

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117. **Patrick Lovelace**

Re: Franz Kamin (1941-2010)

Tue 13 Apr 2010

Amazing sadness. I'll always recall when I first read him--the experience was endlessly edifying--& I never stopped.

Scrbble Death, particularly, stands out as an enduring & continually impressive achievement.

Best wishes to all.

On Apr 13, 2010, at 4:29 PM, George Quasha <[REDACTED]> wrote:

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George Quasha

www.quasha.com

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118. **Larry O. Dean**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

Hi Nana,

There's, er, me. Also David Berman from the Silver Jews, Joe Pernice of The Pernice Brothers, Wyn Cooper.

I know there's more, these are just off the top of my head.

Larry

On Mon, April 12, 2010 5:31 pm, Nana Zabic wrote:

> Hi All,

>
> I'm cataloging, in my head at the moment, contemporary poets I've read
> and/or met who also play/sing/rap/spin in bands or solo, or at least
> did for a period of time in the past. I'm not coming up with a whole
> lot of names, but I have this hunch that there is a lot of us,
> although we don't necessarily mention our double lives in our bio
> blurbs.
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> If you are or know a poet who is/was also a musician in any shape or
> form, please respond here or e-mail me at [REDACTED]. I don't
> have a clear goal in mind as to why I'm cataloging this phenomenon.
> But there might be an event in the future.
>
> Thanks,
>
> Snezana
>
>

--
Larry O. Dean
Poetry Center of Chicago
37 S. Wabash
Chicago, IL 60603

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119. **steve dalachinsky**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

joe mcphée william parker cecil taylor henry grimes
musicians who are poets many more like that in jazz world

On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[REDACTED]>
writes:

> Hi, Nana,
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> I'm in a group called low road with sax player Noah Preminger &
> keyboard
> player Eric Lane. They do jazz settings of my poems & I read them.
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> Thanks for asking.
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> phenomenon.
> > But there might be an event in the future.
> >
> > Thanks,
> >
> > Snezana
> >
> guidelines &
>
>
>

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120. **mIEKAL aND**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

We (mIEKAL aND + Elizabeth Was) had an art / noise / performance band that changed it's name every year for about 15-20 years. The majority of the audio

was improvised & ranged from jazz improv to industrial noise depending on the gig. We made a lot of invented instruments out of things like gourds (which we grew) to playing a huge array of winds, percussion, strings, computers & homemade electronics. As well the ensemble ranged from duo to settings such as a piece called Post Punk Martian Big Band where we got a lot of local punk kids to play on instruments they had never played before. Text, film projects, live painting, movement, costumes were always part of our shows. When Elizabeth died in 2004 I stopped playing live music altogether & have focussed on audio collage & microsound using a Mac workstation.

Here's a list of partial list of our names:

Two Dogs in Paris
Twa Digs in Paris
Qwa Digs under Paris's
Qwa Digs Never Parish
Aquatics Ever Tarnish
Semantics Could Vanish
Floating Concrete Octopus
Wisconsin Conservatory of Noise
The Driftless Ensemble of Botanical Apparitions

Hope this helps.

~mIEKAL

Academy

On Apr 13, 2010, at 6:15 PM, Ruth Lepson wrote:

Hi, Nana,

I'm in a group called low road with sax player Noah Preminger & keyboard player Eric Lane. They do jazz settings of my poems & I read them.

Thanks for asking.

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Thanks,

Snezana

guidelines &

=!=

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

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121. **David Chirot**

Pulitzer for Hank Williams!!!

Wed 14 Apr 2010

One of US America's greatest songwriters was awarded posthumously with the Lifetime Achievement Award. Few American writers in any genre have expressed loneliness and "lonesomeness" with the terse, harsh lyricism of Hank Williams. Hank Williams used the simplest words to express the most complex human emotions with a directness that knew no boundaries of genre--his songs have been covered by countless musicians worldwide, and he's inspired and continues to inspire writers not only of songs but of poetry, fiction and non-fiction as well. One of the best deserving Pulitzers ever awarded! Combine Robert Johnson and Hank Williams and you have --the basis of not only rock'n' roll but tens of thousands of singers-songwriters and musicians, poets, writers of all genres--given material that is still being mined--a deep and rich inheritance, a bed rock and soil for endless growth-- Sembrar la memoria! david-bc <http://chirotzerozine.blogspot.com> <http://davidbaptistechirot.blogspot.com> <http://nosobrasotros.blogspot.com>

I'm So Lonesome I Could Cry"

Hear that lonesome whippoorwill,
He sounds too blue to fly.
The midnight train is whining low,

I'm so lonesome I could cry.
I've never seen a night so long
When time goes crawling by.
The moon just went behind a cloud
To hide its face and cry.

Did you ever see a robin weep,
When leaves began to die?
That means he's lost the will to live,
I'm so lonesome I could cry.

The silence of a falling star
Lights up a purple sky.
And as I wonder where you are
I'm so lonesome I could cry.

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122. **Gabriel Gudding**
vladimir mayakovsky - april 14 1930

Wed 14 Apr 2010

Mayakovsky shot himself on this day 80 years ago.

A and B and C and D and E and F and H. Pity.

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123. **Iris Law**
Lantern Review Submissions Deadline EXTENDED

Wed 14 Apr 2010

Lantern Review, a new online journal of Asian American poetry, seeks submissions of poetry, translations, visual art, essays on poetics, and collaborative work for its inaugural issue. Submissions are now being accepted through *April 29, 2010* via our online form. Please visit www.lanternreview.com to read our guidelines in detail.

About Us *Lantern Review: A Journal of Asian American Poetry* is published in two formats: a twice-annual electronic magazine, and a blog<<http://www.lanternreview.com/blog>>which our team of staff writers updates weekly with interviews, reviews, literary news, writing prompts, and more. We aim to serve the literary community by providing a virtual space in which to promote and discuss the work of contemporary Asian American poets and artists. *LR* seeks to publish expertly crafted work in a variety of forms and aesthetics, including traditional and experimental pieces, hybrid forms, multimedia work, and new translations. We welcome pieces from anglophone

writers of all ethnic backgrounds whose work has a vested interest in issues relevant to the Asian diaspora in North America, as well as work created collaboratively in a community context.

Contact Information

██████████

Iris A. Law, Editor; Mia Ayumi Malhotra, Associate Editor

--

Iris A. Law

MFA Candidate

Department of Creative Writing

University of Notre Dame

██████████

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124. **Ann Stephenson**

KOSTAS ANAGNOPOULOS /// READY SET READINGS at Whitespace

Wed 14 Apr 2010

READY SET READINGS at Whitespace

KOSTAS ANAGNOPOULOS

Friday April 16th

8:00pm

Kostas Anagnopoulos is the founding editor of Insurance Editions, and his chapbooks include Daydream, Irritant, and Various Sex Acts. Moving Blanket, his first full-length book was recently published by Ugly Duckling Presse. His new chapbook, Some of My Reasons, is forthcoming from Insurance. Kostas was born and raised in Chicago, and he now lives in Queens, New York where he works as a salesman and is the style director for Aesthetic Movement, a design firm and showroom. In his spare time he volunteers as an end of life doula. He is delighted to be reading in Atlanta, a place where he has never visited before.

http://www.uglyducklingpresse.org/contact/list/event/?event_id=75

<http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=68>

{A limited number of letterpress books created especially for this event will be given away at the reading.}

READY SET READINGS at Whitespace is committed to new and innovative writing.

WHITESPACE

814 Edgewood Avenue Northeast - Atlanta, GA 30307

██████████

<http://www.whitespace814.com/>

<http://whitespace814.blogspot.com/2010/04/poetry-reading-kostas-anagnopoulos.html>

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125. **Ruth Lepson**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

& henry grimes has a huge number of poems looking for a press

On 4/14/10 4:36 AM, "steve dalachinsky" <[REDACTED]> wrote:

*joe mcphree william parker cecil taylor henry grimes
musicians who are poets many more like that in jazz world*

*On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[REDACTED]>
writes:
Hi, Nana,*

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Thanks for asking.

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*phenomenon.
But there might be an event in the future.*

Thanks,

Snezana

guidelines &

[↑ Contents](#)

126. **Maria Damon**

Re: Franz Kamin (1941-2010)

Wed 14 Apr 2010

I saw him play Ives's Concord Sonatas at a private house concert a few years ago. Sublime. A really wonderful experience.
Very sad, so very sad.

Patrick Lovelace wrote:

> Amazing sadness. I'll always recall when I first read him--the
> experience was endlessly edifying--& I never stopped.

>

> Scrbble Death, particularly, stands out as an enduring & continually
> impressive achievement.

>

> Best wishes to all.

>

>

>

> On Apr 13, 2010, at 4:29 PM, George Quasha <[REDACTED]>

> wrote:

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>> With deep sadness I have to report that our friend of decades Franz
>> Kamin died in a car crash with another composer friend James Brody on
>> Sunday; Brody, Franz's old close friend, was driving him to the
>> country when the unexplained accident occurred. Franz was in my view
>> a great artist-visionary composer, poet, writer of unexampled prose,
>> extraordinary pianist and organizer of powerful events, inspiration
>> and guide to many many people--far too much to say now--and I will

>> say more later when the impact of this lets me. For many of us Franz
>> was a cornerstone of a big imaginal building we do everything in our
>> work to live inside of.
>>
>>
>> George Quasha
>>
>> www.quasha.com
>>
>>
>>
>

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127. **Cassandra Laity**

Re: Rae's Pulitzer

Wed 14 Apr 2010

She's on facebook-- she "friended" me, I feel so honored. Friend her and you can "get a hold of her."

cassandra

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

>>> Cecelia Belle <[REDACTED]> 04/14/10 6:29 PM >>>

Just had to write in to congratulate, Rae, and don't know how to get a hold of her; to say David Bromige was a Huge fan of Rae's, and often quoted her line, " the smallest distance inexhaustible". (Hope I got it right.) He would be so pleased. So am I. Cecelia Belle Bromige

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

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Behalf Of Caleb Cluff
Sent: Tuesday, April 13, 2010 3:48 PM
To: [REDACTED]
Subject: Re: Rae's Pulitzer

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Caleb

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Behalf Of Paul Nelson

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Subject: Rae's Pulitzer

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http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202_750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

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128. **J. Michael Mollohan**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

I have been a musician on and off for roughly 50 years. I still perform live occasionally and record the odd song now and then. Currently I'm trying to figure out what to do with some of Alan Sondheim's crystal radio recordings.

I have a site for music: <http://pages.suddenlink.net/ideas>

What was the question?

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129. **Patrick F. Durgin**

Aldon Nielsen on Lorenzo Thomas' "Two One-Act Plays"

Wed 14 Apr 2010

The series of "Previews & Supplements" of/to THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 concludes with guest-blogger Aldon Nielsen on Lorenzo Thomas' "Two One-Act Plays." See <http://www.kenningeditions.com> for the whole series, including posts on Diane di Prima, V. R. "Bunny" Lang, Pedro Pietri, Theresa Hak Kyung Cha, and others, some of which are culled right out of the book, some of which offer exclusive texts and graphics (e.g. a stunning archival photograph of Steve Buscemi in Fiona Templeton's "Against Agreement"). THE KENNING ANTHOLOGY OF POETS THEATER is edited by Kevin Killian and David Brazil and distributed by Small Press Distribution; ask for it at your local, independent bookseller's or your hometown library. Online, the book is available from Small Press Distribution

<<http://www.spdbooks.org/Product/9780976736455/the-kenning-anthology-of-poets-theater-19451980.aspx?rf=1>>, Amazon

<<http://www.amazon.com/Kenning-Anthology-Poets-Theater-1945-1985/dp/0976736454/>>, or postage paid by ordering directly from the press

<[https://www.2checkout.com/2co/buyer/orderpage?](https://www.2checkout.com/2co/buyer/orderpage?TCOID04e524cdaede0a92e13fc41fae0d3db&sid66894)

[TCOID04e524cdaede0a92e13fc41fae0d3db&sid66894](https://www.2checkout.com/2co/buyer/orderpage?TCOID04e524cdaede0a92e13fc41fae0d3db&sid66894)>. Further discounts are available by subscription <http://www.kenningeditions.com/?page_id8>to Kenning Editions.

With new interest in poetry as a performative art, and with prewar experiments much in mind, the young poets of postwar America infused the stage with the rhythms and shocks of their poetry. These energies manifested themselves all at once, and through the decades have continued to grow and mutate, innovating a form of writing that defies boundaries of genre. THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 documents the emergence,

growth, and varied fortunes of the form over decades of American literary history, with a focus on key regional movements. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics, long out of print rarities and texts from unpublished manuscripts. Copiously annotated, it will be an indispensable reference for students of postwar American poetry and avant garde theater. Included are works by Jack Spicer, John Ashbery, Michael McClure, Diane di Prima, Amiri Baraka, Hannah Weiner, Barbara Guest, Sonia Sanchez, Theresa Hak Kyung Cha, Carla Harryman, Charles Bernstein, Leslie Scalapino, Kathy Acker, and many others. A unique feature of the book is its editors' notes even on works omitted but falling within the anthology's purview, including Pedro Pietri's *The Masses Are Asses* and Jessica Hagedorn's *Tenement Lover*. Erudite yet highly readable, the plays and prefatory matter offer a highly entertaining glimpse of the ways in which poets have used the theater to widen their audience, develop new techniques, or negotiate their aesthetic community's precepts and desires. In the process, some of the most mature and progressive work within and about the theater was produced, and is at last gathered in one place.

The press is working on three new titles this summer: *AMBIENT PARKING LOT*, by Pamela Lu; *SOME MATH*, by Bill Luoma; and a chapbook by Tan Lin. Thanks for spreading the word!

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130. **Murat Nemet-Nejat**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

steve dalchinsky, clark coolidge, drew gardner...

murat

On Wed, Apr 14, 2010 at 4:36 AM, steve dalachinsky <[REDACTED]> wrote:

*joe mcphee william parker cecil taylor henry grimes
musicians who are poets many more like that in jazz world*

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Thanks,

Snezana

guidelines &

[↑ Contents](#)

131. **D.Buuck**

query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Chris Stroffolino. Pat Reed. Eddie Berrigan. Kit Robinson. Julian Brolaski. Bob Perelman? Dillon Westbrook. Andrew Kenower. Lindsey Boldt. Brandon Brown & Alli Warren had a rap group. Kenny Goldsmith sings the classics. cris cheek. Andrew Joron.

From: Nana Zabic <[REDACTED]>

To: [REDACTED]

Sent: Mon, April 12, 2010 3:31:23 PM

Subject: query: calling poets who are also musicians (or who dabble in music?)

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

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132. **Harold Carr**

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Check out the link:

"Harold Carr and Geoff Miller - Live at City Art May 13, 2009"

at

<http://haroldcarr.com/sound/index.html>

for one of my recent poetry/music performances.

Regards,

H. Carr

The New Busy
think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail.

http://www.windowsslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

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133. **sheila black**

Re: Rae's Pulitzer

Thu 15 Apr 2010

I don't know Rae personally but I would also like to congratulate her. Her poetry in *Veil* is the book that had me turn away from traditional, conceptual work to explore language and experimental forms of writing--especially the piece where she collaborates with Ron Silliman. Sheila Black

Sheila Black

--- On Tue, 4/13/10, Cecelia Belle <[REDACTED]> wrote:

From: Cecelia Belle <[REDACTED]>

Subject: RE: Rae's Pulitzer

To: "'Poetics List (UPenn, UB)'" <[REDACTED]>

Date: Tuesday, April 13, 2010, 7:06 PM

Just had to write in to congratulate, Rae, and don't know how to get a hold of her; to say David Bromige was a Huge fan of Rae's, and often quoted her line, "the smallest distance inexhaustible". (Hope I got it right.) He would be so pleased. So am I. Cecelia Belle Bromige

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

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

Sent: Tuesday, April 13, 2010 3:48 PM

To: [REDACTED]

Subject: Re: Rae's Pulitzer

Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.

Caleb

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

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

Sent: Tuesday, 13 April 2010 7:54 AM

To: [REDACTED]

Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "*Versed*," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often

little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202_750_2.html?sid=ST2010041202826

Paul E. Nelson

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C. City, WA [REDACTED]

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134. **Jonathan Skinner**

SARDINE SONGS

Thu 15 Apr 2010

The last sardine cannery in the US closes on Friday. Please consider submitting a sarding song (or herring hymn) to Gary Lawless's and Karin Spitfire's blog:

<http://www.bangordailynews.com/external/slideshows/cannery/index.html>

<http://www.cbsnews.com/stories/2010/04/14/national/main6394365.shtml>

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

SARDINES

is a yellow, red, orange, black & green
word. I got sardines at the dollar store
where everything except sardines is more
than a dollar, for sixty cents, as they should be
my father used to take sardine sandwiches to work
perhaps therefore, I love sardines. when people
used to talk about the subway, they'd say:
we were packed like sardines which sends a message:
small, cheap, tightly packed, anchovies for the poor
or you too can be both colorful & inexpensive as
a really snappy, tiny bright blue convertible
in which you can enjoy the good things about
feeling like a sardine but maybe you'd rather
be a striped bass or be a manatee with me
or a grand whale, forgetful of nothing even
being so big, the ocean's CEO, you'll take home
a giant amount of cash when the ocean goes bust
so you can share it even with the downtrodden
sardines who get packed in cans in Thailand
& shipped to the family dollar store for Bernadette
--Bernadette Mayer

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135. **Peter ciccariello**

Re: Rae's Pulitzer

Thu 15 Apr 2010

"Versed" is an outstanding collection, the prize is well deserved!

- Peter Ciccariello

On Mon, Apr 12, 2010 at 5:54 PM, Paul Nelson <[REDACTED]> wrote:

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202750_2.html?sid=ST2010041202826

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--

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

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

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

<http://uncommon-vision.blogspot.com/>

You can find my art and writing updates on Twitter

<https://twitter.com/ciccariello>

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136. **Rob McLennan**

12 or 20 (small press) questions (third series):

Thu 15 Apr 2010

Conducted by rob mclennan and Lisa Pasold, this new series of 12 or 20 questions (originally based on mclennans own first and second series of interviews with writers) is a response to a conversation between mclennan (founder/coordinator of the ottawa small press book fair) and Pasold (current co-coordinator of the Toronto Small Press Fair) after the fall 2009 edition of the Toronto fair, held at the Gladstone Hotel. Over drinks, the two colluded to work a series of interviews with purveyors of small and micro-press, whether chapbook or book publishers, or editors/publishers of magazines, journals or zines. Much thanks to the Gladstone Hotel, who originally provided drinks and the opportunity, and Open Book Toronto, where a number of these pieces have been featured.

interviews (posted) so far:

-- Mark McCawley, Greensleeve Editions, Edmonton AB: April 15, 2010 --
Cameron Anstee, Apt. 9 Press, Ottawa ON: April 6, 2010 -- Angela Carr, Tente, Montreal QC: April 4, 2010 -- Jenna Butler, Rubicon Press, Edmonton AB: March 30, 2010 -- Janet Vickers, Lipstick Press, Gabriola Island BC: March 26, 2010 -- Amanda Earl, AngelHousePress, Ottawa ON: March 22, 2010 ;

<http://robmcclennansindex.blogspot.com/2010/03/12-or-20-small-press-questions-third.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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137. **John Cunningham**

Re: Rae's Pulitzer

Thu 15 Apr 2010

Having reviewed 'Versed', Peter, I can wholeheartedly concur. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On Behalf Of Peter ciccariello
Sent: April-15-10 11:00 AM
To: ██████████
Subject: Re: Rae's Pulitzer

"Versed" is an outstanding collection, the prize is well deserved!

- Peter Ciccariello

On Mon, Apr 12, 2010 at 5:54 PM, Paul Nelson <████████> wrote:

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<http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202>

[750_2.html?sid=ST2010041202826](http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202826)

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http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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138. **Maria Damon**

Re: Rae's Pulitzer

Thu 15 Apr 2010

yes, woo-hoo Rae!

sheila black wrote:

> I don't know Rae personally but I would also like to congratulate her. Her poetry in *Veil* is the book that had me turn away from traditional, conceptual work to explore language and experimental forms of writing--especially the piece where she collaborates with Ron Silliman. Sheila Black

>

> Sheila Black

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> To: "'Poetics List (UPenn, UB)'" <[REDACTED]>

> Date: Tuesday, April 13, 2010, 7:06 PM

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> From: Poetics List (UPenn, UB) [mailto:] On
> Behalf Of Caleb Cluff
> Sent: Tuesday, April 13, 2010 3:48 PM
> To:
> Subject: Re: Rae's Pulitzer
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> Another great (greater) poet acknowledged: - Special citation: Hank Williams
> for his craftsmanship as a songwriter who expressed universal feelings with
> poignant simplicity and played a pivotal role in transforming country music
> into a major musical and cultural force in American life.

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> Paul E. Nelson

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139. **nieuwland jeroen**

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Samuel Vriezen. He is a Dutch poet (very much influenced by Silliman and other Language poets) and composer (in Cage tradition, and influenced by Morton Feldman, and the Wandelweiser project)

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Thu, April 15, 2010 2:25:04 AM

Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

steve dalchinsky, clark coolidge, drew gardner...

murat

On Wed, Apr 14, 2010 at 4:36 AM, steve dalachinsky <[REDACTED]> wrote:

*joe mcphée william parker cecil taylor henry grimes
musicians who are poets many more like that in jazz world*

*On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[REDACTED]>
writes:
Hi, Nana,*

*I'm in a group called low road with sax player Noah Preminger &
keyboard
player Eric Lane. They do jazz settings of my poems & I read them.*

Thanks for asking.

On 4/12/10 6:31 PM, "Nana Zabic" <[REDACTED]> wrote:

Hi All,

*I'm cataloging, in my head at the moment, contemporary poets I've
read
and/or met who also play/sing/rap/spin in bands or solo, or at
least
did for a period of time in the past. I'm not coming up with a
whole
lot of names, but I have this hunch that there is a lot of us,
although we don't necessarily mention our double lives in our bio*

blurbs.

*If you are or know a poet who is/was also a musician in any shape
or
form, please respond here or e-mail me at [REDACTED]. I
don't
have a clear goal in mind as to why I'm cataloging this
phenomenon.
But there might be an event in the future.*

Thanks,

Snezana

guidelines &

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140. **Jennifer Karmin**
Aaaaaaaaalice & Flim Forum Press

Thu 15 Apr 2010

hi poetics friends....i'm happy to share that my new book from flim forum press
is now out.Â details below.

big thanks to all who have offered their support on this project.Â for those
interested in review copies and/or setting up performances, please be in touch.

onwards,
jen karmin

Flim Forum Press presents
Aaaaaaaaalice by Jennifer Karmin

travelogue in 11 cantos
scored for polyvocal improvisation

112 pages, 7x9
ISBN 978-0-9790888-3-4
<http://www.aaaaaaaalice.blogspot.com>

"This book, a score, is full of information both literal and (im)possible. Do dip in;
see what you come out with."

â€” Bernadette Mayer

"Jennifer Karmin brings an openness and generosity to these poems of public address and private insistence. Aaaaaaaaalice's buoyant charm calls out for new listeners."

â€” Charles Bernstein

"I like tightly proposed structures in which anything can happen & does because the more tightly controlled the structures, the more explosively the language will implode, disseminate, fold in or out or whatever it is it needs to do to loosen up or reverse direction & meaning. And thatâ€™s the fun of Aaaaaaaaalice, lithe row of straight aâ€™s followed by biting animal commentary."

â€” Pierre Joris

"Alice and anime, Asia and uncertainty, we do so want our sounds to make sense, our textual travels to have a guide, even if that guide is the white rabbit that will hide. Aaaaaaaaalice is the sound and sight of the disappearing rabbit, the one with a hat, the one who pops up with regular unpredictability whenever we go somewhere not here, and while words will swivel around us like our very own heads, making the unfamiliar familiar and the familiar unfamiliar, making no sense but nonsense and non-sense sense, like in this very text, whatâ€™s moreover curious, as Karmin rightly notes, is that 'yesterday a man was walking.' "

â€” Vanessa Place

Jennifer Karmin has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, and Kenya. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets, including Betalevel (CA), Links Hall (IL), the French Broad Institute of Time and the River (NC), the Poetry Project (NY), the Urban Institute for Contemporary Arts (MI), and Woodland Pattern Book Center (WI).

A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook *Evacuated: Disembodying Katrina*. *Walking Poem*, a collaborative street project, is featured online at How2. Her poems are widely published in anthologies and journals, like *A Sing Economy* (Flim Forum Press), *Come Together: Imagine Peace* (Bottom Dog Press), *Not A Muse* (Haven Books), *The City Visible: Chicago Poetry for the New Century* (Cracked Slab Books), *Bird Dog*, *Cannot Exist*, *Delirious Hem*, *MoonLit*, *Otoliths*, and *Womb*. She is the Community Aesthetician for Les Figues Press at Give A Fig.

In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. She earned her BA in the Poetics Program at the University of Buffalo and MFA in the Writing Program at the School of the Art Institute of Chicago. Past grants and residencies were funded by the Chicago Department of Cultural Affairs, the Djerassi Program, the Joseph Kellman Family Foundation, the Poetry Center of Chicago, Poets & Writers, Rochester Community Savings Bank, Summer Literary Seminars, and the Synapses Foundation.

To buy online, read some early reviews & find performance dates:

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

To buy thru the mail, send a check for \$20
(\$16 +\$4 shipping & handling):

Flim Forum Press
418 Brown Street, #17
Iowa City, IA 52245

To query:

klane at flimforum dot com

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

also find Flim Forum on Facebook

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141. **Jason Quackenbush**

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

i was a musician before i was a poet. i went to berklee college of music and graduated from their electronic music and recording program. i still compose but i mostly keep it to myself.

On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't

*have a clear goal in mind as to why I'm cataloging this phenomenon.
But there might be an event in the future.*

Thanks,

Snezana

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142. **Joel Chace**

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Joel Chace, here--working poet, playwright, and still occasionally working keyboard player. Music Samples-----

[http://www.purevolume.com/compass/albums/Live+at+St.
+Lawrence+University](http://www.purevolume.com/compass/albums/Live+at+St.+Lawrence+University)

Thanks! Interesting subject!

On Mon, Apr 12, 2010 at 6:31 PM, Nana Zabic <[REDACTED]> wrote:

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

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Thanks,

Snezana

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143. **Poetry Project**

Upcoming Events at The Poetry Project

Thu 15 Apr 2010

This is what the next week looks like at The Poetry Project.

Check out the first post from our April guest-blogger Macgregor Card here:
<http://poetryproject.org/project-blog>

Friday, April 16, 10 PM

Hillary Juster & Gregory Laynor

Hillary Juster has black hair and soon a BA in interdisciplinary studies from NYU as well. She won 1st place in a poetry competition in 8th grade, won the Lamont Younger Poet's Prize at 15, but hasn't won much since. As a compliment to reading poetry, she likes to engage members of audience with sculpture, lighting, photography, and touching. In her spare time, she edits the old college lit mag, *The Minetta Review*, or is about to do something pretty impressive. Check out her work in the forthcoming *The Physical Poets Home Library*.

Gregory Laynor has been teaching & studying at Temple University in Philadelphia. His reading of Gertrude Stein's *The Making of Americans* appears on UbuWeb. He does a blog at academicpoetry.com. He is co-editing for Chax Press the collected writings of the Philadelphia poet Gil Ott.

Monday, April 19, 8 PM

THE SALT OF STRUCTURE: A Celebration of Miron Bia³oszewski & Launch of *Aufgabe Magazine* #9

The Salt of Structure: A Celebration of Miron Bia³oszewski will comprise readings from Bia³oszewski's poems, prose, a performance of several of his cabaret pieces, as well as readings from the new issue of *Aufgabe* which features Polish poetry & poetics in translation. The work will be presented by American poets Peter Gizzi, Lisa Jarnot, Joan Retallack, Corina Copp, Paolo Javier, and Eugene Ostashevsky; Edwin Frank, Editor of the NYRB Classics Series; and Polish poet Ewa Chru¶ciel, who is featured in the *Aufgabe* issue and will also read from her own poetry. The evening will be introduced by Harvard professor Joanna Ni¿yńska. There will be a post-reading reception.

Miron Bia³oszewski (1922-1983) was one of Poland's great postwar poets but is so far little known in English. At once playful, meditative, provocative, perplexing, and evasive, his work is extraordinarily difficult to translate. Aside from a handful of poems published in Mi³osz's anthology *Postwar Polish Poetry*, only one slim volume of Bia³oszewski's verse has so far appeared in English; but both it and the acclaimed, unconventional *Memoir of the Warsaw Uprising* remain long out of print. This situation is hopefully changing. In a recent survey of translation desiderata conducted by *The Quarterly Conversation*, poet and

Words without Borders editor Ilya Kaminsky replied: "Poems of Miron Bia³oszewski is the book I hope to one day hold in my hands." And the new (#9) issue of the Brooklyn-based literary journal *Aufgabe*, which features a special section on Polish poetry and poetics edited by Mark Tardi, is a big step in that direction. The portfolio presents an ample selection of new translations of Bia³oszewski's work as well as several previously published poems, along with a critical essay by critic Kacper Bartczak and work by younger Polish poets, including Ewa Chru¶ciel, who might be considered inheritors of the Bia³oszewskian tradition of innovative, experimental poetry.

Visit poetryproject.org for performer bios.

Wednesday, April 21, 8 PM

Other Flowers: A Celebration of James Schuyler

Other Flowers: Uncollected Poems, edited by Simon Pettet and James Meetze, brings together 165 unseen poems from Schuyler, spanning from the early 1950s until his death in 1991. Featuring both editors with Anselm Berrigan, Tom Carey, John Coletti, Bill Corbett, Elaine Equi, Jonathan Galassi, Vincent Katz, Eileen Myles, Charles North, Arlo Quint, Stacy Szymaszek, Susie Timmons, Geoffrey Young and Anne Waldman.

Friday, April 23, 10 PM

Still Talking: New Film & Poetry

In conjunction with *We Saw The Light: Conversations Between New American Cinema & Poetry* (4/30), tonight's event features readings, screenings and performance from five young Brooklyn-based poets and filmmakers: Jessica Fiorini, Derek Kroessler, Andrew Lampert, Dani Leventhal & Fern Silva.

Jessica Fiorini is the author of the chapbooks *Sea Monster at Night* (Goodbye Better) and *Light Suite* (forthcoming from Pudding House Publications). She has been published in *Lungfull!*, *Brooklyn Rail* and the Poetry Project Newsletter. Jessica currently lives in Brooklyn.

Derek Kroessler originally hails from Providence, RI and is finishing up his senior year at NYU. His poems have appeared in *Pleasure*, and he has one homemade chapbook, *Word/Turd*.

Born in the mid-70s in the Midwest, Andrew Lampert has staged performances and exhibited his films at The Whitney Museum of American Art, The Getty Museum, The British Film Institute, The Kitchen, The Rotterdam International Film Festival, Kill Your Timid Notion Festival, Light Industry, Mitchell Algu Gallery and many other venues here and abroad. He lives in Brooklyn.

Dani Leventhal's videos are distributed through the Video Data Bank. She has screened her work at Oberhausen, Rotterdam, Gene Siskel Film Center,

CineCycle and Anthology Film Archives. In 2007 she got an Astraea Visual Arts Award and a Women's Studio Workshop Book Arts Grant. In 2003 she received an MFA in Sculpture from the University of Illinois at Chicago and in 2009 an MFA in film/video from Bard College.

Fern Silva's work has been screened and performed at various festivals, galleries, and cinemathèques including International Film Festival Rotterdam, New York Film Festival, Anthology Film Archive, Images Festival, IndieLisboa International Film Festival, Bangkok Experimental Film Festival, Biennale Bandits-Mages Festival, Roulette Gallery, Millennium Film Workshop and White Box Gallery. He received a BFA from Massachusetts College of Art and is in the process of receiving his MFA from Bard College.

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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144. **Cara Benson**

(made): Mon April 19 @ Troy Arts

Thu 15 Apr 2010

Monday, April 19 | 7:00 pm

Â

Cara Benson will perform a se

Monday, April 19 | 7:00 pm

Â

Cara Benson will perform a series of interconnected poems from her new book,

(made). Through breath, repetition and trance chant Benson embodies a socio-political process of presenting the performer as both maker and destroyer.

Â Come a few moments early to check out:

Â In the Presidentâ€™s Gallery -Â œReal Estateâ€ - an architextural exhibit by Cara Benson and Jon Lathrop.

Â

"How do the rooms we inhabit accommodate speech? Consider walls as punctuation. A window -- a verb. Though architectural syntax may appear less malleable than the structures of sentences, language and buildings are constructs. We hope for integrity at the intersection."

Financial assistance provided by:

Â

The Arts Center of the Capital Region

265 River Street, Troy, NY 12180

Phone: [REDACTED]

Â

Â

<http://www.necessetics.com>Â {homepage}Â

<http://www.necessetics.com/sousrature.html>Â {journal}

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145. **William James Austin**

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Try William James Austin (moi). If you check my website, WilliamJamesAustin.com, you'll get some info re: my professional experience as a guitarist. WJA

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Wed, Apr 14, 2010 8:25 pm

Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

steve dalchinsky, clark coolidge, drew gardner...

murat

n Wed, Apr 14, 2010 at 4:36 AM, steve dalachinsky <[REDACTED]>wrote:

> joe mcphoe william parker cecil taylor henry grimes

musicians who are poets many more like that in jazz world

On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[REDACTED]>
writes:

> Hi, Nana,

>

> I'm in a group called low road with sax player Noah Preminger &

> keyboard

> player Eric Lane. They do jazz settings of my poems & I read them.

>

>

> Thanks for asking.

>

>

> On 4/12/10 6:31 PM, "Nana Zabic" <[REDACTED]> wrote:

>

> > Hi All,

> >

> > I'm cataloging, in my head at the moment, contemporary poets I've

> read

> > and/or met who also play/sing/rap/spin in bands or solo, or at

> least

> > did for a period of time in the past. I'm not coming up with a

> whole

> > lot of names, but I have this hunch that there is a lot of us,

> > although we don't necessarily mention our double lives in our bio

> > blurbs.

> >

> > If you are or know a poet who is/was also a musician in any shape

> or

> > form, please respond here or e-mail me at [REDACTED]. I

> don't

> > have a clear goal in mind as to why I'm cataloging this

> phenomenon.

> > But there might be an event in the future.

> >

> > Thanks,

> >

> > Snezana

> >

> guidelines &

>

>

>

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146. **Alan Sondheim**

My sound files are in a new archive - check it out! (please announce)

Fri 16 Apr 2010

Hi -

My sound files are in a new archive - please check it out!

ESP-Disk has given me server space for my sound/music works (solos and collaborations). I won't have them any longer at - www.alansondheim.org, but do check out -

<http://www.espdisk.com/alansondheim/>

The following has the latest at the top - at this point, however, it depends only on upload order -

<http://www.espdisk.com/alansondheim/?M=D>

Eventually there will be about 550 or more files up. They're almost all mp3s. Please enjoy, and let me know if you have questions about individual works. (There are about 240 up now; it's a long upload.)

When I make newer pieces, I'll announce them with the new URL; they'll be at the top of the list. Note this work is all for free, but you can still support the musicians!

I want to thank everyone at espdisk.com for giving me this space. Needless to say, ESP-Disk, like every alternative recording company, needs your support!

Thanks, Alan

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147. **steve dalachinsky**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

marisol limon martinez poet musician painter

On Wed, 14 Apr 2010 18:59:06 -0400 "J. Michael Mollohan"

<[REDACTED]> writes:

> I have been a musician on and off for roughly 50 years. I still

> perform

> live occasionally and record the odd song now and then. Currently

> I'm

> trying to figure out what to do with some of Alan Sondheim's crystal

> radio
> recordings.
>
> I have a site for music: <http://pages.suddenlink.net/ideas>
>
> What was the question?
>
>
>

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148. **Nicholas Karavatos**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

Hi,

Nicholas Karavatos

<http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia>

<http://www.archive.org/details/NicholasKaravatos1992September20NorthCountyFairArcataPlaza> Also explore

<http://nicholaskaravatos.blogspot.com/>
For much, much more.

Thanks,
Nick

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

Date: Mon, 12 Apr 2010 17:31:23 -0500

From: [REDACTED]

Subject: query: calling poets who are also musicians (or who dabble in music?)

To: [REDACTED]

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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149. **lora**

query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

I am Lora Bloom, a poet whose outlet is mostly music these days. I

I am Lora Bloom, a poet whose outlet is mostly music these days. In the late nineties I published a lot and started my own literary magazine, Siren's Silence. Now my poems see light mostly in my band "Radio Eris" <http://www.myspace.com/radio5eris> - we are an experimental spoken-word outfit in Philadelphia. Some of my new work, instead of being written, comes out as spontaneous improvisations with the band.

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150. **Jeffrey Side**

'Cyclones in High Northern Latitudes' is now available at Amazon

Fri 16 Apr 2010

'Cyclones in High Northern Latitudes' is now available at Amazon:

<http://www.amazon.com/Cyclones-High-Northern-Latitudes-Berry/dp/1935084089>

Sorry for posting this again, but I left out the subject heading on the last one.

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151. **Rob McLennan**

vote for the 2010

Fri 16 Apr 2010

poet laureate of the blogosphere;

<http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html>

i was on this a couple of years ago (before i realized it even existed) & apparently came EXTREMELY close to winning;

there, i leave it now in yr hands.....

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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152. **Nicholas Karavatos**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

and David Meltzer, of course

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

Date: Mon, 12 Apr 2010 17:31:23 -0500

From: [REDACTED]

Subject: query: calling poets who are also musicians (or who dabble in music?)

To: [REDACTED]

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

The New Busy

is not the old busy. Search, chat and e-mail from your inbox.

<http://www.windowsslive.com/campaign/thenewbusy?>

[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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153. **mIEKAL aND**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

This is a very interesting thread but it would be muchly useful to have more than just a list of names...

& where does sound poetry fit into this or someone like Jerry Rothenberg who accompanies himself with various handheld percussion. & the wonderful performances of Alison Knowles who makes music instruments like drums & rattles out of handmade paper.

~mIEKAL

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154. **Edward Foster**

New Boooooooks

Fri 16 Apr 2010

Talisman is publishing two important books this week: a new translation of Panait Istrati's "Kyra Kyralina" by Christopher Sawyer-Laucanno and the second volume in John High's trilogy, "The Book of Unknowing." For details, see

<http://www.spdbooks.org/Search/Default.aspx?SearchTerm=Kyra+Kyralina> and
<http://www.spdbooks.org/Product/9781584980681/a-book-of-unknowing.aspx>.

A brief note re: the Istrati book: this is one of the great Modernist novels, much celebrated abroad, although until now little known in the United States. -- When an earlier translation appeared in the 1920s, a reviewer in Time magazine said the book was not "for the general public, which takes unkindly to abnormality no matter how subtly treated." In short, the hero happens to be gay. We can hope that Americans in 2010 are better prepared to deal with such issues, for truly "Kyra Kyralina" is a delight, not to be missed. Istrati, wrote Romain Rolland, "is a born storyteller, a teller of Oriental tales, and once he launches into a story, no one knows, not even him, if it will last an hour or a thousand and one nights."

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155. **Bonnie MacAllister**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

Lora Bloom and I would qualify.

Lora fronts the poetic experimental avant-garde noise band, Radio Eris.

<http://www.myspace.com/radio5eris>

I've recorded tracks with various studio musicians, and I'm about to reenter the studio for the curated Oracle Sessions on the Main Street West label (West Philadelphia).

Best,
Bonnie MacAllister

--

<http://bonnie-macallister.blogspot.com/>

<http://tinyurl.com/bonnie-macallister>

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156. **Ann Bogle**

Art is theft

Fri 16 Apr 2010

Explain art is theft.

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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157. **Margaret Carson**

Ann Lauterbach and Leonard Schwartz Reading -- in English and Spanish

Fri 16 Apr 2010

Bilingual poetry reading (English-Spanish)

by Ann Lauterbach

author of *Eclipse con objeto*

translated from the English by

Marta Lopez-Luaces

&

Leonard Schwartz

author of *Bendiciones gnosticas y otros poemas*

translated from the English by

Mercedes Roffe

Wednesday April 21, 6:30 pm

at the Mulberry Street Public Library

10 Jersey Street, between Mulberry and Lafayette

New York, NY 10012 - (212) 966-342

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158. **derek beaulieu**

new from talonbooks: HOW TO WRITE by derek beaulieu

Fri 16 Jul 2010

new from Talonbooks:

**

HOW TO WRITE

by derek beaulieu

<http://www.talonbooks.com/index.cfm?event=titleDetails&ISBN=0889226296>

available from your favourite independent bookseller!

**

How to Write is a perverse Coles Notes: a paradigm of prosody where writing as sampling, borrowing, cutting and pasting and mash-up meets literature. This collection of conceptual short fiction takes inspiration from Lautréamont's decree that plagiarism is necessary. It is implied in the idea of progress. It clasps the author's sentence tight, uses his expressions, eliminates a false idea, replaces it with the right idea.

Already early in the twentieth century, the modernist Ezra Pound asserted that poets should 'make it new,' and of course by 'it' he meant 'the tradition': the materiality of pre-existent writing. The assertion is by no means original, much less post-modern: John Donne, for example, argued centuries ago that 'all mankind is of one author, and is one volume.'

How to Write is an instruction manual for the demise of ownership. A multitudinous dialogue of writers and subjects, words and contexts, it unleashes a cacophony of voices where authors don't own their words, they merely rent them from other authors. Containing ten pieces of conceptual prose ranging from the purely appropriated through the entirely recomposed, and covering a range of texts from the anonymous to the famous, it includes samplings from, among many others: Lawrence Sterne; Agatha Christie; Bob Kane; Roy Lichtenstein; and every piece of text within one block of the author's home. Its title story is an exhaustive record of every incidence of the words 'write' or 'writes' in forty different English language texts picked aesthetically to represent a disparate number of genres.

With How to Write, beaulieu suggests writers and artists would be better served to 'make it reframed, make it borrowed, make it re-contextualized.' By recasting the canon with cut-up directions for successful writing, catalogues of events, and lists of vocabulary, he gleefully illustrates Picasso's dictum that 'Good artists copy. Great artists steal.'

ISBN 9780889226296

Non-fiction / Language Arts / Creative Writing

4.25" x 7"; 72pp.; trade paper, \$16.95

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159. **Philip Meersman**

Re: query: calling poets who are also musicians (or who dabble in music?)

Sat 17 Apr 2010

The Belgian Poet Dirk Elst, you can also add to your list. You can find more on him on his blogsite: <http://dirkelst.blogspot.com/> which is in Dutch but he writes and performs also in English, see also: <http://www.youtube.com/watch?v=Vv538I9hdVk&feature=related>, http://www.youtube.com/watch?v=tOo_WM-bWbk and <http://www.youtube.com/watch?v=vZnZc5ZH9mU>

Fragments out of one of his latest performance shows.

I worked with Dirk for several performances and I recommend him as a poet, a performer and a musician.

On Thu, Apr 15, 2010 at 11:14 PM, Jason Quackenbush <[REDACTED]> wrote:

i was a musician before i was a poet. i went to berkeley college of music and graduated from their electronic music and recording program. i still compose but i mostly keep it to myself.

On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

--

Philip Meersman

!!! New Address

Tentoonstellingslaan 418, bus 46

1090 Jette

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

21/03/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (<http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq>)

16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)

21/04/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

05/05/10-09/05/10: Literature festival of Tallinn, Estonia

21/05/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

21/07/10: BruSlam, HotsyTotsy, Ghent, BE (<http://bruslam.over-blog.com>)

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160. **richard owens**

Olson Conference Videos!

Sat 17 Apr 2010

About two dozen video clips from the Olson Centenary in Worcester, MA (March 25, 2010) can be viewed at Youtube (click on "uploads" to navigate):

<http://www.youtube.com/user/damntheCaesars>

Speakers include: Ammiel Alcalay, Carla Billitteri, Don Byrd, Pierre Joris, Charles Stein, Anne Waldman, Kate Tarlow Morgan, Sasha Steensen, Donald Wellman, Fred Dewey, Paul Cardoni (Olson's landlord at 28 Fort Square), Roy Skodnick and others.

The aim is to embed these in a web page eventually, but here for now!

into the fog ... rich ...

.....richard owens

810 richmond ave

buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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161. **Ed Friedman**

Re: query: calling poets who are also musicians (or who dabble in music?)

Sat 17 Apr 2010

Dear Snezana,

There are a lot of poets who have been involved with music in one way or another. Off the top of my head.... Some of the more famous ones: Carl Sandburg, Patti Smith, Jim Carroll, Amiri Baraka, Robert Hunter, Cecil Taylor, Ed Sanders, Tuli Kupferberg, Allen Ginsberg. Less famous: Barbara Barg, Maggie Dubris, Jim Brodey, Clark Coolidge, Jayne Cortez, Bob Holman, David Henderson, Elinor Nauen, Ravi Singh (Neal Hackman); Janet Hamill; Jane Siberry, Marc Nasdor, Ellen Carter and Sparrow (their band Foamola), Vernon Reid (more music than poetry), Vernon Frazer, Miguel Algarin, Ted Greenwald, David Meltzer, Steven Taylor, the late Sekou Sundiatta. Then there are poets who musically vocalize in performing their works (just to name a few): Tracie Morris, Anne Waldman, Jerome Rothenberg, Edwin Torres, the late Pedro Pietri.

Some of my music activities over the years: wrote songs; played guitar & sang; mixed soundtrack music for various readings/performances/plays; collaborated fairly extensively with composer Garrett List; played guitar and sang in all-composer bands (the Charles Lee Redman Trio, the Prairie Oysters, and Peter Gordon's Love of Life Orchestra); wrote poems with sung lines in them.

Sincerely,

Ed Friedman

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162. **Julie Strand**

Woodland Pattern Book Center is looking to hire a full-time Education Coordinator.

Sat 17 Apr 2010

Woodland Pattern Book Center is looking to hire a full-time Education Coordinator.

Woodland Pattern Book Center is dedicated to the discovery, cultivation and presentation of contemporary literature and the arts.

Our goals are to promote a lifetime practice of reading and writing, to provide a forum and resource center for writers/artists in Milwaukee and our region, and to increase and diversify the audience for contemporary literature through innovative approaches to multi-arts programming.

***Position Title:** Education Coordinator

***Start Date:** Between May 25, 2010 and June 1, 2010

***Position Objective:** To coordinate all aspects of Woodland Pattern's growing Education program, including after school creative writing classes for children, in-school workshops, summer writing camps, evening workshops for adults, master classes with visiting writers and any other educational or community outreach activities. Education Coordinator directs the Urban Youth Literary Arts program.

***Qualifications:** Excellent oral and written communication skills, experience in educational and/or nonprofit setting, commitment to contemporary literature, grant writing and administration experience.

***Pay Rate, Benefits and Terms:** This is a professional position, full-time permanent, eligible for health insurance. The Education Coordinator reports to the Executive Director.

If interested, a more lengthy job description is available upon request.

Applicants should send their resume to [REDACTED]. Or:

Woodland Pattern Book Center

Attn: Chuck Stebelton

720 E. Locust Street

Milwaukee, WI 53212

<http://woodlandpattern.org/>

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163. **Rob McLennan**
the globe & mail book blog

Sat 17 Apr 2010

another week of exciting entries during April's 'poetry month' feature at the Globe & Mail book blog (curated by yours truly);

week #2 features:

Phil Hall on Laurie Duggan

Sachiko Murakami on a. rawlings

Rob Budde on Ken Belford

Nicole Markotic on Nikki Reimer
& Jesse Patrick Ferguson on Peter Norman

<http://www.theglobeandmail.com/books/in-other-words/>

still to come: pieces on Kate Eichhorn, Gregory Betts, Christine Stewart, Jeff Derksen, Phoebe Tsang, Artie Gold & others!

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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164. **Douglas Manson**
Contact info Field and Osman

Sat 17 Apr 2010

Could anyone backchannel email/contact addresses for Thalia Field and Jena Osman?

engaging forum on Research (&poetics) last night at Poets House, with John D'Agata.

d

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165. **Francis Raven**
Raven's Occasional Spice Club

Sat 17 Apr 2010

Hey Everyone,

Carolyn and I have started a spice club that I thought might interest you. Kickstarter has a great model for arts based businesses. We'd love to send you some spices.

You can sign up here:

<http://www.kickstarter.com/projects/716933849/ravens-occasional-spice-club>

What is Raven's Occasional Spice Club?

Are you ever bored by the foods you are eating? Think all food is tasting bland? Can't find any new flavors? If so, you need to join Raven's Occasional Spice Club!

In the spice club, members receive a small packet of a rare spice (such as berbere from Ethiopia), a homemade spice (such as pecoconut, a novel blend of

powdered pecans and coconut), a strange spice (such as puffed lotus seeds), or a unique spice (such as persnickety—what’s that? You need to join to find out!). The spices are specially chosen by our curator, Francis Raven. Whenever possible, the ingredients used in the spice club are sustainably produced.

As you can tell, at the Occasional Spice Club, we have a broad definition of what a spice is. Something is a spice if it (1) makes food more interesting or tasty, (2) is used in nutritionally insignificant quantities, and (3) can be sprinkled or shaken.

Why the club? Because spice is the spice of life. That’s our motto.

What is included in an installment of the spice club?

With each installment of the spice club, you will receive a small amount of the spice in question, a recipe (or two or three) using the spice, fun facts about its origin and history, and maybe some artsy photos of it or examples of its use in literature or a poem written in its honor or celebrity testimonials.

What does your pledge cover?

Your pledge covers the costs of buying and/or making the spices, producing the informational content accompanying the spice, shipping, and the time of our dedicated research and curatorial staff in investigating the spices.

peace out
francis and carolyn

--

Francis Raven
2125 14th St. NW #332
Washington DC 20009



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

Some Stationary:
<http://somestationary.blogspot.com/>

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166. **Poetics List**
Poetics List Welcome Message
Sat 17 Apr 2010

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, Thom Donovan

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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167. **Nate Pritts**

H_NGM_N Open Reading Period

Sat 17 Apr 2010

Hi all -

Just a reminder that H_NGM_N is reading full-length manuscripts through the end of the month.

\$10 cheap.

http://www.h-ngm-n.com/h_ngm_n-b__ks/h_ngm_n-poets.html

Thanks,

Nate

:: Dr. Nate Pritts

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

The New Busy
think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail.
[http://www.windowslive.com/campaign/thenewbusy?
tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-
US:WM_HMP:042010_5](http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5)

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168. **George Bowering**

Re: Art is theft

Sat 17 Apr 2010

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

| *Explain art is theft.*

Yeah. I agree that explain art is the worst kind of art.

But I don't think that it is theft.

gb

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169. **Margaret Konkol**

S M A L L P R E S S in the A R C H I V E Douglas Basford

Sat 17 Apr 2010

++Please mark your calendars for this Wednesday April 21st. Doug Basford will give a talk at 2pm in The Poetry Collection, 420 Capen:

"what do they mean by* noigandres*?": On Translating Anglophone Poets into Italian"

This talk will be held in The Poetry Collection, 420 Capen @ SUNY Buffalo. This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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170. **Chris Chapman**

Re: Art is theft

Sat 17 Apr 2010

theft + disguise = metaphor?

1. theft: a repetition that doesn't use negation for instantiation.

eg.: a, a not a, A.

2. disguise: a different species within one genus.

3. metaphor: gifts of insubordinate resemblance

if art is the use of metaphor, creative comparison, then it is theft.

On 4/17/10, George Bowering <[REDACTED]> wrote:

> On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

>

>> Explain art is theft.

>>

>

> Yeah. I agree that explain art is the worst kind of art.

>

> But I don't think that it is theft.

>

>

> gb

>

>

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171. **Philip Meersman**

Re: query: calling poets who are also musicians (or who dabble in music?)

Sat 17 Apr 2010

Dear mIEKAL, indeed a good question, thinking also about the soundpoets like the Dutch poets Jaap Blonk and Rosalie Hirsch, the Belgian poets Maja Jantar and Jelle Meander...

On Fri, Apr 16, 2010 at 10:14 PM, mIEKAL aND <[REDACTED]> wrote:

This is a very interesting thread but it would be muchly useful to have more than just a list of names...

*& where does sound poetry fit into this or someone like Jerry Rothenberg who accompanies himself with various handheld percussion.
& the wonderful performances of Alison Knowles who makes music instruments like drums & rattles out of handmade paper.*

~mIEKAL

--

Philip Meersman

!!! New Address

Tentoonstellingslaan 418, bus 46

1090 Jette

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

21/03/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (<http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq>)

16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)

21/04/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

05/05/10-09/05/10: Literature festival of Tallinn, Estonia

21/05/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

21/07/10: BruSlam, HotsyTotsy, Ghent, BE (<http://bruslam.over-blog.com>)

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172. **Maria Damon**

Re: Art is theft

Sat 17 Apr 2010

here's a shot. but off the cuff. art is "free" in the sense that one is participating in a field of activity that is theoretically unbounded, but because there is so much ego involved, availing oneself of that freedom feels to oneself and others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.

Ann Bogle wrote:

> Explain art is theft.

>

> I offer a prize of \$100 to the best answer. In memory of a poet in

> Binghamton who sent me \$100 via Paypal when I was broke, the only word I could

> think of for poor.

>

- > The subject came up last year at WOMPO, and the women and men unanimously
- > cited Eliot, as if nothing theoretical has happened since Eliot's
- > syllogism. Those of you who studied theory for many years, Eliot's remark is all?
- > Picasso. I looked up Pound, and Pound's idea is more interesting, something
- > about a mountain.
- >
- > I was glad after renting Tom & Viv years after its release that I had read
- > Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great
- > artists incarcerate?
- >
- > Substitutivity. Art is poetry, piety, carnivality? Art is what?
- >
- > Chicago Style. 300 words.
- >
- > Ann Bogle
- >
- >

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173. **Matt Henriksen**

Announcing Cannibal 5 and Allyssa Wolf's Sister

Sat 17 Apr 2010

Cannibal: Issue 5 112 pages, hand-sewn, silk-screen printed cover w/ poems
Carrie Olivia Adams, Samuel Amadon, Claire Becker, Susan Briante, Lily
Brown, Adam Clay, CAConrad, Kate Dougherty, Farrah Field, Laura Goode,
Kate Greenstreet, Jane Gregory, Whit Griffin, Melanie Hubbard, Andrew
Hughes, MC Hyland, Grant Jenkins, Jeff T. Johnson, Jon Leon, Sam Lohmann,
Sara Mumulo, Hoa Nguyen, Danielle Pafunda, Alison Palmer, Kyle Schlesinger,
Cedar Sigo, Nate Slawson, Tony Tost, Steven Toussaint, Amish Trivedi, G.C.
Waldrep, & Joseph Wood

Sister

by Allyssa Wolf

60 pages, hand-sewn, full-color
cover

\$10

Buy them together for \$20

Subscribe to all Cannibal Books 2010 titles for \$75

flesheatingpoems.blogspot.com

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174. **Chris Stroffolino**

45 RPM Books...

Sat 17 Apr 2010

Excerpt from book "in progress"---Still Life With Silver Jew up at
www.chrisstroffolino.com

Also, some new POP SNOB singles---including one featuring a spoken
word piece by poet Delia Tramontina--
at www.chrisstroffolino.com

There's also "calls for proposals" etc...

join the POP SNOB group on Facebook if you wish,
<http://www.facebook.com/pages/Pop-Snob/106602229379153?ref=ts>

I'm being evicted, but WE take requests!
I may be a little slow getting back to you---
but I haven't lost a home, just gained a web-site!

cheers!

C

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175. **Pam Brown**

Review a poetry book for Jacket magazine?

Sat 17 Apr 2010

Hello again Poetics reviewers -

If you would like to review either or both of these titles for Jacket
magazine please contact me here


Cyclones in High Northern Latitudes (Lavender Ink, 46 pp)

A collaborative poem by Jake Berry and Jeffrey Side, with drawings and cover
art by Rich Curtis.

More Info: <http://lavenderink.org/cyclone/>

Walls to Kick and Hills to Sing From : A Comedy With Interruptions by Murray
Edmond (Auckland university Press, 80pp)

Murray Edmond's new collection of poems is a theatrical assemblage of
language and form, arranged in six acts. In ballads, dialogues, choruses and

songs, from biking narrow Polish roads to storyboarding a nationalistic film, Edmond presents a collection that is 'alertinng', playful, subversive and profound. A consummate director, Edmond balances his dramatic, mock-dramatic and narrative pieces with intense lyric poems, taking the reader into the complex sites where language and experience meet.

More Info: <http://web.auckland.ac.nz/uoa/aup/book/2010/edmond-walls-to-kick.cfm>

Thanks,
Very best from Pam

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

& continuing with Jacket2 in 2011

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176. **steve dalachinsky**

Re: query: calling poets who are also musicians (or who dabble in music?)

Sun 18 Apr 2010

i think we were originally talking about those poets who actually play/make/sing music ????

On Sat, 17 Apr 2010 11:47:20 -0400 Ed Friedman <[REDACTED]>
writes:

> Dear Snezana,

>

>

> There are a lot of poets who have been involved with music in one
> way or

> another. Off the top of my head.... Some of the more famous ones:

> Carl

> Sandburg, Patti Smith, Jim Carroll, Amiri Baraka, Robert Hunter,

> Cecil

> Taylor, Ed Sanders, Tuli Kupferberg, Allen Ginsberg. Less famous:

> Barbara

> Barg, Maggie Dubris, Jim Brodey, Clark Coolidge, Jayne Cortez, Bob

> Holman,

> David Henderson, Elinor Nauen, Ravi Singh (Neal Hackman); Janet

- > Hamill; Jane
- > Siberry, Marc Nasdor, Ellen Carter and Sparrow (their band Foamola),
- > Vernon
- > Reid (more music than poetry), Vernon Frazer, Miguel Algarin, Ted
- > Greenwald,
- > David Meltzer, Steven Taylor, the late Sekou Sundiatta. Then there
- > are poets
- > who musically vocalize in performing their works (just to name a
- > few):
- > Tracie Morris, Anne Waldman, Jerome Rothenberg, Edwin Torres, the
- > late Pedro
- > Pietri.
- >
- > Some of my music activities over the years: wrote songs; played
- > guitar &
- > sang; mixed soundtrack music for various
- > readings/performances/plays;
- > collaborated fairly extensively with composer Garrett List; played
- > guitar
- > and sang in all-composer bands (the Charles Lee Redman Trio, the
- > Prairie
- > Oysters, and Peter Gordon's Love of Life Orchestra); wrote poems
- > with sung
- > lines in them.
- >
- > Sincerely,
- >
- > Ed Friedman
- >
- >
- >

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177. **steve dalachinsky**

Re: query: calling poets who are also musicians (or who dabble in music?)

Sun 18 Apr 2010

haiku reading at this year's
Sakura Matsuri (Cherry Blossom Festival), at the Brooklyn Botanic
Garden.

steve dlachinsky, tony pupello, yuko otomo, cor van den huevel and others

For those of you who don't know, the Brooklyn Botanic Garden has MORE species of cherry than anywhere outside of Japan. We don't have more trees than Washington - but way more varieties. And the festival boasts daiko drumming, ikebana, Butoh dance, and many, many other cultural events.

If you plan on going, just make sure to get there early as the lines to get in can be daunting! (Folks are just clamoring to hear the haiku/senryu poets!).

FREE

Brooklyn Botanic Garden

Sakura Matsuri

Saturday, May 1st

2:00 - 3:00 PM

Alfred T. White Memorial

May 14 7pm at Bowery Poetry Club

steve dalachinsky jane and albey balgochian's
basscentric

May 22 - 2 pm at Grand Army Plaza Library

steve dalachinsky and Matt Maneri

Sunday June 20 - 2-5pm

the Vision Festival presents @ AGathering of Tribes

285 East 3rd St. (between C & D - 2nd floor)

donation to Tribes

poetry by

Jeff Wright

Bob Heman

Aaron Howard w/music to be announced

Lewis Warsh

Poetry & Music

Albey Balgochian & Jane

Barry Wallenstein

Yuko Otomo - Shayna Dulberger

Jake Marmer / plus musician to be announced

Steve Dalachinsky

Alexandre Pierrepont

Tamara Gombert

Musicians / Improvs
Ellen Christi
Ambrose Bie piano
Max Johnson bass
Andrew Barker drums
Charles Waters reeds
plus others

On Fri, 16 Apr 2010 02:31:03 -0700 lora <[REDACTED]>
writes:

> I am Lora Bloom, a poet whose outlet is mostly music these days. I
>
>
> I am Lora Bloom, a poet whose outlet is mostly music these days. In
> the late nineties I published a lot and started my own literary
> magazine, Siren's Silence. Now my poems see light mostly in my band
> "Radio Eris" <http://www.myspace.com/radio5eris> - we are an
> experimental spoken-word outfit in Philadelphia. Some of my new
> work, instead of being written, comes out as spontaneous
> improvisations with the band.
>
>
>
>
>
>

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178. **Camille Martin**

Re: query: calling poets who are also musicians (or who dabble in music?)

Sun 18 Apr 2010

I'm a recovering pianist - master's degree at a conservatory - now composing a song cycle from some of poems in my recently-released Sonnets.

If any sopranos out there would like to look at the scores or hear a sound file, let me know. One is a capella, and the rest have piano accompaniment.

Camille Martin

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Philip Meersman [REDACTED]

Sent: Saturday, April 17, 2010 6:22 AM

To: [REDACTED]

Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

The Belgian Poet Dirk Elst, you can also add to your list. You can find more on him on his blogsite: <http://dirkelst.blogspot.com/> which is in Dutch but he writes and performs also in English, see also: <http://www.youtube.com/watch?v=Vv538I9hdVk&feature=related>, http://www.youtube.com/watch?v=tOo_WM-bWbk and <http://www.youtube.com/watch?v=vZnZc5ZH9mU>

Fragments out of one of his latest performance shows.

I worked with Dirk for several performances and I recommend him as a poet, a performer and a musician.

On Thu, Apr 15, 2010 at 11:14 PM, Jason Quackenbush <[REDACTED]> wrote:

i was a musician before i was a poet. i went to berkeley college of music and graduated from their electronic music and recording program. i still compose but i mostly keep it to myself.

On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [REDACTED]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

--

Philip Meersman

!!! New Address

Tentoonstellingslaan 418, bus 46

1090 Jette

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

21/03/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (<http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq>)

16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)

21/04/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

05/05/10-09/05/10: Literature festival of Tallinn, Estonia

21/05/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

21/07/10: BruSlam, HotsyTotsy, Ghent, BE (<http://bruslam.over-blog.com>)

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179. **Dana Teen Lomax**

Small Press Traffic Proudly Presents Kindergarde

Sun 18 Apr 2010

Small Press Traffic and The Creative Work Fund Proudly Present:

Kindergarde: Avant-garde Poems, Plays, Stories, & Songs for Children

World Premier

Sunday, April 25th, 2010 5:30 p.m.

California College of the Arts, Timken Hall

1111 8th Street, San Francisco

What do cutting-edge, experimental writers have to say to children? Don't miss this opportunity to find out!

Featuring:

Jesus Donut by Jaime Cortez

Avant-Garde Exercises by Juliana Spahr

Young Willie Wonka by Brent Cunningham

The Carpet Square by Sarah Anne Cox

Nakkaloo by Juan Felipe Herrera

Streetnamer on the Moon by Susan Gevirtz

The Night I Walked Into The Jungle by Bhanu Kapil

The Word Play by Douglas Kearney

Throat Bird by Camille Roy

Also Featuring the Poetry of:

Robin Blaser, Noelle Kocot, Edwin Torres,

Rosmarie Waldrop, and Charles Bernstein

This is experimental poets' theater at its best!

Under the Artsist Direction of Dana Teen Lomax, Directed by
Chris Smith and with Sets and Costumes by Patrick Maloney
Kindergarde is sure to stir your imagination and open your head!

Join us!

Dana Teen Lomax

Kindergarde Producer

Small Press Traffic Literary Arts Center

1111 Eighth Street

San Francisco, CA 94107



sptraffic.org

smallpresstraffic.blogspot.com

The New Busy

is not the old busy. Search, chat and e-mail from your inbox.

<http://www.windowsslive.com/campaign/thenewbusy?>

[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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180. **Camille Martin**

new at Rogue Embryo

Sun 18 Apr 2010

New on my blog:

1) rob mclennan's review of Sonnets

2) song setting of one of my sonnets: "katrina, tundra" (YouTube link)

Cheers!

Camille

Camille Martin

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

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181. **Rachel Loden**

this Friday: Joron, Loden, Giscombe at the de Young in SF

Mon 19 Apr 2010

C.S. Giscombe, Andrew Joron, and Rachel Loden
read from their work at the de Young Museum

Koret Auditorium

Friday, April 23, 7 p.m.

Free to Museum members; \$5 for all others

The de Young Museum of Fine Art

50 Hagiwara Tea Garden Drive

Golden Gate Park

San Francisco

Parking lot inside the museum:

enter on Fulton just west of Park Presidio Drive

More info at the de Young Web site:

<http://tinyurl.com/yj7vm5g>

or

<http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62>

<[http://www.famsf.org/deyoung/calendar/day.asp?](http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62&calendarid=5234)
[categoryid=62&calendarid=5234](http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62&calendarid=5234) &day=4%2F2%2F2010>
&calendarid=5234&day=4%2F2%2F2010

Andrew Joron was born in San Antonio, Texas, in 1955, and grew up in Stuttgart, Germany; Lowell, Massachusetts; and Missoula, Montana. He attended U.C. Berkeley, where he majored in history and philosophy of science. After a decade and a half spent writing science-fiction poetry, culminating in his volume *Science Fiction* (Pantograph Press, 1992), he turned to a more philosophical mode of speculative lyric. This work has been collected in *The Removes* (Hard Press, 1999), *Fathom* (Black Square Editions, 2003) and *The Sound Mirror* (Flood Editions, 2008). He is also the translator, from the

German, of the Marxist-Utopian philosopher Ernst Bloch's Literary Essays (Stanford University Press, 1998), and of the surrealist Richard Anders's aphorisms and prose poems. His literary essays have been collected in *The Cry at Zero* (Counterpath Press, 2008). City Lights will publish his *Trance Archive: New and Selected Poems* in the spring of 2010. Joron lives in Berkeley, where he works as a freelance bibliographer and indexer.

Rachel Loden is the author of *Dick of the Dead*, currently one of five finalists for the California Book Award. The Washington Post's "Poet's Choice" column featured a poem from the book, and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, *Hotel Imperium*, won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also shortlisted for the Bay Area Book Reviewers Award. Her work has appeared in *New American Writing*, the *Paris Review*, *Jacket*, two editions of the Best American Poetry series, and many other magazines and anthologies. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

C. S. Giscombe has authored books of poetry *Prairie Style*, *Giscombe Road*, and *Here*, and the nonfiction book *Into and Out of Dislocation*. His poetry has been published in several anthologies, including *Best American Poetry*, *Oxford Anthology of African American Poetry*, *Lyric Postmoderns*, and elsewhere. Giscombe was recently awarded the American Book Award for 2008 for *Prairie Style*. He currently is a Professor of Poetry at U.C. Berkeley.

The de Young Poetry Series is curated by Paul Hoover, a poet, editor, and professor of creative writing at San Francisco State University.

Advance tickets:

<https://tickets.famsf.org/public/>

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182. **cris cheek**
post_moot. Springtime in Ohio.
Mon 19 Apr 2010

post_moot 2010, poetry + performance: a convocation

* April 22-25th, Miami University, Oxford, Ohio*

Neither quite an academic conference nor a festival, *post_moot 2010* brings almost 70 poet-scholars and scholar-poets, language poets, the Black Took

Collective, the Flarf Collective, sound artists, voice artists, lyric poets, book artists, digital text artists and poets' theater makers together for four days of immersion into early twenty-first century thinking about poetry + performance. Hosted on the campus of Miami University in Oxford, southwest Ohio, participants are coming from close to home and far afield, New Zealand, England, Wales, Canada and all around the United States. The practitioners presenting at *post_moot 2010* are recognized leaders in their work; several are directors of Creative Writing programs and Literature conferences and many are major artists and editors with international reputations.

Themes that will be explored include eco-poetics, translation, polylingualism, poetry in the classroom, digital texts, bookarts, poets' theater, sound art, talk-based poetics, voice art, visual poetry, and live writing.

For more information visit:

<http://www.units.muohio.edu/creativewriting/postmoot/>

And track our live blog throughout the events: <http://postmoot.com/10/>

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183. **Jason Quackenbush**

Re: Art is theft

Mon 19 Apr 2010

The word "is" functions both as copula and expression of identity. If I say "X is Y" I can mean either that Y is some way of describing X or that X and Y are identical. If they are identical then they can be substituted for one another in a sentence without any change in meaning. Observe: 1.) "Theft is the taking of something from someone who has more right to possess it than the thief." 2.) "Art is the taking of something from someone who has more right to possess it than the artist." If there is no change in meaning here, then "Art is Theft" is a mere expression of identity. This is not the case. Therefore "is" in this sentence is functioning as a copula. In that case theft is a predicate of art. It is possible that the sentences "Art is theft" and "Art is yellow" are both true in a way that would not be possible if the "is" in both sentences were functioning as a marker of identity. To explain "Art is theft" you must therefore just know what "theft" means as a predicate. As such it is worth pointing out that theft as a predicate indicates that art is a crime, art takes possession of some (intellectual) property that does not belong to the artist. To create art then is to appropriate and to do wrong; to be guilty and deserving of punishment. "Art is theft" is therefore a condemnation of God as first creator for creating us and a warning to artists that there is nothing redemptive in what they do. In creation, the artist takes from infinite possibility and fixes in imitation the previously unrealized. Such an

act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

Explain art is theft.

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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184. **mIEKAL aND**

Re: Art is theft

Mon 19 Apr 2010

By definition originality is impossible.

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185. **Deborah Poe**

Elements: Review & Potential Reviewers

Mon 19 Apr 2010

Friends,

I wanted to pass along this review of my new collection Elements:
<http://thelinebreak.wordpress.com/>. If you are interested in doing a review of
Elements, please let me know. I'm happy to mail a review copy to you.

Best wishes,
Deborah Poe
<http://www.deborahpoe.com>
<http://www.stockportflats.org/elements.htm>

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186. **Gregg Murray**

Re: Art is theft

Mon 19 Apr 2010

My thots
It ain'™t
I reappropriate apro poe and some think I
Smuggle
Makes a mind boggle on this feed speed
I read from Ann Bogle
Saw it while lying in bed, truth told,
It said "œArt is Theft" in 300 words
For/get what you he(a)rd, take it
My style; "stole" it
Yâ€™™ all need a zip line from Shy-town to the ATL
Rent some wheels as well
Steal some meals and rip off vs.
Too, for starterz yâ€™™ all can rechew the gum(p) sum stuck
On my shoe
Life is like a box a chalk lits
You ain'™t know
I role (play) up in cars I stole
Whole vs. stale, my foods, sometimes I thief it slo
Steelin'™ my rims
Verse is ripped from slim waves, folks told me I was numero uno
With middle fingers, meddle digits
(K)now
Iâ€™™m Chief Thief of the Poetry Police
Coppin a feel
Poâ€™™ poe folks chasin me for a toke
On what I smoke
Vs. I slopped and draped on the white page

Who woulda thot I cd unbleach it
Degreeâ€™ d hoes ears rapt while i
Preach and teach, didact
The mind-blowin fact that I didnâ€™t steal shit
I already own all of it
Y'all can have it back

From: Ann Bogle <[REDACTED]>
To: [REDACTED]
Sent: Fri, April 16, 2010 8:23:27 PM
Subject: Art is theft

Explain art is theft.

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

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Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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187. **John Cunningham**

Re: Art is theft

Mon 19 Apr 2010

You have raised a question that I've been pondering for some time although perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m. CST on CKUW 95.9 FM (and available for streaming or download from the CKUW website). We talked about the concepts of sampling and found poetry. I've had poets as

diverse as Karen Solie and Jan Conn to the experimental such as Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite? I've heard others who, if wanting to use a phrase, line or brief passage from another writer's work actually indicate that they would send a request to that writer for permission to use that material. Is this necessary? John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto: [REDACTED]] On
Behalf Of Maria Damon
Sent: April-17-10 5:37 PM
To: [REDACTED]
Subject: Re: Art is theft

here's a shot. but off the cuff. art is "free" in the sense that one is participating in a field of activity that is theoretically unbounded, but because there is so much ego involved, availing oneself of that freedom feels to oneself and others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.

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> Substitutivity. Art is poetry, piety, carnivality? Art is what?
>
> Chicago Style. 300 words.
>
> Ann Bogle
>
>

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188. **Stephen Vincent**
After Spicer - A Reading!

Mon 19 Apr 2010

If you happen to be in the Bay Area:

What: After

Spicer

Who:

Poets: George

Albon, Beverly Dahlen & Stephen Vincent

Where: Books

&

Bookshelves (14th & Sanchez, San Francisco)

When: 7:30,

Tuesday,

May 4

George

Albon will

read from a new work in progress, Cafe
Orpheus.

Beverly

Dahlen will

read will read a brief introduction, After
Spicer, and from

A-Reading

Spicer

& Eighteen Sonnets.

Stephen

Vincent will

read selections from After

Language /

Letters to

Jack Spicer

David

Highsmith,

poet, publisher & proprietor will host.

(If

thirsty, the

management suggests, please, BYOB).

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189. **Douglas Manson**

Re: Art is theft

Mon 19 Apr 2010

A carrot is dangled in front of the artist (if a poetics is art).

The artist wants the carrot (sound of empty stomach).

The condition of art amidst capital's excesses, paroxysms, death grimaces on a Halloween mask--the condition IS theft—of the artist's work, mode of existence.

The theft is all around you.

The artist doesn't care about creativity, originality, authority, the artist wants the carrot. What else is pushing her to produce? The artist, except for weird anomalous individuals amongst millions who work in the arts, is never paid/given according to their contribution, unless that reciprocation appear outside the system entirely, with none of its inherent values. The only value to be gained by the artist must be an unvalued value.

The artist's capacity and capabilities are enormous, while her needs are presumed to be few.

Analyst's couch.

Language of shipping offices.

Art is theft: because the work envisaged needs no form, there is an unlimited number of previously constituted examples of the very form that so excited her.

Why write? Only mix. Art is appropriation because there is no compelling reason to write from one's head or heart anymore. There are nothing but examples of the conception already out there, one click away, already amply and fully articulated. Steal that. Mix it up a little. Sell it under your name. Theft? No, it's market. Moving units. One who can shift an icon most effectively onto their person, an affiliated name.

The artist steals back the thing the culture demanded of her, and damned her for, or pays a heavy price.

The operative condition IS theft. The work is stolen from the artist, reframed, engineered and mass produced, and then she must pay to consume it.

The EXPERIENCE of a work of art is pure gratuity.

On Mon, Apr 19, 2010 at 11:12 AM, John Cunningham <
[REDACTED]> wrote:

You have raised a question that I've been pondering for some time although perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m. CST on CKUW 95.9 FM (and available for streaming or download from the CKUW website). We talked about the concepts of sampling and found poetry. I've had poets as diverse as Karen Solie and Jan Conn to the experimental such as Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite? I've heard others who, if wanting to use a phrase, line or brief passage from another writer's work actually indicate that they would send a request to that writer for permission to use that material. Is this necessary?
John Herbert Cunningham

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From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of Maria Damon
Sent: April-17-10 5:37 PM
To: [REDACTED]
Subject: Re: Art is theft

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art is "free" in the sense that one is participating in a field of
activity that is theoretically unbounded, but because there is so much
ego involved, availing oneself of that freedom feels to oneself and*

others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.

*Ann Bogle wrote:
Explain art is theft.*

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Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.*

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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190. **Matthew Landis**

Re: Art is theft

Mon 19 Apr 2010

the translation and appropriation of not
only that which we approve of or
value but that which is most reprehensible;

to separate the intentionality of
the author from the production of meaning
and EMBRACE exemplarity

not just as an argumentative or
rhetorical strategy, but as a
poetics in and of itself:

to let the detritus of our cultural
and political lives speak
on their own terms---to think of

the poet less as the painter and
more as the craftsman who
constructs the frame

2

this past decade and the future of poetry
has eroded the pretense of the confessional
and the vulgarity of the topical & the opportunism
of influence---in the sense that the topical simply
adopts the tropes and rhetorical logic of media's
narrative structure--- (ie, the war is happening, we
oppose the war, but how long can you write about war?
what happens when the war is over? do we just find
another war? and if there is none do we sit around
WAITING for one with baited breath?) it highlights the
value of the poetic voice addressing and reflecting the
everyday--- of interrupting and detouring; of intervening
in the narratives, language, thought--processes and values of
our present culture and thereby, not only oppose & question
the logic and practice of war, but the behavior, language, and
philosophical foundation that war is built upon--- to construct
dialectical "IMAGES" which are concrete (in the vispo and literal
sense), enduring, and impactful collections and galleries of
the ephemera & carrion of culture; as well as the traumatic
and the horrific; as well as the joyful and celebratory--- not
in the delusional quest for permanence or tradition but
the wholly absurd and yet wholly necessary quest to use poetry
to not only settle those unsettled debts of history, but to challenge
the very notion of indebtedness--- to light the fuses which will result

in these explosions of these dialectical images in the minds of the reader: to write poetry in the service of uncovering and enacting new consciousness.

3

the
love of
linguistic play, an
anarchistic spree celebrating the
freedom of consciousness, which is
the endless possibility of the verbal
expression of consciousness that is language---fashioning
"chorals out of random input"

John Cunningham wrote:

> You have raised a question that I've been pondering for some time although
> perhaps in a different context. This past Sunday, I had Steven Smith,
> formerly of the sound poetry group Owen Sound as well as director of Sage
> Hill Writing who is now director of Literary Arts at the Banff Centre, on
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> Sent: April-17-10 5:37 PM
> To:
> Subject: Re: Art is theft
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>> Chicago Style. 300 words.
>>
>> Ann Bogle
>>
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191. **Ann Bogle**

Re: Art is theft

Mon 19 Apr 2010

Six answers so far. I'll keep it open while replies are oncoming. My objective is to realize something I haven't realized (come to believe) in reading poetry and observing other arts as well.

In a message dated 4/17/2010 2:57:23 P.M. Central Daylight Time, [REDACTED] writes:

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

[↑ Contents](#)

192. **Skip Fox**

Re: Art is theft

Mon 19 Apr 2010

"If art be theft which life reflects,
And mind be life that art inflects,
Then all--art, life & mind--be in such debt
That steals the primacy of prime
Unhinges light from time
And . . ."

The first lines of a boring poem discarded by Richard Lapauvre, ca. 1962.

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193. **J.P. Craig**

Re: Art is theft

Mon 19 Apr 2010

What if art is an invitation to attention?

I've read a lot of different aesthetics and poetics and manifestos, and this seems to be a recurring theme: "hey, consider this."

There's a lot of evidence that we view attention as appropriation/ownership: grasp, comprehend, "get it," and so on.

And often our ways of saying "obscure" or "difficult" or "multiplex" involve inability to grasp or penetrate. We wrestle with slippery subjects, find it hard, impenetrable.

Maybe there's some limitation in our imagination, so that we have this expression of body in any desire, even if it's to know something without material qualities.

But, so, yes, maybe art is theft in the same way that any apprehension of the phenomenal world is theft, except art is inviting theft?

So, for me, any reframing of words--even if it's saying that "I have struggled and have finally rewritten Don Quixote perfectly, word for word"--is an invitation for a new sort of attention and is therefore a new work of art. So, no, maybe art can never be theft.

Though of course art can be stolen, even if it's just a reproduction.*

*And to that one special person: I know you, my pretty, have my Awede edition of Articulation of Sound Forms in Time, my precious.

On Apr 19, 2010, at 11:12 AM, John Cunningham wrote:

You have raised a question that I've been pondering for some time although perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m. CST on CKUW 95.9 FM (and available for streaming or download from the CKUW website). We talked about the concepts of sampling and found poetry. I've had poets as diverse as Karen Solie and Jan Conn to the experimental such as Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite?

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Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.*

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

JP Craig

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

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194. **gabriel siegel**

Re: Art is theft

Mon 19 Apr 2010

Change without exchange.

On 4/17/10, Maria Damon <[REDACTED]> wrote:

- > here's a shot. but off the cuff.
- > art is "free" in the sense that one is participating in a field of
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>> Chicago Style. 300 words.
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>

[↑ Contents](#)

195. **George Bowering**

Re: Art is theft

Mon 19 Apr 2010

On Apr 17, 2010, at 1:53 PM, Chris Chapman wrote:

theft + disguise = metaphor?

1. theft: a repetition that doesn't use negation for instantiation.

eg.: a, a not a, A.

2. disguise: a different species within one genus.

3. metaphor: gifts of insubordinate resemblance

if art is the use of metaphor, creative comparison, then it is theft.

Ah, but this is an example of begging the question.

gb

>

>

>

>

>

>

> On 4/17/10, George Bowering <[REDACTED]> wrote:

>> On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:
>>
>>> Explain art is theft.
>>>
>>
>> Yeah. I agree that explain art is the worst kind of art.
>>
>> But I don't think that it is theft.
>>
>>
>> gb
>>
>> guidelines
>>
>
> welcome.html

Georges Bowering, OC
If you say so.

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196. **George Bowering**

Re: this Friday: Joron, Loden, Giscombe at the de Young in SF

Mon 19 Apr 2010

Boy, I wish I were in SF!
But I have to be in Edmonton tomorrow.

gb

On Apr 19, 2010, at 4:14 AM, Rachel Loden wrote:

*C.S. Giscombe, Andrew Joron, and Rachel Loden
read from their work at the de Young Museum*

*Koret Auditorium
Friday, April 23, 7 p.m.*

Free to Museum members; \$5 for all others

*The de Young Museum of Fine Art
50 Hagiwara Tea Garden Drive
Golden Gate Park*

San Francisco

*Parking lot inside the museum:
enter on Fulton just west of Park Presidio Drive*

More info at the de Young Web site:

<http://tinyurl.com/yj7vm5g>

or

*<http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62>
<[http://www.famsf.org/deyoung/calendar/day.asp?](http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62&calendarid=5234)
[categoryid=62&calendarid=5234](http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62&calendarid=5234)
&day=4%2F2%2F2010> &calendarid=5234&day=4%2F2%2F2010*

*Andrew Joron was born in San Antonio, Texas, in 1955, and grew up in Stuttgart, Germany; Lowell, Massachusetts; and Missoula, Montana. He attended U.C. Berkeley, where he majored in history and philosophy of science. After a decade and a half spent writing science-fiction poetry, culminating in his volume *Science Fiction* (Pantograph Press, 1992), he turned to a more philosophical mode of speculative lyric. This work has been collected in *The Removes* (Hard Press, 1999), *Fathom* (Black Square Editions, 2003) and *The Sound Mirror* (Flood Editions, 2008). He is also the translator, from the German, of the Marxist-Utopian philosopher Ernst Bloch's *Literary Essays* (Stanford University Press, 1998), and of the surrealist Richard Anders's aphorisms and prose poems. His literary essays have been collected in *The Cry at Zero* (Counterpath Press, 2008). City Lights will publish his *Trance Archive: New and Selected Poems* in the spring of 2010. Joron lives in Berkeley, where he works as a freelance bibliographer and indexer.*

Rachel Loden is the author of Dick of the Dead, currently one of five finalists for the California Book Award. The Washington Post's "Poet's Choice" column featured a poem from the book, and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, Hotel Imperium, won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also shortlisted for the Bay Area Book Reviewers Award. Her work has appeared in New American Writing, the Paris Review, Jacket, two editions of the Best American Poetry series, and many other magazines and anthologies. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

C. S. Giscombe has authored books of poetry Prairie Style, Giscombe Road, and Here, and the nonfiction book Into and Out of Dislocation. His poetry has been published in several anthologies, including Best American Poetry, Oxford Anthology of African American Poetry, Lyric Postmoderns, and elsewhere. Giscombe was recently awarded the American Book Award for 2008 for Prairie Style. He currently is a Professor of Poetry at U.C. Berkeley.

The de Young Poetry Series is curated by Paul Hoover, a poet, editor, and professor of creative writing at San Francisco State University.

Advance tickets:

<https://tickets.famsf.org/public/>

[welcome.html](#)

Mr. G.H. Bowering
Does not get up immoderately early.

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197. **Halvard Johnson**

Re: Art is theft

Mon 19 Apr 2010

My thoughts exactly. You thief.

Hal

Halvard Johnson

=====

The Perfection of Mozart's Third Eye (downloadable and free) is @
<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>

██████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mon, Apr 19, 2010 at 9:54 AM, Jason Quackenbush <██████> wrote:

The word "is" functions both as copula and expression of identity. If I say "X is Y" I can mean either that Y is some way of describing X or that X and Y are identical. If they are identical then they can be substituted for one another in a sentence without any change in meaning. Observe: 1.) "Theft is

the taking of something from someone who has more right to possess it than the thief." 2.) "Art is the taking of something from someone who has more right to possess it than the artist." If there is no change in meaning here, then "Art is Theft" is a mere expression of identity. This is not the case. Therefore "is" in this sentence is functioning as a copula. In that case theft is a predicate of art. It is possible that the sentences "Art is theft" and "Art is yellow" are both true in a way that would not be possible if the "is" in both sentences were functioning as a marker of identity. To explain "Art is theft" you must therefore just know what "theft" means as a predicate. As such it is worth pointing out that theft as a predicate indicates that art is a crime, art takes possession of some (intellectual) property that does not belong to the artist. To create art then is to appropriate and to do wrong; to be guilty and deserving of punishment. "Art is theft" is therefore a condemnation of God as first creator for creating us and a warning to artists that there is nothing redemptive in what they do. In creation, the artist takes from infinite possibility and fixes in imitation the previously unrealized. Such an act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

Explain art is theft.

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all?

Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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198. **amy king**

Today -- Camille Dungy on NPR

Mon 19 Apr 2010

Camille Dungy discusses an anthology she edited on African American nature poetry, *Black Nature*, and reads poems by Marilyn Nelson, Evie Shockley, Lucille Clifton, and three others here:

<http://www.npr.org/templates/story/story.php?storyId=126029674&ft=1&f=1032>

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199. **Edmund Hardy**

Delay-Line Memory: I.S. Spring 2010

Mon 19 Apr 2010

An index of everything since the last update:<http://intercapillaryspace.blogspot.com/2010/04/spring-2010.html>

"This savage anomaly"

ESSAYS

Alex Latter, "Scheming for the possible world": J.H. Prynne's *The White Stones* and *The English Intelligencer*

Peter Larkin, *Scarcely on the Way: The Starkness of Things in Sacral Space*

Robin Purves, *To "Iceland": On Improvisation During The Fall*

Peter Larkin, *Being Seen for Seeing: a tribute to R F Langley's Journals*

Abena Sutherland, *On John Ashbery's 'Definition of Blue'*

Michael Peverett, *Athwart*

Ralph Hawkins, *Frank O'Hara's 'Naphtha'*

Ralph Hawkins,
Underwhelmed. Ted Berrigan via John Wilkinson.

INTERVIEWS

The desire to testify:
Interview with Chris Goode by Lawrence Upton

Less than, more at: an
interview with Peter Larkin

POETRY

Olwen Hughes, "I was
an Aries once": 3 Poems

Jonty Tiplady, Happiness 4

Harry Godwin, Experiments
in Deconstruction : Flushing

Sean Bonney, The Commons
set 3 // 31 - 33, 27 - 28, Two poems (after
Rimbaud)

Carrie Etter, Divining for
Starters (65)

Nathan Hamilton, Sunbathe

Johan de Wit, from annulus

Ralph Hawkins and Alan
Halsey, From 'The Incomplete Pseudo-Necronomicon'

Tina Bass, 2 Poems

Peter Larkin, Lean Earth
Off Trees Unaslant, IV

Steve Parker, 3 Poems

Anna Ticehurst, 3 Poems

Tom White, from 'Old Sense'

Jeff Hilson, In the Assarts
31 - 36

William King, How To Eat

Federico García Lorca,
translated by Michael Peverett, Nueva York, again

Jenny Allan, Adapted from
Intermittent Voices

Josh Stanley, 3 Poems

Timothy Thornton, A Poem

John Welch, Fresco

John Lowther, from
Correspondences

Matina Stamatakis, Behind
Eyes

Hannah Silva, A Poem

Jennifer Cooke, A Poem

REVIEWS

Stuart Calton reviews Ryan
Dobran's Your Guilt Is A Miracle

'Variable Magnitudes:
The Wrack of Watts' by Edmund Hardy

Catherine Daly's Vauxhall
reviewed by Michael Peverett

The Eye on James Wilkes'
Weather A System

Ralph Hawkins:
Poly-Parrot(s). Allen Fisher's Birds

Tony Lopez, Darwin,
reviewed by Michael Peverett

Alistair Noon on Ralph
Hawkins: No Artificial Additives or Colourings

Edmund Hardy: Modifiers
& Indistinctions - Jonty Tiplady's 'Zam Bonk Dip'

Xtin on Poetical Histories
No. 3, D. S. Marriott's Mortgages

Nathan Hamilton: Babylon's
Flowcharts - Kumin, Hoch, Fried

Peter Jaeger in and of the
world - Melissa Flores-Bórquez and Edmund Hardy review 'Rapid Eye
Movement'

Michael Peverett on Leevi
Lehto's Lake Onega and Other Poems

Michael Peverett on Anne
Campbell's No Memory of a Move

Wendy Mulford & the
Escape - Melissa Flores-Bórquez and Edmund Hardy

Simon Pettet's HEARTH
reviewed by Ralph Hawkins

Abena Sutherland - "a
brackish ring / for you": Stuart Calton's The Corn Mother

Lisa Samuels' The Invention
of Culture reviewed by Michael Peverett

Peter Hughes on Ian Seed's
Anonymous Intruder

Peverett on Reality
Street's 'Five from Finland'

Peter Hughes on John
Welch's Collected Poems

Peter Larkin on GLOGY by
Josh Stanley

Pentti Saarikoski, The Edge
of Europe, by Michael Peverett

Walking the Streets of
Eighteenth-Century London: John Gay's Trivia (Edited by Clare Brant and Susan
E. Whyman) reviewed by Melissa Flores-Bórquez

Melissa Flores-Bórquez on
Ben Borek

Michael Peverett reviews
Gunnar Björling, You go the words

Peter Hughes on Anselm
Hollo, Guests of Space

Laura Steele on Stephen
Brockwell

Edmund Hardy: Rage &
Suspense - R. F. Langley, Journals

Colin Falck's Post-Modern
Love reviewed by Michael Peverett

Elizabeth Willis' The Great
Egg of Night reviewed by Michael Peverett

rob mclennan's aubade
reviewed by Michael Peverett

Peter Hughes on Andrew
Duncan

Philippe Viellard: Like a
Book out of Hell - Boccaccio's Life of Dante

Michael Peverett: Catherine
Daly, That Locket Sound

Laura Steele: Allen
Fisher's Place

Michael Peverett: Donald
Ward - Lark Over Stone Walls

INVESTIGATIONS

Real time diagrammatic
reviews of readings at Xing the Line in 2009

Michael Peverett - Robert
Browning's Strafford

Melissa Flores-Bórquez
investigates Gilberto Freyre, and John Gay's Tyburn Tree

Abena Sutherland: Bouncing
Over Death - Gay & Ariosto

Michael Peverett investigates Samples from The Many Press; The Best of William Canton; Some Denise Riley poems; Charles Dickens, The Old Curiosity Shop; John Gay's The Birth of the Squire; the end of Richard Makin's St Leonards; and surveys Euripides.

Laura Steele: Buzz Off -
Gay, Mandeville, Eutopia

Edmund Hardy investigates The rhetoric of land law; The art of instruction; Index Humour; Hip-hop & the Autobiographical - Ice T, Biggie, Cannibal Ox, Estelle, and, in passing, Jurassic 5.

FINAL CHEERFUL SING-A-LONG
BEFORE THE RETURN TO USELESS PASSIONS

Lyrics to Kenzo Masaoka's
classic cartoon KUMO-TO-CHURIPPU (Spider and Tulip, 1943) translated, with
accompanying video.

<http://clk.atdmt.com/UKM/go/195013117/direct/01/>

We want to hear all your funny, exciting and crazy Hotmail stories. Tell us now

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200. **Sheila Murphy**

THIS IS VISUAL POETRY - SHEILA E. MURPHY (see link)

Mon 19 Apr 2010

THIS IS VISUAL POETRY - SHEILA E. MURPHY (SEE LINK BELOW)

<http://thisisvisualpoetry.com/>

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201. **Eleni Stecopoulos**

Poetics of Healing APRIL 29-MAY 1, SF & Berkeley

Mon 19 Apr 2010

—

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202. **Caleb Cluff**

Re: Art is theft

Mon 19 Apr 2010

I've heard that before.

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

From: Poetics List (UPenn, UB) [mailto:] On Behalf Of mIEKAL aND

Sent: Monday, 19 April 2010 11:56 PM

To:

Subject: Re: Art is theft

By definition originality is impossible.

Please consider the environment before printing this e-mail.

The information contained in this email and any attachment is confidential and may contain legally privileged or copyright material. It is intended only for the use of the addressee(s). If you are not the intended recipient of this email, you

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203. **George Bowering**

Re: Rae's Pulitzer

Mon 19 Apr 2010

I am, too.

Hi, Cecilia!

GB

On Apr 13, 2010, at 5:06 PM, Cecelia Belle wrote:

Just had to write in to congratulate, Rae, and don't know how to get a hold of her; to say David Bromige was a Huge fan of Rae's, and often quoted her line, " the smallest distance inexhaustible". (Hope I got it right.) He would be so pleased. So am I. Cecelia Belle Bromige

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

From: Poetics List (UPenn, UB)

[mailto:] On

Behalf Of Caleb Cluff

Sent: Tuesday, April 13, 2010 3:48 PM

To:

Subject: Re: Rae's Pulitzer

Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.

Caleb

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

From: Poetics List (UPenn, UB)

[mailto:] On
Behalf Of Paul Nelson
Sent: Tuesday, 13 April 2010 7:54 AM
To:
Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202750_2.html?sid=ST2010041202826

Paul E. Nelson

*Global Voices Radio
SPLAB!*

C. City, WA

*guidelines
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welcome.html

George Bowering, M.A.
From Heaven with a burp.

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204. **Jennifer Karmin**
4/24: LUNGFULL! release party in NYC
Mon 19 Apr 2010

Celebrate a year of horrible mistakes with one night of even worse ones.

THE LUNGFULL! MAGAZINE
GALA RELEASE PARTY
RAUCOUS AUCTION
& READING EXTRAVAGANZA

WHEN/WHERE:

6:45pm Saturday 4/24
Zinc Bar, 82 W 3rd NYC
Between Sullivan & Thompson
Subway ACEBDQF to West 4th
RW to 8th or Prince

LUNGFULL! is the only literary journal that publishes rough drafts along with the final versions so you can see the creative process as it happens - with all its missteps, secret foibles and regrets!

On Saturday 4/24 it all comes to life and YOU get to:

HEAR marvelous writers at the apogee of their skill!
WITNESS astounding water-defying demonstrations of Lungfullismo!
BID on indescribable items of vast allure & untellable value!
HECKLE everyone involved!
PURCHASE a brand-new copy of Lungfull! Magazine!
TAKE HOME fabulous volumes of poetry, rough drafts, art, world news reports,
cranky letters, & perhaps the writers themselves!

\$5-15 admission sliding scale fund raiser. \$20 gets you in, plus a copy of the magazine. Generosity always comes back to you sevenfold.*** A pair of sparkly pants & fiery hoops will earn you our unending awe, though not necessarily respect.

The event will be hosted by Editor Brendan Lorber.
The Auction will be barked by Todd Colby with Tracey McTague.

THE LINE UP:

Contributors to this issue, many of whom will be here & be reading, are:
Hossannah Asuncion & Nathan Austin & Macgregor Card & Giuseppe Castellacci & Todd Colby & Joanna Penn Cooper & Joel Craig & Molly Dorozenski & Ian Dreiblatt & Betsy Fagin & Farrah Field & James Grinwis & Barbara Henning & Lauren Ireland & Ish Klein & Brian Koppen & Kevin Leal & Brendan Lorber & Tracey McTague & Stefania Irene & Marthakis & Laura Minor & Ben Mirov & Cynthia Nelson & Jennifer Nelson & Greg Purcell & Rick Smith & Mathias Svalina & Maureen Thorson & Bill Ward & Alli Warren & Michael J. Wilson & Rebecca Wolff & Jon Woodward & Jen Robinson

World News Reporters, some of whom will also appear are: Sawako Nakayasu in Tokyo, Japan & Michael Gizzi in Hawkesbury River, Australia & David Perry in Shanghai, China & Andy Young on Egypt & Jennifer K Dick in Paris, France & Tim Atkins in Great Britain & Edmund Berrigan in Brooklyn, NY & Bernadette Mayer and Philip Good in Upstate NY & Sparrow in Cresskill, New Jersey & Thomas Devaney in Philadelphia, PA & John Most in Virginia & Michael Kelleher in Buffalo, NY & Bruce Covey in Atlanta, GA & Brett Evans in the air above New Orleans, LA & Dave Brinks on the ground in New Orleans, LA & Matt Hart in Cincinnati, OH & Jennifer Karmin in Chicago, IL & Chuck Stebelton in Milwaukee, WI & Sarah Fox and John Colburn in Minneapolis, MN & Prageeta Sharma in Missoula, MT & Brian Kim Stefans in Los Angeles, CA & Matthew Zapruder in San Francisco, CA & Julie Reid in Petaluma, CA & Jen Coleman in Portland, OR & C.E. Putnam in Seattle, WA

Visual Artists: Mauro Altamura & Aaron Cantor & Amy Chan & Tracey McTague

Letters to the editor from about 30 people – if you drunk-emailed us this past year, here's the evidence. Nice job!

Auctioned items include:

- Original Mork & Mindy action figures in unopened package
- Membership at the Brooklyn Creative League (green shared workspace, office amenities, and a community of professional colleagues for freelance professionals, small-shop companies, and nonprofits)
- Antique working typewriters
- Antique Burmese cigarette lighter
- Lots of art
- Broad sides from Best Fucking Friends Press
- Unique handmade booties, hats & shawl
- ...and much much more

<http://WWW.LUNGFULL.ORG>

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205. **derek beaulieu**

new from NO press: Vanessa Place's THE ALLEGORY AND THE ARCHIVE

Mon 19 Apr 2010

No press is proud to announce the publication of

Vanessa Place's
THE ALLEGORY AND THE ARCHIVE

28pp, sewn binding
published in an edition of 50 copies (25 of which are for sale)
\$5 each

for more information, or to order copies, please email:
derek beaulieu



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

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206. **Al Filreis**

new at PennSound: Wallace Stevens

Mon 19 Apr 2010

We are pleased to announce a new PennSound author page - that of Wallace Stevens. We begin by making available two recordings made in Boston - a project in collaboration with the Woodberry Poetry Room at Harvard. New Stevens recordings will be added to this page in the coming months:

<http://writing.upenn.edu/pennsound/x/Stevens-Wallace.html>

We especially wish to thank Christina Davis, Peter Hanchak, and John Serio.

- Al Filreis & Charles Bernstein
Co-Directors, PennSound

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207. **Insert Press**

Subscribe to Insert Press!

Tue 20 Apr 2010

Dear All - I'm excited for the coming year of Insert Press and wanted to send you this note about what's coming up and about how to subscribe to the press. I've been working with a brilliant printmaker, Maggie White, to make Insert Press titles even more gorgeous.

Hope all is swell,

Mathew Timmons

Subscribe to Insert Press now for \$42.00 and receive everything Insert Press has published to date plus a year's worth of new titles including Bruna Mori's new book Poetry for Corporations, The Ups & Downs anthology (a collection of writings and imagery from the installation series, The Ups & Downs), plus anything else we decide to do this year (excluding the PARROT series).

The very First subscriber will get the absolute last issue of Fold Magazine: Fold Appropriate Text as well as one of the last issues of Three Column Table by Harold Abramowitz. The Second and Third subscribers will also get one of the last copies of Three Column Table by Harold Abramowitz. All subscribers will get copies of Absurd Good News by Julien Poirier, Handsome Fish Offices by Ara Shirinyan, the forthcoming Poetry for Corporations by Bruna Mori, the forthcoming Ups & Downs, plus anything else we do in the next year (excluding the PARROT series).

Subscribe to Insert

Press! <https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=FE9SL9ACLPKAG> for
\$42.00

Subscribe to PARROT and receive all the individual titles from the PARROT series for \$42.00 or pre-order the Limited Edition hand-bound set of the collection, signed and numbered 1-50 for \$75.00. PARROT will print the work of Stephanie Rioux's My Beautiful Beds, Harold Abramowitz's A House on a Hill (House on a Hill Part 1), Amanda Ackerman's I Fell in Love with a Monster Truck, Will Alexander's On the Substance of Disorder, Amina Cain's Tramps

Everywhere, Allison Carter's All Bodies Are The Same and They Have The Same Reactions, Kate Durbin's Kept Women, Joseph Mosconi's But On Geometric, Amaranth Ravva's Airline Music, Brian Kim Stefans' Viva Miscegenation, Mathew Timmons' Complex Textual Legitimacy Proclamation, Allyssa Wolf's Loquela as well as the work of Michelle Detorie, Vanessa Place and others...

Subscribe to PARROT<https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=WUFNWCCURXGWW>for \$42.00 and receive each of the individual titles as they are released.

Order the Limited Edition

set!<https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=7U7SJ8FNRDQBG>for \$75.00

<http://insertpress.net>

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208. **Nana Zabic**

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 20 Apr 2010

Hi All,

In addition to this lengthening thread, I've received over 20 e-mails outside of the list in response to my vague query, so thank you all for that. Lots of names and links to music, so many in fact, it's will take a lot of time to get to all of them.

Things are crystallizing in my head a little bit, so here's the current condition of my thoughts.

I had in mind poets who perform in rock/pop/hip-hop idioms rather than poets who perform their texts accompanied by music and/or sound, and I didn't have in mind sound poetics. Tracie Morris is simply Tracie Morris, a poet who works with sound and rhythm kind of like a musician would, and I'm a fan, but that's not the kind of a poet I'm after in this query. (Although I find it pretty fascinating that she has said that she went into poetry even though she wanted to be an MC, but found it too daunting to struggle with the sexism in the industry side of the game; I paraphrase from memory here, I apologize if I'm completely twisting her words.)

I'm not even after poets who work mainly with text, but who often collaborate with musicians for the sake of performance, or for the sake of experimenting with various historic avant-garde or neo-avant practices. The reason I'm not pointing my searchlight in that direction is because such a practice is very

much out in the open and I can easily click on the bookmark tab in my browser and listen to stuff on ubuweb or pennsound, etc. I'm a fan of that too. Poets who perform their texts also routinely mention such practices in their bio blurbs and interviews, as they well should!

The reason why I'm after the poets who work in rock/pop/hip-hop idioms is that it seems to me that poets who play/sing/rap/spin in bands may be numerous, but they keep that kind of music separate from their poetic practice and don't let the two worlds overlap too much and therefore they can't be found on a fictive rock/pop/hip-hop equivalent of ubuweb. My hypothesis would be that it's because we are programmed to specialize and be professionals, to be afraid of being marginalized as someone who dabbles in poetry and in music side-by-side.

Someone said in their reply to me that no one can "dabble" in music, because it takes too much work and practice. That's true. You can't dabble in music or poetry as far as creating it goes. I didn't mean by "dabble" that someone out there plays a triangle every once in a while and claims they're musicians or writes limericks for fun and claims they're poets :-). But however much you practice and perform, unless you are at least a little bit successful and have a following, you'll be perceived as a dabbler, right? I'm sort of interested in reception/perception and playing the game, rather than abstracted artistic practice.

There is then the global question of "the game" and to what extent combining the practice of writing cerebral poetry with the practice of playing silly music (that is supposed to make people literally shake, dance, mosh, head-bang, or at least bop), is beneficial or detrimental to one's "career." (I actually have no doubts that this combo can only be good artistically for the resulting texts and music, as long as the poet/musician in question has enough time to devote to each interest and doesn't need much sleep.)

And just to be completely honest, there is a personal stake in my query in that I've recently begun playing and singing in two bands, am writing a lot of songs and starting to perform in clubs etc., while I'm of course still writing and translating poetry, sending it out, and trying to get published, succeeding here and there. But the sheer number of responses this has gotten makes me think a) this list is full of friendly people helping me come up with my little database of poet/musicians, and b) there is a bigger issue here than my ego-centric soul-searching. I didn't expect that my query would yield such an avalanche of information, so thanks, and please share your further thoughts on this topic. Best,

Snezana (Nana for short :-)

On Sun, Apr 18, 2010 at 8:46 AM, Camille Martin

<[REDACTED]> wrote:

> I'm a recovering pianist - master's degree at a conservatory - now composing a song cycle from some of poems in my recently-released Sonnets.

>

> If any sopranos out there would like to look at the scores or hear a sound file, let me know. One is a capella, and the rest have piano accompaniment.

>

> Camille Martin

>

> <http://www.shearsman.com/pages/books/catalog/2010/martin.html>

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

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

>

> From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Philip Meersman [REDACTED]

> Sent: Saturday, April 17, 2010 6:22 AM

> To: [REDACTED]

> Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

>

> The Belgian Poet Dirk Elst, you can also add to your list.

> You can find more on him on his blogsite: <http://dirkelst.blogspot.com/> which is in Dutch but he writes and performs also in English, see also:

> <http://www.youtube.com/watch?v=Vv538I9hdVk&feature=related>,

> http://www.youtube.com/watch?v=tOo_WM-bWbk and

> <http://www.youtube.com/watch?v=vZnZc5ZH9mU>

>

> Fragments out of one of his latest performance shows.

> I worked with Dirk for several performances and I recommend him as a poet, a

> performer and a musician.

>

>

>

> On Thu, Apr 15, 2010 at 11:14 PM, Jason Quackenbush <[REDACTED]> wrote:

>

>> i was a musician before i was a poet. i went to berkeley college of music

>> and graduated from their electronic music and recording program. i still

>> compose but i mostly keep it to myself.

>>

>>

>>

>> On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:

>>

>> Hi All,

>>>

>>> I'm cataloging, in my head at the moment, contemporary poets I've read

>>> and/or met who also play/sing/rap/spin in bands or solo, or at least

>>> did for a period of time in the past. I'm not coming up with a whole

>>> lot of names, but I have this hunch that there is a lot of us,

>>> although we don't necessarily mention our double lives in our bio

>>> blurbs.

>>>

>>> If you are or know a poet who is/was also a musician in any shape or

>>> form, please respond here or e-mail me at [REDACTED]. I don't

>>> have a clear goal in mind as to why I'm cataloging this phenomenon.

>>> But there might be an event in the future.

>>>

>>> Thanks,

>>>

>>> Snezana

>>>

>>>

>>

>>

>

>

>

> --

> Philip Meersman

> !!! New Address

> Tontoonstellingslaan 418, bus 46

> 1090 Jette

> 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

> 21/03/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

> 02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-

Niklaas,

- > BE (<http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq>)
- > 16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel
- > van Laarne, BE (www.onceuponafestival.be)
- > 21/04/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)
- > 05/05/10-09/05/10: Literature festival of Tallinn, Estonia
- > 21/05/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)
- > 21/07/10: BruSlam, HotsyTotsy, Ghent, BE (<http://bruslam.over-blog.com>)
- >
- >
- >

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209. **Rob McLennan**

above/ground press: out-of-print (sale!);

Tue 20 Apr 2010

Digging through boxes recently, I discovered a few extra copies of older chapbooks considered out-of-print (just what will he discover next?). 2010 subscriptions still available.

1. John Barton. DESTINATIONS, LEAVING THE MAP. Published in an edition of 100 copies, September 12, 1995, for a reading by John Barton at the TREE Reading Series. 16 pages. The poems later appeared as part of Sweet Ellipsis (Toronto ON: ECW Press, 1998). Barton is current editor of The Malahat Review. \$40.
2. Michael Holmes. 21 Hotels. Published in an edition 210 copies, September 1998 (reprinted from an earlier self-publication, August 1998, of an edition of 21). Design by Paul Davies. 24 pages. Not yet appeared in a single-author trade, but reprinted in Groundswell: the best of above/ground press, 1993-2003 (Fredericton NB: Broken Jaw Press, 2003). Holmes is current editor at Groundswell: best of above/ground press, 1993-2003 ECW Press. \$40.
3. Barry McKinnon. in the millennium. Published in an edition of 250 copies, April 2000. Cover design & production by jwcurry (on gestetner). Later appeared as part of In The Millennium (New Star Books, 2009). 12 pages. \$30.
4. George Bowering as Ellen Field. A, Youre Adorable. Published in an edition of 200 copies, October 1998 (later reprinted admitting Bowerings authorship by above/ground press, October 2004). A fraction appeared in (where Bowering first publicly admits the pseudonym) in Changing on the Fly, The Best Lyric Poems of George Bowering (Vancouver BC: Polestar Books, 2004), and later, in

full, in his *Vermeer's Light: Poems 1996-2006* (Vancouver BC: Talonbooks, 2006). 28 pages. \$40.

5. PURDYESQUE. Ed. rob mclennan. Published in an edition of 250 copies, May 2006, for a poetry reading on May 7th, 2006 as part of the conference *Al / Purdy: The Ivory Thought* at the University of Ottawa (May 5-7, 2006). Poems by George Bowering, Stephen Brockwell, Gwendolyn Guth, Steven Heighon & rob mclennan. 24 pages. \$10.

Add \$1 for postage; outside Canada, all prices in US currency (& add another \$2 for postage). Make cheques payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa Ontario K1R 6R7

above/ground press; killing trees for literature since 1993;
<http://www.abovegroundpress.blogspot.com/>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

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210. **amy king**

An Armantrout Admission ...

Tue 20 Apr 2010

In response to Pound ...

...and on an anarchic cooperation, here --

<http://amyking.wordpress.com/2010/04/20/with-no-slither/>

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211. **Aryanil Mukherjee**

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 20 Apr 2010

To some writing traditions (could be even looked at racially)Â music has remanied central to the creation of poetic arts.

In Bengal, for example, virtually every poet is a singer. Some make music, write music andÂ some don't. But its hard to come across a Bengali poet who is not into music - vocal or instrumental or can't sing or doesn't haveÂ melody in his voice- brain.

Let me spare "noise" music from this note. "Noise music" isn't the first thing ancient musical traditions look for and furthermore any & every music is eventually "noise music". Let me put it that way.

Aryanil

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

From: "steve dalachinsky" <[REDACTED]>

To: [REDACTED]

Sent: Sunday, April 18, 2010 4:38:42 AM GMT -05:00 US/Canada Eastern

Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

Â haiku reading at this year's

Sakura Matsuri (Cherry Blossom Festival), at the Brooklyn Botanic Garden.

Â

steve dlachinsky, tony pupello, yuko otomo, cor van den huevel and others

Â For those of you who don't know, the

Brooklyn Botanic Garden has MORE species of cherry than anywhere outside of Japan. Â We don't have more trees than Washington - but way more

varieties. Â And the festival boasts daiko drumming, ikebana, Butoh dance, and many, many other cultural events.

Â

If you plan on going, just make sure to get there early as the lines to get in can be daunting! Â (Folks are just clamoring to hear the haiku/senryu poets!). Â

Â FREE

Brooklyn Botanic Garden

Sakura Matsuri

Saturday, May 1st

2:00 - 3:00 PM

Alfred T. White Memorial

May 14 Â 7pm Â at Bowery Poetry Club

steve dalachinsky jane and albey balgochian's

basscentric Â

May 22 - 2 pm at Grand Army Plaza Library

Â Â Â Â steve dalachinsky and Matt Maneri

Sunday June 20 - 2-5pm

the Vision Festival presents @ AGathering of Tribes

285 East 3rd St. (between C & D - 2nd floor)

donation to Tribes

poetry by

Jeff Wright

Bob Heman

Aaron Howard w/music to be announced

Lewis Warsh

Poetry & Music

Albey Balgochian & Jane

Barry Wallenstein

Yuko Otomo - Shayna Dulberger

Jake Marmer / plus musician to be announced

Steve Dalachinsky

Alexandre Pierrepont

Tamara Gombert

Musicians / Improvs

Ellen Christi

Ambrose Bie piano

Max Johnson bass

Andrew Barker drums

Charles Waters reeds

plus others

On Fri, 16 Apr 2010 02:31:03 -0700 lora <[REDACTED]>

writes:

> I am Lora Bloom, a poet whose outlet is mostly music these days. Â I

>

>

> I am Lora Bloom, a poet whose outlet is mostly music these days. Â In

> the late nineties I published a lot and started my own literary

> magazine, Siren's Silence. Â Now my poems see light mostly in my band

> "Radio Eris" <http://www.myspace.com/radio5eris> - we are an

> experimental spoken-word outfit in Philadelphia. Â Some of my new

> work, instead of being written, Â comes out as Â spontaneous

> improvisations with the band.

>

>

> Â Â Â

>

>
>

[↑ Contents](#)

212. **teersteeg**

Re: Art is theft

Tue 20 Apr 2010

On its own art doesn't exist--like a tree or a rock exist. It's empty air. Someone has to make something out of something then someone calls it art.

brunoT

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

From: "Matthew Landis" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 19, 2010 12:22 PM

Subject: Re: Art is theft

1

*the translation and appropriation of not
only that which we approve of or
value but that which is most reprehensible;*

*to separate the intentionality of
the author from the production of meaning
and EMBRACE exemplarity*

*not just as an argumentative or
rhetorical strategy, but as a
poetics in and of itself:*

*to let the detritus of our cultural
and political lives speak
on their own terms---to think of*

*the poet less as the painter and
more as the craftsman who
constructs the frame*

2

*this past decade and the future of poetry
has eroded the pretense of the confessional
and the vulgarity of the topical & the opportunism
of influence---in the sense that the topical simply*

adopts the tropes and rhetorical logic of media's narrative structure--- (ie, the war is happening, we oppose the war, but how long can you write about war? what happens when the war is over? do we just find another war? and if there is none do we sit around WAITING for one with baited breath?) it highlights the value of the poetic voice addressing and reflecting the everyday--- of interrupting and detouring; of intervening in the narratives, language, thought--processes and values of our present culture and thereby, not only oppose & question the logic and practice of war, but the behavior, language, and philosophical foundation that war is built upon--- to construct dialectical "IMAGES" which are concrete (in the vispo and literal sense), enduring, and impactful collections and galleries of the ephemera & carrion of culture; as well as the traumatic and the horroific; as well as the joyful and celebratory--- not in the delusional quest for permanence or tradition but the wholly absurd and yet wholly necessary quest to use poetry to not only settle those unsettled debts of history, but to challenge the very notion of indebtedness--- to light the fuses which will result in these explosions of these dialectical images in the minds of the reader: to write poetry in the service of uncovering and enacting new consciousness.

3

*the
love of
linguistic play, an
anarchistic spree celebrating the
freedom of consciousness, which is
the endless possibility of the verbal
expression of consciousness that is language---fashioning
"chorals out of random input"*

John Cunningham wrote:

You have raised a question that I've been pondering for some time although perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m. CST on CKUW 95.9 FM (and available for streaming or download from the

CKUW

website). We talked about the concepts of sampling and found poetry. I've had poets as diverse as Karen Solie and Jan Conn to the experimental such as

Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite?

I've heard others who, if wanting to use a phrase, line or brief passage from another writer's work actually indicate that they would send a request

to that writer for permission to use that material. Is this necessary?

John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:] On
Behalf Of Maria Damon

Sent: April-17-10 5:37 PM

To:

Subject: Re: Art is theft

here's a shot. but off the cuff.

art is "free" in the sense that one is participating in a field of activity that is theoretically unbounded, but because there is so much ego involved, availing oneself of that freedom feels to oneself and others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.

Ann Bogle wrote:

Explain art is theft.

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I

could

think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously

cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark

is all?

Picasso. I looked up Pound, and Pound's idea is more interesting, something

about a mountain.

I was glad after renting Tom& Viv years after its release that I had read

Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

guidelines

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213. **Jacquilyn Weeks**

Re: Art is theft

Tue 20 Apr 2010

theft + disguise = metaphor?

off the cuff.

By definition originality is impossible.

Such an act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

I already own all of it

You have raised a question that I've been pondering for some time although perhaps in a different context.

What else is pushing her to produce?

I'll keep it open

The first lines of a boring poem

[are] an invitation to attention?

Change without exchange.

an example of begging the question.

My thoughts exactly.

I've heard that before.

linguistic play, an

anarchistic spree

tee hee.

-J.

On Mon, Apr 19, 2010 at 12:22 PM, Matthew Landis <

██████████> wrote:

1

*the translation and appropriation of not
only that which we approve of or
value but that which is most reprehensible;*

*to separate the intentionality of
the author from the production of meaning
and EMBRACE exemplarity*

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rhetorical strategy, but as a
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and political lives speak
on their own terms---to think of*

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*this past decade and the future of poetry
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Chicago Style. 300 words.

Ann Bogle

guidelines

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214. **Christophe Casamassima**

Re: Art is theft

Tue 20 Apr 2010

last night i hosted the 3rd reading of our cruellest month series. i wrote out instructions for our audience: to appropriate lines from the poets and write their own poems, which we're plastering to our office walls. i have pictures from the event, with a big sign that says "ART=THEFT"

so funny

On Mon, Apr 19, 2010 at 12:22 PM, Matthew Landis

<[REDACTED]> wrote:

> 1

>

> the translation and appropriation of not

> only that which we approve of or

> value but that which is most reprehensible;

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>> Behalf Of Maria Damon
>> Sent: April-17-10 5:37 PM
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>> Subject: Re: Art is theft
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>>> Chicago Style. 300 words.
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>>> Ann Bogle
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>> guidelines
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215. **Chris Chapman**

Re: Art is theft

Tue 20 Apr 2010

hmm. yes, i did walk in a circle, i'm afraid. i see that that is a true fact.

i wonder if that makes my conclusion irrational or non-rational. do some of my premises have to be true for the one and not the other?

... on board the blue line for o'hare.

On 4/19/10, George Bowering <[REDACTED]> wrote:

> On Apr 17, 2010, at 1:53 PM, Chris Chapman wrote:

>

>> theft + disguise = metaphor?

>>

>> 1. theft: a repetition that doesn't use negation for instantiation.

>> eg.: a, a not a, A.
>> 2. disguise: a different species within one genus.
>> 3. metaphor: gifts of insubordinate resemblance
>>
>> if art is the use of metaphor, creative comparison, then it is theft.
>
> Ah, but this is an example of begging the question.
>
> gb
>>
>>
>>
>>
>>
>> On 4/17/10, George Bowering <[REDACTED]> wrote:
>>> On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:
>>>
>>>> Explain art is theft.
>>>>
>>>
>>> Yeah. I agree that explain art is the worst kind of art.
>>>
>>> But I don't think that it is theft.
>>>
>>>
>>> gb
>>>
>>> guidelines
>>>
>>
>> welcome.html
>
> Georges Bowering, OC
> If you say so.
>
>
>

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216. **Jason Quackenbush**

Re: Art is theft

Tue 20 Apr 2010

it's so old its in the bible.

On Apr 19, 2010, at 3:14 PM, Caleb Cluff wrote:

I've heard that before.

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

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

On Behalf Of mIEKAL aND

Sent: Monday, 19 April 2010 11:56 PM

To: [REDACTED]

Subject: Re: Art is theft

By definition originality is impossible.

Please consider the environment before printing this e-mail.

The information contained in this email and any attachment is confidential and may contain legally privileged or copyright material. It is intended only for the use of the addressee(s). If you are not the intended recipient of this email, you are not permitted to disseminate, distribute or copy this email or any attachments. If you have received this message in error, please notify the sender immediately and delete this email from your system. The ABC does not represent or warrant that this transmission is secure or virus free. Before opening any attachment you should check for viruses. The ABC's liability is limited to resupplying any email and attachments.

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217. **Halvard Johnson**

Re: Art is theft

Tue 20 Apr 2010

It's all coded: a = th; r = e; t = ft.

Ergo . . .

Hal

Halvard Johnson

=====

The Perfection of Mozart's Third Eye (downloadable and free) is @
<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>

████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mon, Apr 19, 2010 at 12:29 PM, Ann Bogle <████████> wrote:

Six answers so far. I'll keep it open while replies are oncoming. My objective is to realize something I haven't realized (come to believe) in reading poetry and observing other arts as well.

In a message dated 4/17/2010 2:57:23 P.M. Central Daylight Time, ██████████ writes:

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

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218. **Thomas savage**

Re: Art is theft

Tue 20 Apr 2010

Replying to the title of this entry "Art is theft", I go to movies, plays, operas, and concerts and incorporate elements from all of these in the poems I write while watching whatever the event may happen to be. Is this theft? I always acknowledge the source in a note at the end of the poem. It doesn't seem to be theft to me as long as I'm not taking words, phrases, or ideas from poems by other poets.

--- On Mon, 4/19/10, Jason Quackenbush <████████> wrote:

From: Jason Quackenbush <████████>

Subject: Re: Art is theft

To: [REDACTED]

Date: Monday, April 19, 2010, 9:54 AM

The word "is" functions both as copula and expression of identity. If I say "X is Y" I can mean either that Y is some way of describing X or that X and Y are identical. If they are identical then they can be substituted for one another in a sentence without any change in meaning. Observe: 1.) "Theft is the taking of something from someone who has more right to possess it than the thief." 2.) "Art is the taking of something from someone who has more right to possess it than the artist." If there is no change in meaning here, then "Art is Theft" is a mere expression of identity. This is not the case. Therefore "is" in this sentence is functioning as a copula. In that case theft is a predicate of art. It is possible that the sentences "Art is theft" and "Art is yellow" are both true in a way that would not be possible if the "is" in both sentences were functioning as a marker of identity. To explain "Art is theft" you must therefore just know what "theft" means as a predicate. As such it is worth pointing out that theft as a predicate indicates that art is a crime, art takes possession of some (intellectual) property that does not belong to the artist. To create art then is to appropriate and to do wrong; to be guilty and deserving of punishment. "Art is theft" is therefore a condemnation of God as first creator for creating us and a warning to artists that there is nothing redemptive in what they do. In creation, the artist takes from infinite possibility and fixes in imitation the previously unrealized. Such an act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

Explain art is theft.

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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219. **Ron Henry**

Poetry Reading (Ithaca, NY, 4/25, 3 pm) - Emily Rosko and Anthony Reed at the Herbert F. Johnson Museum of Art, Cornell University

Tue 20 Apr 2010

Please join us as poets Emily Rosko and Anthony Reed read from their work this Sunday, April 25th, 2010 at 3:00 p.m. at the Herbert F. Johnson Museum of Art on the Cornell University campus. The reading is free and open to the public.

EMILY ROSKO is the author of *Raw Goods Inventory*, winner of the 2005 Iowa Poetry Prize and the 2007 Glasgow Prize for Emerging Writers from Shenandoah. Recipient of the Stegner, the Ruth Lilly, and the Javits fellowships, her poems have been included in *Agni*, *The Beloit Poetry Journal*, *The Denver Quarterly*, *The Laurel Review*, and *Pleiades*. She earned an M.F.A. at Cornell University and a Ph.D. in Creative Writing and Literature at the University of Missouri. She is the editor, with Anton Vander Zee, of a collection of essays, *A Broken Thing: Poets on the Line*, which will be published by The University of Iowa Press in 2010. She has been residing in Ithaca for this past year, serving as a Visiting Assistant Professor at Cornell, and, in the fall, she will be an Assistant Professor at the College of Charleston.

ANTHONY REED, a recent Ph.D. graduate from Cornell University's English Department, is a Mellon graduate fellow at the Society for the Humanities. Next year he will join the faculty of the English and African American Studies departments at Yale University. He is also a graduate of the M.F.A. program at the University of Michigan (Ann Arbor). Currently, he is working on a series of poems called 'The Conquering Ayin' as well as a fragmentary novel called *The Infinite*, both of which are concerned with intimacy and music.

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.

Please forward this email to anyone you think might be interested in attending the reading.

For more information, contact:

Ron Henry
SOON Productions
Email: [REDACTED]
Web: <http://soonproductions.org>

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220. **Poetry Project**
Poetry Project Spring Fundraiser
Tue 20 Apr 2010

April 20, 2010

Dear Friend of The Poetry Project,

The Project faces significant financial challenges in 2010. The economic environment remains difficult for arts organizations and, as you might know, our new lease with the Church imposes a substantial rent increase.

There are many ways for you to help us continue to create opportunities for writers to present their work to an engaged, responsive community. One way is to simply purchase admission for one, or all, of the three special events scheduled for our annual Spring Fundraising week. Admission for each event is only \$10. Community turnout last Spring helped us raise just over \$5,000!

* On April 28th, Alice Notley will read in the Sanctuary, with a reception to follow. * On April 30th, we'll have a panel and a film screening for the book *We Saw the Light: Conversations Between the New American Cinema and Poetry* by Daniel Kane. * Finally, on May 1st, we'll host a performance of ³John Ashbery's *Self-Portrait in a Convex Mirror for Six Voices*.²

Please see our Calendar for all the details.

http://poetryproject.org/readings?ec3_after=today

If you can't be with us for these events, please show your support by becoming an esteemed Member of the Poetry Project. A \$95 Supporting Membership will get you and a guest free admission to all regularly scheduled/non-fundraising Project events, among other perks!

<http://poetryproject.org/get-involved/become-a-member>

You may also opt to give a tax-deductible contribution of \$30<the price of admission to all three events<or anything that you feel you can offer. Even smaller amounts are very welcome.

<http://poetryproject.org/get-involved/donate-now>

We have always been a poet-run organization whose programming has developed out of a complete devotion to the risk and heart of contemporary poetry. And we know we serve a community just as intensely devoted!

Thank you and I look forward to seeing you soon.

Sincerely,

Stacy Szymaszek

Artistic Director

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221. **Camille Martin**
sonnet songs on youtube

Tue 20 Apr 2010

I'm composing song settings for some of the poems in my recently-released Sonnets (Shearsman Books), and I'd like to share some of the results - five of them are uploaded to YouTube. Have a listen:

"katrina, tundra"

<http://www.youtube.com/watch?v=-Pf7qpeBUjg>

"snow"

<http://www.youtube.com/watch?v=TdaQAUpl1Jk&feature=channel>

"twigs"

<http://www.youtube.com/watch?v=lLoX4SNhHIE>

"so many melodies"

<http://www.youtube.com/watch?v=K8pal6OW85Q&feature=related>

"what am i"

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

These videos are also embedded on Rogue Embryo, my blog (glitch fixed):

<http://rogueembryo.wordpress.com/2010/04/18/sonnet-song-setting-katrina-tundra/>

If any of these links don't work, please let me know.

Camille Martin

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

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222. **CA Conrad**
BALTIMORE

Tue 20 Apr 2010

reading with the AMAZING Dorothea Lasky and Justin Sirois this Saturday!
details here: <http://CAConradevents.blogspot.com>

I LOVE BALTIMORE!

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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223. **David Kirschenbaum**
Boog City presents Lana Turner and Drew Gardner

Wed 21 Apr 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Lana Turner:

A Journal of Poetry & Opinion
(Santa Monica, Calif.)

Tues., April 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Lana Turner's co-editor
Calvin Bedient

Featuring readings from

Timothy Donnelly
Drew Gardner
Karen Garthe
Cathy Park Hong
Douglas Piccinnini

and music from
Drew Gardner

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****Lana Turner: A Journal of Poetry & Opinion**

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

Lana Turner: A Journal of Poetry & Opinion is an annual publication that was begun in 2008. The third issue is now in preparation for an October release. Lana Turner mixes new poetry with political essays and essays on music, movies, art, and poetry. So far, each issue has had eight color-plate pages (in the current issue, a sampling of Peter Sacks's astonishing paintings). Canada's Disticor distributes the magazine to Barnes & Noble, and independent newsstands and bookstores. The editors are Calvin Bedient and David Lau. For a taste of the contents and information on submissions and subscriptions visit the above url.

Performer Bios

****Timothy Donnelly**

<http://www.wavepoetry.com/authors/66>

Timothy Donnelly is the author of *The Cloud Corporation* (Wave Books) and *Twenty-seven Props for a Production of Eine Lebenszeit* (Grove Press). His work has been translated into German and Italian and has appeared in numerous anthologies, including *Legitimate Dangers: American Poets of the New Century*; *Isn't It Romantic: 100 Love Poems*; *Joyful Noise: An Anthology of American Spiritual Poetry*; and *Poet, Poems, Poetry* edited by Helen Vendler. A graduate of Johns Hopkins, Columbia, and Princeton universities, he is a poetry editor for *Boston Review* and teaches in the writing program at Columbia University's School of the Arts. He lives in Brooklyn with his wife and two daughters.

****Drew Gardner**

<http://writing.upenn.edu/pennsound/x/Gardner.php>

Drew Gardner's books include *Sugar Pill* (Krupskaya) and *Petroleum Hat* (Roof). A new book, *Chomp Away*, is forthcoming from Combo Books this year. He lives in New York City.

****Karen Garthe**

Karen Garthe's poetry currently appears in *The Best of Fence*, *Barrow Street*, and *Lana Turner*, and is forthcoming in *Aufgabe*, *Colorado Review*, *Zoland*, and *Mad Hatter Review*. It has been published in *Chicago Review*, *New American Writing*, *Denver Quarterly*, *Court Green*, *POOL*, and *American Letters & Commentary*, among others. She is the author of the book of poems *Frayed*

Escort, which won the 2005 Colorado Prize, judged by Cal Bedient, and the forthcoming *The Banjo Clock* (University of California Press).

****Cathy Park Hong**

<http://www.cathyparkhong.com>

Hanging Loose Press published Cathy Park Hong's first book, *Translating Mo'um*. Her second collection, *Dance Dance Revolution*, was chosen for the Barnard Women Poets Prize and was published by WW Norton. She lives in New York City.

**** Douglas Piccinnini**

Douglas Piccinnini's writing has appeared in *EOAGH*, *Jacket*, *mid)rib*, *The Poetry Project Newsletter*, *Verse*, *West Wind Review*, and other journals. He lives in Brooklyn and curates the CROWD Reading Series.

Directions:

C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. May 25

Wave Books

<http://www.wavepoetry.com>

(Seattle)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

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224. **Vernon Frazer**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 21 Apr 2010

Jim Cohn does excellent recitation with rock bands, but I don't know if he plays an instrument.

Vernon

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225. **Allan Revich**

Re: Art is theft

Wed 21 Apr 2010

How many angels can dance on the head of a pin?

On 4/19/2010 1:36 PM, gabriel siegel wrote:

> Change without exchange.

>

> On 4/17/10, Maria Damon<[REDACTED]> wrote:

>

>> here's a shot. but off the cuff.

>> art is "free" in the sense that one is participating in a field of

>> activity that is theoretically unbounded, but because there is so much

>> ego involved, availing oneself of that freedom feels to oneself and

>> others like theft, because things are not supposed to be free. One uses

>> good ideas, images, words, etc from others because how could one not?

>> being a social animal and learning everything from others. but because

>> of the Romantic/Enlightenment emphasis on individuality and inventive

>> genius, that sociability is perceived and sometimes experienced as

>> stepping on other people's toes, using one's time illegitimately (i.e.

>> stealing from the boss to find time to write, etc), etc. etc.

>>

>> Ann Bogle wrote:

>>

>>> Explain art is theft.

>>>

>>> I offer a prize of \$100 to the best answer. In memory of a poet in

>>> Binghamton who sent me \$100 via Paypal when I was broke, the only word I

>>> could

>>> think of for poor.

>>>

>>> The subject came up last year at WOMPO, and the women and men
unanimously
>>>
>>> cited Eliot, as if nothing theoretical has happened since Eliot's
>>> syllogism. Those of you who studied theory for many years, Eliot's remark
>>> is all?
>>> Picasso. I looked up Pound, and Pound's idea is more interesting,
>>> something
>>> about a mountain.
>>>
>>> I was glad after renting Tom & Viv years after its release that I had
>>> read
>>> Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great
>>> artists incarcerate?
>>>
>>> Substitutivity. Art is poetry, piety, carnivality? Art is what?
>>>
>>> Chicago Style. 300 words.
>>>
>>> Ann Bogle
>>>
>>>
>>>
>>
>>
>

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226. **Susan Webster Schultz**

Tinfish Editor's Blog

Wed 21 Apr 2010

new posts on Honolulu poetry, Michael Snediker's optimism tour, Cardinals' baseball, AWP & dementia:

- * Art and Poetry at The Contemporary Museum, Honolulu...
- * Interminable Baseball & Dementia & Queer Optimism ...
- * 17 Innings with Michael Snediker, Jack Spicer, Que...
- * Dementia & AWP (no link, save the ampersand)
- * The Mother of All Literary Weeks in Honolulu!

aloha, Susan M. Schultz/purveyor of blog

<http://tinfisheditor.blogspot.com>

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227. **amy king**
My Poetry Genitals Hurt

Wed 21 Apr 2010

From the flash, of course:

<http://amyking.wordpress.com/2010/04/21/im-just-being-a-bitch-again/>

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228. **Paul Siegell**
"wash Uffizi drive me to Firenze"

Wed 21 Apr 2010

hello,

new from "ReVeLeR @ eYeLeVeL":

REVIEW of JAMBANDBOOTLEG ... <http://bit.ly/aQg0m4>

@ JamBandsOnline.com: "Parking Lot Poetry: A Review of 'jambandbootleg' by Paul Siegell"

INTERVIEW ... <http://bit.ly/91fU3r>

@ stevenallenmay's "Poetry Lab": 04/20/99

UPCOMING APPEARANCES:

Friday, May 7th in Virginia:

@ The Soundry in Vienna, VA with Tony Mancus and Daniel Collins

Thursday, May 13th in Philly:

@ Head House Book with Debrah Morkun and Carlos Soto Román

Further dates and details here: <http://bit.ly/1A0fPV>

I hope this note has found you and yours well.

Thank you all,

Paul

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

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229. **Camille Martin**
Re: sonnet songs on youtube

Wed 21 Apr 2010

Just to clarify about the "performances" of the songs in the youtube links below, the audiofiles were generated by the music notation software that I used to

compose the songs. I no longer have the chops to perform the piano accompaniment. And, as you can hear, there's not much subtlety in the sound - the software cannot do rubato or dynamics, but it does give a general idea of the songs.

Camille Martin

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Camille Martin
[REDACTED]

Sent: Tuesday, April 20, 2010 5:37 PM

To: [REDACTED]

Subject: sonnet songs on youtube

I'm composing song settings for some of the poems in my recently-released Sonnets (Shearsman Books), and I'd like to share some of the results - five of them are uploaded to YouTube. Have a listen:

"katrina, tundra"

<http://www.youtube.com/watch?v=-Pf7qpeBUjg>

"snow"

<http://www.youtube.com/watch?v=TdaQAU1lJk&feature=channel>

"twigs"

<http://www.youtube.com/watch?v=lLoX4SNhHIE>

"so many melodies"

<http://www.youtube.com/watch?v=K8pal6OW85Q&feature=related>

"what am i"

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

These videos are also embedded on Rogue Embryo, my blog (glitch fixed):

<http://rogueembryo.wordpress.com/2010/04/18/sonnet-song-setting-katrina-tundra/>

If any of these links don't work, please let me know.

Camille Martin

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

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230. **Caleb Cluff**

Re: Art is theft

Wed 21 Apr 2010

How many cabs in New York City?
How many angels on a pin?
How many notes in a saxophone?
How many tears in a bottle of gin?
How many times did you call my name
knock at the door
but you couldn't get in?

Paul Kelly wrote that.

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

From: Poetics List (UPenn, UB) [mailto:████████] On Behalf Of Allan Revich

Sent: Wednesday, 21 April 2010 11:00 PM

To: ██████████

Subject: Re: Art is theft

How many angels can dance on the head of a pin?

On 4/19/2010 1:36 PM, gabriel siegel wrote:

> Change without exchange.

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> On 4/17/10, Maria Damon<████████> wrote:

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>> good ideas, images, words, etc from others because how could one not?

>> being a social animal and learning everything from others. but because

>> of the Romantic/Enlightenment emphasis on individuality and inventive

>> genius, that sociability is perceived and sometimes experienced as

>> stepping on other people's toes, using one's time illegitimately (i.e.

>> stealing from the boss to find time to write, etc), etc. etc.

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>>> Chicago Style. 300 words.

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>>> Ann Bogle

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>>>

>>>

>>

>>

>

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231. **Pam Brown**
thanks reviewers from Jacket
Wed 21 Apr 2010

Thanks again poeticists,
we have reviewers for Jeffrey Side & Jake Berry's book
and for Murray Edmonds.

Cyclones in High Northern Latitudes (Lavender Ink, 46 pp)

A collaborative poem by Jake Berry and Jeffrey Side, with drawings and cover art by Rich Curtis.

Walls to Kick and Hills to Sing From : A Comedy With Interruptions by Murray Edmond (Auckland university Press, 80pp)

All good thoughts to you,
Pam

--

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

& continuing with Jacket2 in 2011

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232. **Caleb Cluff**
Re: Art is theft
Wed 21 Apr 2010

And what a plagiarised, unsubstantive, mish-mash THAT is!

I thank God for my humility.

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

From: Poetics List (UPenn, UB) [mailto:████████] On Behalf Of Jason Quackenbush

Sent: Wednesday, 21 April 2010 2:21 AM

To: ██████████

Subject: Re: Art is theft

it's so old its in the bible.

On Apr 19, 2010, at 3:14 PM, Caleb Cluff wrote:

I've heard that before.

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

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

On Behalf Of mIEKAL aND

Sent: Monday, 19 April 2010 11:56 PM

To: [REDACTED]

Subject: Re: Art is theft

By definition originality is impossible.

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233. **Debby Florence**

Re: Art is theft

Wed 21 Apr 2010

Because I dont want to offend, I have been holding back the urge to say , "did you guys rip this topic off from a Creative Writing 101 class?"

its theft-within-a-theft

or theft-of-theft-discussion

I kind of think that's funny so taking the plunge and just coming out with it...

Debby

On Tue, Apr 20, 2010 at 10:21 AM, Jason Quackenbush <[REDACTED]> wrote:

it's so old its in the bible.

On Apr 19, 2010, at 3:14 PM, Caleb Cluff wrote:

I've heard that before.

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

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

Behalf Of mIEKAL aND

Sent: Monday, 19 April 2010 11:56 PM

To: [REDACTED]

Subject: Re: Art is theft

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represent or warrant that this transmission is secure or virus free.

Before

opening any attachment you should check for viruses. The ABC's liability

is
limited to resupplying any email and attachments.

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234. **Bill Dunlap**
Artaud Art

Wed 21 Apr 2010

Does anyone know of a good book of Antonin Artaud's visual art (drawings, prints, etc)? There seems to be nothing in print at the moment, and even a google search gives very little. I know I've seen lots of intense pieces he did, but I'm not finding anything. An out-of-print title I came across is "Antonin Artaud: Drawings and Prints" by Jacques Derrida. Honestly, I'm not too interested in reading what Derrida has to say, I just want to know if the book has good images (and lots of them). Or any other good source for Artaud's imagery.

Thanks,
Bill Dunlap
<http://www.billdunlap.com>

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235. **Aaron Winslow**
Rethinking Poetics Conference

Thu 22 Apr 2010

*Rethinking Poetics Conference
*Columbia University, NYC
June 11-13, 2010

Announcing the Columbia-Penn Poetics Initiative.

We are convening a three-day conference at Columbia (June 11-13, 2010), "Rethinking Poetics." It is our sense that the practices of poetics are in danger of becoming pro forma and that a focused, skeptical examination of basic assumptions will be most useful. Terms continue to be used routinely in circumstances that increasingly call for nuanced or even fundamental change. What does "materiality of the signifier" mean in the era of data mining or platform instability? What does "news" mean? How useful are current periodizations? Such questions can be multiplied.

Given that new questions need to be raised and old certainties troubled, our goal is to have a conference dedicated to articulating what most needs to be

rethought, what familiar formulations seem increasingly inadequate, what new directions seem best to pursue.

In order to allow for time for substantial conversation, we are scheduling no multiple panels and no plenaries; rather, there will be a series of plenary-panels, two in the morning and two in the afternoon, with four or five speakers each taking 10-12 minutes for themselves, leaving half the session for more general discussion. There will be a panel chair to moderate discussion, but there will be no introductions.

Participants will include Rachel Zolf, Rodrigo Toscano, Jennifer Scappettone, Brent Hayes Edwards, Lytle Shaw, Juliana Spahr, Kenny Goldsmith, Erica Hunt, Alan Golding, Monica de la Torre, Andrew Schelling, Bruce Andrews, Michael Taussig, Joan Retallack, Rachel DuPlessis, K. Silem Muhammad, Jena Osman, Craig Dworkin, Elizabeth Willis, Barrett Watten, Rob Fitterman, Jonathan Skinner, Marjorie Perloff, Sherwin Bitsui, Mark Nowak, Judith Goldman, C. S. Giscombe, Steve Evans, Stephanie Young, Lisa Robertson, Paul Stephens, Rob Halpern, Jeff Dirksen, Ben Friedlander, Joshua Clover, Michael Taussig, Astrid Lorange, James Livingston, Jeff Nealon, Richard Doyle, Tan Lin, Tonya Foster, Matthew Hofer, John Melillo, Susan Howe, and Charles Bernstein.

Conference costs for the 3-day conference are \$50/university faculty, \$20/student & unaffiliated; \$10 1-day entrance.

For more information and updated information, including conference registration, please visit our blog at <http://rethinkingpoetics.wordpress.com/>.

Please send any questions or comments to Aaron Winslow at [rethinkingpoetics AT gmail.com](mailto:rethinkingpoetics@gmail.com).

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236. **Mary Jo Malo**

Re: Art is theft

Thu 22 Apr 2010

Art is borrowing, as well as the inability to locate the lenders and an unwillingness to share credit.

Mary Jo Malo

--

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

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

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237. **Al Filreis**

PoemTalk #31: on Grenier's Sentences

Thu 22 Apr 2010

Today we are releasing episode 31 of the PoemTalk series. In this episode, I convene Joseph Yearous-Algozin, Jena Osman, and Bob Perelman to talk about Robert Grenier's Sentences.

<http://www.poemtalk.org>

<http://www.poetryfoundation.org/journal/audioitem.html?id=2150>

- Al Filreis

Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Programs in Contemporary Writing

University of Pennsylvania

on the web: <http://writing.upenn.edu/~afilreis>

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

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238. **Mary Jo Malo**

Re: Art is theft

Thu 22 Apr 2010

Art is stealing the unconditioned from the conditioned before anyone notices it's missing and copies it.

Mary Jo Malo

--

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

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

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239. **amy king**

We Are Champion

Thu 22 Apr 2010

When Issue #1 offered the work of three

WAC Poetry Magazine Issue #2

When Issue #1 offered the work of three women (Blake Butler, Mathias Svalina, Rachel B. Glaser, Ally Harris, Adam Robinson, Jonathan Papas, Carl Annarummo, A. Minetta Gould, Christopher Higgs, Giancarlo Ditrapano), Issue

#2 of “We Are Champion” got pissed and chose to obliterate any and all female poetics completely.

Issue #2 of “We Are Champion” now stars the All “Live, All- Male revue: Jimmy Chen, Chris Oklum, Mike Young, Ben Mirov, Joseph Goosey, Tyler Flynn Dorholt, Miguel Morales, Mark Leidner, Reynard Seifert, and an interview with Ben Marcus.

p.s. The We Are Champs™ editor has changed the contributors’ names to mislead & protect the innocent (of course, into women’s names). Now that is WAC!

My response (updated) -- <http://amyking.wordpress.com/2010/04/21/im-just-being-a-bitch-again/>

Contributor responds -- <http://mikeayoung.blogspot.com/2010/04/theres-first-for-every-flugelhorn.html>

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240. **Poetry Project**

Upcoming Events at The Poetry Project

Thu 22 Apr 2010

Next week is our Spring fundraising week here at The Poetry Project which means we have some extra special events planned.

If you can't make it out but would like to support us you can become a member here:

<http://poetryproject.org/get-involved/become-a-member>

Or make a donation here:

<http://poetryproject.org/get-involved/donate-now>

Friday, April 23, 10 PM

Still Talking: New Film & Poetry

In conjunction with We Saw The Light: Conversations Between New American Cinema & Poetry (4/30), tonight's event features readings, screenings and performance from five young Brooklyn-based poets and filmmakers: Jessica Fiorini, Derek Kroessler, Andrew Lampert, Dani Leventhal & Fern Silva.

Jessica Fiorini is the author of the chapbooks *Sea Monster at Night* (Goodbye Better) and *Light Suite* (forthcoming from Pudding House Publications). She has been published in *Lungfull!*, *Brooklyn Rail* and the Poetry Project Newsletter. Jessica currently lives in Brooklyn.

Derek Kroessler originally hails from Providence, RI and is finishing up his senior year at NYU. His poems have appeared in *Pleasure*, and he has one homemade chapbook, *Word/Turd*.

Born in the mid-70s in the Midwest, Andrew Lampert has staged performances and exhibited his films at The Whitney Museum of American Art, The Getty Museum, The British Film Institute, The Kitchen, The Rotterdam International Film Festival, Kill Your Timid Notion Festival, Light Industry, Mitchell Alpus Gallery and many other venues here and abroad. He lives in Brooklyn.

Dani Leventhal's videos are distributed through the Video Data Bank. She has screened her work at Oberhausen, Rotterdam, Gene Siskel Film Center, CineCycle and Anthology Film Archives. In 2007 she got an Astraea Visual Arts Award and a Women's Studio Workshop Book Arts Grant. In 2003 she received an MFA in Sculpture from the University of Illinois at Chicago and in 2009 an MFA in film/video from Bard College.

Fern Silva's work has been screened and performed at various festivals, galleries, and cinemathèques including International Film Festival Rotterdam, New York Film Festival, Anthology Film Archive, Images Festival, IndieLisboa International Film Festival, Bangkok Experimental Film Festival, Biennale Bandits-Mages Festival, Roulette Gallery, Millennium Film Workshop and White Box Gallery. He received a BFA from Massachusetts College of Art and is in the process of receiving his MFA from Bard College.

Monday, April 26, 8 PM

Catherine Meng & Aaron Tieger

Catherine Meng is the author of the poetry collection *Tonight's the Night* (Apostrophe Books) and three chapbooks, *15 Poems in Sets of 5* (Anchorite Press), *Dokument* (Perichord Press), and *Lost Notebook w/ Letters to Deer* (Dusie Kollektiv). She currently resides in Berkeley and works at a restaurant. Along with Lauren Levin and Jared Stanley she co-edits the poetry journal *Mrs. Maybe*.

Aaron Tieger is most recently the author of *Secret Donut* (Pressed Wafer, 2009). His many chapbooks include *Recently Clouds* (with Jess Mynes), *The Collected Typos of Aaron Tieger*, *Necco Face* (with Jess Mynes and Michael Carr), and *Anxiety Chant*. He is the publisher of Petrichord Books. He lives in Cambridge, MA.

Wednesday, April 28, 8 PM

Alice Notley

We are thrilled to present this evening with Alice Notley to kick off our Spring Fundraising Week. Notley has published over thirty books of poetry, including (most recently) *Reason and Other Women*; *Grave of Light: New and Selected*

Poems 1970-2005; *Alma, or The Dead Women*; and *In the Pines*. With her sons, Anselm and Edmund Berrigan, Notley edited *The Collected Poems of Ted Berrigan*. She is also the author of a book of essays on poets and poetry, *Coming After*. Notley has received many prizes and awards including the Academy of American Poets¹ Lenore Marshall Prize, the Poetry Society of America's Shelley Award, the Griffin Prize, two NEA Grants, and the Los Angeles Times Book Award for Poetry. Considered an important figure in the New York School, Notley now lives and writes in Paris, France.

This event will take place in the Sanctuary. Reception to follow. Admission is \$10.

Friday, April 30, 6:30 PM

We Saw the Light: Conversations Between New American Cinema and Poetry
Talk & Screening

In *We Saw the Light: Conversations Between the New American Cinema and Poetry* (University of Iowa Press, 2009), Daniel Kane draws on correspondence and interviews with key figures in innovative cinema and writing of the 1960s to provide a fresh look at film's influence on poetry. Please join us for a discussion amongst filmmakers and poets, and stay for a special screening of mainly 16mm prints.

Talk (6:30-7:30 PM) Ed Bowes, Jacob Burckhardt, Abigail Child, Cole Heinowitz, Jonas Mekas, Jennifer Reeves, and others TBA. Moderated by Daniel Kane.

Film Program (8 PM) A selection of short films by Ed Bowes, Stan Brakhage, Jacob Burckhardt, Rudy Burckhardt, Abigail Child, Christopher Maclaine, Jonas Mekas, Marie Menken, and more t.b.a.

Program subject to change.

Thanks to the Filmmakers¹ Cooperative, Jacob Burckhardt & Andrew Lampert at

Anthology Film Archives.

Admission is \$10.

Saturday, May 1, 8 PM

John Ashbery's *Self-Portrait in a Convex Mirror* for Six Voices

First published in 1975, John Ashbery's long poem *Self-Portrait in a Convex Mirror* begins as a meditation on an extraordinary Mannerist painting by Francesco Parmigianino. The poem, and the volume that includes it, remain among the most influential works of our time. In this performance, six readers with projected text and image make the work unusually available, as Ashbery's tonal shifts and juxtapositions are taken up by different voices. With Joan Arnold, Andrea Barnett, Jan Hanvik, James Occhino, Jim Paul and Annie Walwyn-Jones. Arranged and directed by Jim Paul.

This event will take place in the Sanctuary. Admission is \$10.

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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241. **amy king**

Vote for Sina Queyras

Thu 22 Apr 2010

If you value your _____

<http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html>

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242. **Peter ciccariello**

2010 Poet Laureate of the Blogosphere

Thu 22 Apr 2010

Vote For The 2010 Poet Laureate of the Blogosphere

<http://tinyurl.com/y7q4cvu>

* *

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243. **Jennifer Karmin**

4/25: Aaaaaaaaalice in NYC

Thu 22 Apr 2010

THE TORN PAGE SALONÂ Â
a Spring Poetry Play Song Mini-festival
curated & hosted by Lee Ann Brown
<http://www.tornpage.org/salon.html>
Â Â
Sunday, April 25thÂ Â Â
7pm-9pm

435 West 22nd St -- NYC
between 9th & 10th Avenue

Book party and polyvocal poetry performance
of the new Flim Forum Press publication:

Aaaaaaaaalice by Jennifer Karmin
a travelogue in 11 cantos
scored for polyvocal improvisation

112 pages, 7x9
ISBN 978-0-9790888-3-4
<http://www.aaaaaaaalice.blogspot.com>

"This book, a score, is full of information both literal and (im)possible. Do dip in; see what you come out with."Â Â Â â€” Bernadette Mayer

"Jennifer Karmin brings an openness and generosity to these poems of public address and private insistence. Aaaaaaaaalice's buoyant charm calls out for new listeners."Â Â Â â€” Charles Bernstein

"I like tightly proposed structures in which anything can happen & does because the more tightly controlled the structures, the more explosively the language will implode, disseminate, fold in or out or whatever it is it needs to do to loosen up or reverse direction & meaning. And thatâ€™s the fun of Aaaaaaaaalice, lithe row of straight aâ€™s followed by biting animal commentary."Â Â Â â€” Pierre Joris

"Alice and anime, Asia and uncertainty, we do so want our sounds to make sense, our textual travels to have a guide, even if that guide is the white rabbit that will hide. Aaaaaaaaalice is the sound and sight of the disappearing rabbit, the one with a hat, the one who pops up with regular unpredictability whenever we go somewhere not here, and while words will swivel around us like our very own heads, making the unfamiliar familiar and the familiar unfamiliar, making no sense but nonsense and non-sense sense, like in this very

text, whatâ€™s moreover curious, as Karmin rightly notes, is that 'yesterday a man was walking.' "Â Â Â â€” Vanessa Place

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244. **Sam Ladkin**

Clark Coolidge, Act of Providence

Fri 23 Apr 2010

Dear All,

Does anyone know how I can get hold of Coolidge's new (old) one, Act of Providence, published by "Combo" or something like it? I cant seem to find an email or realworld address to track it down.

Thanks,

Sam

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245. **Justin Katko**

CRS 4: Redell Olsen and Frances Kruk

Fri 23 Apr 2010

The fourth CRS reading of 2010 will be held on Friday 30th April, at 7:30pm in the Judith Wilson drama studio of the English Faculty. Redell Olsen and Frances Kruk will read from their poetry, as well as the poetry of others. This will be no thebolactic oasis in your preciously frantic first week, nor a storm in your cup of tea, each sweet drop of milk registered by the eye of the Hawk. Rather, prepare for the inhabitation of the eye of the storm which blows the disproportionate Hawkeye to rags.

ALSO, on Monday 26th April, don't miss the gala reading celebrating the new anthology, Infinite Difference: Other Poetries by UK Women Poets. It takes place at 7:30pm in the Bowett Room of Queens' College, and will feature readings by Carrie Etter, Rachel Lehrman, Wendy Mulford, Redell Olsen, Frances Presley, Anna Reckin, Lucy Sheerman, Zoë Skoulding, & Carol Watts.

ALSO NOTE poetry readings at Queens' on the 7th and 14th of May (see calendar below).

FRANCES KRUK is a writer, musician, and artist. Her books include Clobber (yt communication, 2006), Dig Oubliette (yt communication, 2007), and A Discourse on Vegetation & Motion (Critical Documents, 2008). Her most recent contribution to the world of letters is a selection of works in the anthology Infinite Difference (Shearsman, 2010). She edits yt communication with Sean

Bonney and is conducting a PhD at Royal Holloway. She lives in London with a piano and several furry life forms.

REDELL OLSEN'S publications include; 'Book of the Fur' (Rempres, 2000), 'Secure Portable Space' (Reality Street, 2004) and the collaboratively edited 'Here Are My Instructions' (Gefn Press, 2004). She is the editor of the online journal How2 <<http://www.asu.edu/pipercwcenter/how2journal/>> which publishes modernist and innovative poetry and poetics by women writers. Her recent projects have involved texts for performance and film and include: 'Newe Booke of Copies' (2009) and 'Bucolic Picnic (or Toile de Jouy / Camouflage)' (2009). Her most recent project 'The Lost Swimming Pool (for Esther Williams and the Lost Olympics)' is a site-specific collaboration to be shown in June 2010. She is the course director for the MA in Poetic Practice <<http://www.rhul.ac.uk/English/studying/Postgraduate-Study/MA/PoeticPractice.html>> at Royal Holloway, University of London.

A list of up-coming readings (CRS and beyond) is given below. Please direct any queries to Justin Katko (██████) or see the CRS website: crs0hq.tumblr.com. The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

Monday 26 April: *Infinite Difference* anthology reading -- Bowett Rm, Queens'

Friday 30 April: CRS 4: Redell Olsen & Frances Kruk

Friday 7 May: DIAL Easter term reading, line-up TBA -- Bowett Rm, Queens'

Friday 14 May: Peter Gizzi (USA) & Jimmy Cummins (Ireland) -- Bowett Rm, Queens'

Friday 21 May: CRS 5: Jow Walton & Posie Rider & John Wilkinson

Friday 18 Jun: CRS 6: Sean Bonney & Simon Jarvis

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246. **steve dalachinsky**

Re: Art is theft

Fri 23 Apr 2010

too deep

art is always a take that seems like a give

and a give that takes - borrowing / theft appropriation

from others from nature - an honest thief as was said is the best

or a good thief well disguising his/her theft

as picasso said the highest honor he could give / pay another
is to steal from them
a make over not a copy - incorporation and hopefully crediting those
that influenced your piece in some way

On Thu, 22 Apr 2010 14:55:15 -0500 Mary Jo Malo <[REDACTED]>
writes:

> Art is stealing the unconditioned from the conditioned before anyone
> notices it's missing and copies it.
>
> Mary Jo Malo
>
> --
> <http://thisshiningwound.blogspot.com/>
> <http://apophisdeconstructingabsurdity.blogspot.com/>
>
>
>

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247. **Jake Marmer**

Samuel Menashe & Stanley Moss Reading in NYC

Fri 23 Apr 2010

Samuel Menashe and Stanley Moss will be reading at the Six Street Community Synagogue in NYC this Monday, April 26th at 8.15pm. The space is at 325 East 6th Street, b/n 1st & 2nd Ave. More info:

<http://www.eastvillageshul.com/2010/03/24/spoken-word-fest/>. See WNYC's special on Menashe here: <http://www.youtube.com/watch?v=fUHL2kHkM>. Pls spread the word! This should be great.

-JM

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248. **amy king**

Hot Friday the Next - Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Fri 23 Apr 2010

Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Friday, April 30 @ 7 p.m.

Goodbye Blue Monday
Edge-of-Williamsburg =
Bushwick, Brooklyn
<http://stainofpoetry.com>

~
Sandy Florian is the author of Telescope (Action Books), 32 Pedals & 47 Stops (Tarpaulin Sky), The Tree of No (Action Books), Prelude to Air From Water (Elixir Press), and On Wonderland & Waste (Sidebrow Press). She lives in San Francisco where she is an affiliate artist at Headlands Center for the Arts and works as one of the "other" editors for Tarpaulin Sky Journal. For more information, visit her blog at <http://boxingthecompass.blogspot.com>

~
Lara Glenum is a poet, scholar, and translator. She is the author of two books of poetry: The Hounds of No (Action Books, 2005) and Maximum Gaga (Action Books, 2009). Her chapbook, The Hotling Chronicles, is due out from Tarpaulin Sky later this year. With Arielle Greenberg, she is the co-editor of Gurlesque, an anthology of contemporary women's poetry and visual art (Saturnalia Books, 2010). She has recently been collaborating with sound, visual, and digital media artists on Meat Out of the Eater [hyperlink: <http://vimeo.com/7215889>], a multimedia installation. She teaches in the MFA program in Creative Writing at LSU.

~
Lesley Jenike is the author of Ghost of Fashion (CustomWords, 2009). She is a native of Cincinnati, OH and received her doctorate from the University of Cincinnati in 2008. Her poems have appeared in POOL, Court Green, Brooklyn Review, Gulf Coast, Sou'Wester, Verse, Alaska Quarterly Review, Forklift, Ohio, Washington Square, Crab Orchard Review, and others. She's currently Assistant Professor of English at Columbus College of Art and Design.

~
Saeed Jones is currently completing his MFA in Creative Writing at Rutgers University "Newark. He's a graduate of Western Kentucky University where he won the Jim Wayne Miller Award for Poetry. While at Western, he was the poetry editor for Rise Over Run Magazine. His work has appeared or is forthcoming in publications like StorySouth, Barnwood Magazine, Splinter Generation, The Adirondack Review, Mary, and Ganymede. He blogs regularly at saeedjones.wordpress.com

~
Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by

persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Tom Sleight's most recent book of poetry, *Space Walk* (Houghton Mifflin, 2007), won the 2008 Kingsley Tufts Award. His book of essays, *Interview with a Ghost*, was published by Graywolf Press in 2006. He has also published *After One*, *Waking*, *The Chain*, *The Dreamhouse*, *Far Side of the Earth*, *Bula Matari/Smasher of Rocks*, and a translation of Euripides' *Herakles*. He has won the Shelley Prize from the PSA, and grants from the Lila Wallace Fund, American Academy of Arts and Letters, the Guggenheim and NEA. His new book, *Army Cats*, is forthcoming in spring, 2011, from Graywolf Press. He teaches in the MFA Program at Hunter College.

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

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

<http://amyking.org>

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249. **Nana Zabic**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 23 Apr 2010

Hi All,

There is also the generation of people who were first poets, but then (while still very young and unknown) choose rock as their preferred form--Richard Hell, Tom Verlaine, John Doe, Exene Cervenka, and Patti Smith come to mind first of

all. They grew up on the tail end of the idea that being a poet is the coolest thing, while rock became spinal-tappish, but then punk rock came and made rock cooler than poetry again, and of course it was a bit more viable profession economically. Richard Hell talks about that openly in interviews, and those who knew John Doe back in Baltimore testify he went through a similar thought process, and there is nothing wrong with that. I'm glad those people chose music over poetry, because it's not like poetry word suffered because of their conversion; meanwhile I can't imagine what music would have sounded if that generation didn't take up instruments and singing.

And Jim Carroll kept double lives till the end, right?

But that generation, especially the above names, is super well-documented, so that's not what I'm looking for. I'm looking for the later and contemporary, less-documented generations, when rock became as financially inviable as poetry, or in a way even less so, because at least you can teach comp with your mfa, ma, of ph.d. degree.

So I'm adding another dimension to my query: the purely economic one. I wonder how many people who would rather be in bands, write songs and record and tour full time, in the end focus more on poetry and publishing and teaching in order to survive?

Snezana

On Wed, Apr 21, 2010 at 8:21 AM, Vernon Frazer <[REDACTED]> wrote:

> Jim Cohn does excellent recitation with rock bands, but I don't know if he plays an

> instrument.

>

> Vernon

>

>

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250. **David Chirot**

Re: Art is theft

Sat 24 Apr 2010

Dear Ann:

Before--and introducing--Olson at the Berkely festival Robert Duncan also speaks of the poet as a stealer of fire--and that as a thief of fire, for him Olson is a great "fire source." It is the (I am not sure how old the idea is, rather Romantic or earlier) concept of Prometheus as Stealer of Fire with the image of the Act of Creation imagined as Fire being stolen from the Gods.

A very interesting proposal is this one:

Plagiarism is necessary. Progress implies it. It holds tight an author's phrase, uses his expressions, eliminates a false idea, and replaces it with just the right idea.

- *Comte de Lautréamont* (Isidore Ducasse), *Poésies II* (1870)

Lautreamont sees "progress" as the plagiarising of everything but the "right idea" from a previous writer/poet. The "right idea" "corrects" a falsity from the previous piece of writing, which may simply be the introduction of a new fact, thus making "progress" towards a more precise "truth" or "actuality." (Or--of a "sur reality"--a higher reality, as Breton and the Surre;laist found a direct antecedent in Lautreamont in the 1920's.

Pascal also notes: "It is not the materials which are new, but the order of their arrangement."

I hope these three versions of the theft idea are helpful!

In the words of an old song by The Band: "I am thief--and i dig it!"

onwo/ards!!!

davidbc

<http://davidbaptistechirot.blogspot.com>

<http://chirotzerozine.blogspot.com> <<http://davidbaptistechirot.blogspot.com>>

<http://nosobrasotros.blogspot.com>

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

On Fri, Apr 16, 2010 at 5:23 PM, Ann Bogle <[REDACTED]> wrote:

Explain art is theft.

I offer a prize of \$100 to the best answer. In memory of a poet in Binghamton who sent me \$100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great

artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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251. **steve dalachinsky**

Re: Samuel Menashe & Stanley Moss Reading in NYC

Sat 24 Apr 2010

haiku reading at this year's

Sakura Matsuri (Cherry Blossom Festival), at the Brooklyn Botanic Garden.

steve dlachinsky, tony pupello, yuko otomo, cor van den huevel and others

For those of you who don't know, the Brooklyn Botanic Garden has MORE species of cherry than anywhere outside of Japan. We don't have more trees than Washington - but way more varieties. And the festival boasts daiko drumming, ikebana, Butoh dance, and many, many other cultural events.

If you plan on going, just make sure to get there early as the lines to get in can be daunting! (Folks are just clamoring to hear the haiku/senryu poets!).

FREE

Brooklyn Botanic Garden

Sakura Matsuri

Saturday, May 1st

2:00 - 3:00 PM

Alfred T. White Memorial

May 14 7pm at Bowery Poetry Club

steve dalachinsky jane grenier b and albey balgochian's
basscentric

May 22 - 2 pm at Grand Army Plaza Library

steve dalachinsky and Matt Maneri

The Brownstone Poets presents:
steve dalachinsky and Bruce Webber
Park Plaza Restaurant
220 Cadman Plaza West near Clark St. & Pineapple Walk
Brooklyn, NY 11201 - 718 - 596 - 5900
Take the A or C to High Street, 2 or 3 to Clark Street,
4, 5, M or R to Court Street, Borough Hall
2:30 P.M. \$3 Donation - plus Food/Drink - Open Mic
curated by Patricia Carragon

Sunday June 20 - 2-5pm
the Vision Festival presents @ AGathering of Tribes
285 East 3rd St. (between C & D - 2nd floor)
donation to Tribes

poetry by

Jeff Wright
Bob Heman
Aaron Howard w/Gwen Krueger & Tomislav Butkovic
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane Grenier B
Barry Wallenstein
Yuko Otomo - Shayna Dulberger
Jake Marmer / & Alon Nechushtan
Steve Dalachinsky
Alexandre Pierrepont
Tamara Singh

Musicians / Improvs

Ellen Christi
Ambrose Bie piano
Max Johnson bass
Andrew Barker drums
Charles Waters reeds
plus others

On Fri, 23 Apr 2010 09:43:28 -0400 Jake Marmer <[REDACTED]>
writes:

> Samuel Menashe and Stanley Moss will be reading at the Six Street
> Community
> Synagogue in NYC this Monday, April 26th at 8.15pm. The space is at

> 325 East
> 6th Street, b/n 1st & 2nd Ave. More info:
> <http://www.eastvillageshul.com/2010/03/24/spoken-word-fest/>. See
> WNYC's
> special on Menashe here: <http://www.youtube.com/watch?vfUhL2kHkM>.
> Pls
> spread the word! This should be great.
>
> -JM
>
>
>

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252. **steve dalachinsky**

Re: Artaud Art

Sat 24 Apr 2010

yes paris at - national library they had a big artaud show 2 years ago also from
moma drawing show - go to abebooks type in artaud drawings see what ya
come up with

On Wed, 21 Apr 2010 19:29:22 -0700 Bill Dunlap

<[REDACTED]> writes:

> Does anyone know of a good book of Antonin Artaud's visual art
> (drawings, prints, etc)? There seems to be nothing in print at the
> moment, and even a google search gives very little. I know I've seen
> lots of intense pieces he did, but I'm not finding anything. An
> out-of-print title I came across is "Antonin Artaud: Drawings and
> Prints" by Jacques Derrida. Honestly, I'm not too interested in
> reading what Derrida has to say, I just want to know if the book has
> good images (and lots of them). Or any other good source for
> Artaud's imagery.

>

> Thanks,

> Bill Dunlap

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

>

>

>

>

>

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>

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253. **Freind, William Joseph**
Alice Notley in South Jersey

Sat 24 Apr 2010

Alice Notley will be reading on Monday, April 26 at 7:00 PM in the Westby Art Gallery at Rowan University in Glassboro, NJ. The reading is free and open to the public, and refreshments will be served. For more information, contact Bill Friend, [REDACTED]

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254. **Jonathan Penton**
one week left to submit to the Unlikely Stories print edition!

Sat 24 Apr 2010

Surely you are an essayist, story writer, poet, videomaker, musician, spoken word artist, visual artist or reviewer that has a deep and uncontrollable need to be included in /"Unlikely Stories of the Third Kind/," the one-time-only (any time soon, anyway) sprawling physical manifestation of all things Unlikely! Get yourself over to <http://www.unlikelystories.org/printsubmissions.shtml> and get in now!

--

Jonathan Penton

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

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255. **Mark Johnson**
Re: Artaud Art

Sun 25 Apr 2010

Here's a good one: Antonin Artaud: Works on Paper, ed. Margit Rowell (MOMA: 1998)

On Wed, Apr 21, 2010 at 10:29 PM, Bill Dunlap

<[REDACTED]> wrote:

Does anyone know of a good book of Antonin Artaud's visual art (drawings, prints, etc)? There seems to be nothing in print at the moment, and even a google search gives very little. I know I've seen lots of intense pieces he did, but I'm not finding anything. An out-of-print title I came across is "Antonin Artaud: Drawings and Prints" by Jacques Derrida. Honestly, I'm not

too interested in reading what Derrida has to say, I just want to know if the book has good images (and lots of them). Or any other good source for Artaud's imagery.

Thanks,
Bill Dunlap
<http://www.billdunlap.com>

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256. **steve dalachinsky**
new chapbooks by steve dalachinsky
Sun 25 Apr 2010

1. the mantis and other poems
 written for cecil taylor - 1966 -2010
 with collage by dalachinsky
 50 pages
published by iniquity press in a first limited edition of 110
 8 1/2 by 11 inches - \$12 including shipping
 available through steve -
 2. invasion of the animal people - 20 pages
 short cut up poems and collage by dalachinsky
 4 by 5 1/4 inches - \$6 plus \$2 shipping
available from propaganda press - at alt-current.com
 or \$6 directly from steve
- backchannel if interested

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257. **amy king**
The Most Important Book Every Man Should Read
Sun 25 Apr 2010

The Most Important Book Every Man Should Read --
http://www.huffingtonpost.com/steve-leveen/the-most-important-book-e_b_399419.html <http://www.girleffect.org/>

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258. **Ruth Lepson**

Re: The Most Important Book Every Man Should Read

Sun 25 Apr 2010

exactly, amy! I have long felt the next revolution wd be the women's real revolution--of course, we still have to deal with global warming immediately.

On 4/25/10 3:10 PM, "amy king" <[REDACTED]> wrote:

| book

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259. **patrick dunagan**

Re: Clark Coolidge, Act of Providence

Sun 25 Apr 2010

city lights didn't seem to have any on Friday, but
small press distribution:

<http://www.spdbooks.org/Search/Default.aspx?SearchTerm=t+of+providence>

appears to have 'em in stock

and from what "the Toms" have had to say via blog it does indeed sound a
delite

On 23 April 2010 01:40, Sam Ladkin <[REDACTED]> wrote:

| Dear All,

| Does anyone know how I can get hold of Coolidge's new (old) one, Act
| of Providence, published by "Combo" or something like it? I cant seem
| to find an email or realworld address to track it down.

| Thanks,

| Sam

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260. **Halvard Johnson**

Re: Art is theft

Sun 25 Apr 2010

I hereby thank, acknowledge, and give credit to all who have influenced me
and/or my work--past, present, and future--for good or for ill, in any way
whatsoever. You know who you are.

Hal

Halvard Johnson

=====

The Perfection of Mozart's Third Eye (downloadable and free) is @
<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Fri, Apr 23, 2010 at 7:01 AM, steve dalachinsky <> wrote:

*too deep
art is always a take that seems like a give
and a give that takes - borrowing / theft appropriation
from others from nature - an honest thief as was said is the best
or a good thief well disguising his/her theft
as picasso said the highest honor he could give / pay another
is to steal from them
a make over not a copy - incorporation and hopefully crediting those
that influenced your piece in some way*

*On Thu, 22 Apr 2010 14:55:15 -0500 Mary Jo Malo <>
writes:*

*Art is stealing the unconditioned from the conditioned before anyone
notices it's missing and copies it.*

Mary Jo Malo

--

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

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

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261. **David Chirot**

Catalogue of The First Asemic Exhibition in Russia is available

Sun 25 Apr 2010

Please note: below the announcement is an updated link of the catalogue So much thanks to dear friend Gleb Kommiets who organized and worked so hard dealing with bureaucracy and other constraints in order to mount this show.

Dear exhibition members,

Catalogue of The First Asmeic Exhibition is available at 'Scribd':

<http://www.scribd.com/doc/30480741>

It includes all artworks shown in Smolensk, photos and biographies of the contributors.

Feel yourself free to download and share the catalogue!

Please let me know if you'll have any ideas or wishes.

With hope on further collaboration,

Gleb Kolomiets.

Sorry! I had to make some urgent updates in a PDF catalogue. Here is a new link:

<http://www.scribd.com/doc/30488056>

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262. **Mark Weiss**

event

Mon 26 Apr 2010

The Whole Island: Six Decades of Cuban Poetry

with Maria Isabel Alfonso, Lourdes Gil, James Irby, Mark Weiss & Christopher Winks

On the occasion of the publication of The Whole Island: Six Decades of Cuban Poetry, editor Mark Weiss, contributors and translators explore major trends in Cuban poetry, both on and off the island.

Tuesday, April 27, 7:00pm

Poets House, 10 River Terrace, NYC

\$10, \$7 for students and seniors, free to Poets House Members

Info: [REDACTED] or <http://www.poetshouse.org> www.poetshouse.org

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

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263. **Rob McLennan**
rob on the chelsea hotel

Mon 26 Apr 2010

rob on the chelsea hotel, new york;

http://www.openbooktoronto.com/news/canadians_new_york_chelsea_hotel

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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264. **Stephen Baraban**
Re: Vote for Sina Queyras

Mon 26 Apr 2010

I don't plan to vote at all. Does this mean you will merely mess up my _____ & not my _____?

--- On Thu, 4/22/10, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Vote for Sina Queyras

To: [REDACTED]

Date: Thursday, April 22, 2010, 8:33 PM

If you value your _____

<http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html>

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265. **Jeffrey Side**

Interview at The Argotist Online with Brian Clements on prose poetry

Mon 26 Apr 2010

There's now an interview at The Argotist Online with Brian Clements on prose poetry: <http://www.argotistonline.co.uk/Clements%20interview.htm>

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266. **Steve Halle**

Davis Schneiderman @ Seven Corners

Mon 26 Apr 2010

Check out new work from *Davis Schneiderman*'s "Un-Death of the Author" series at *Seven Corners* <<http://www.sevencornerspoetry.blogspot.com/>>.

Other recent featured poets: Jessica

Ponto<<http://sevencornerspoetry.blogspot.com/2010/04/featured-poet-jessica-ponto.html>>, William

Allegrezza<<http://sevencornerspoetry.blogspot.com/2010/03/featured-poet-william-allegrezza.html>>, Jacob

Saenz<<http://sevencornerspoetry.blogspot.com/2010/02/featured-poet-jacob-saenz.html>>, & Julia

Drauden<<http://sevencornerspoetry.blogspot.com/2010/01/featured-poet-julia-drauden.html>>

Thanks,

Steve Halle

Editor

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267. **Mark Weiss**

Hello, I must be going

Mon 26 Apr 2010

But I'll be back June 9, and receiving b/c as usual. For those in the UK, that's where I'll be.

Curious about gigs? I'll be at Birkbeck May 19, Leicester June 1, and Roehampton (with Stephen Vincent) June 2. Contact me closer to the event for details.

Best,

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

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268. **Caroline Crumpacker**
May 21 Great Small Works Parties

Mon 26 Apr 2010

HOLD THE DATE: FRIDAY MAY 21ST

TWO BRILLIANT PARTIES FOR GREAT SMALL WORKS

FRIDAY, MAY 21 ONE NIGHT IN TWO PARTS

PART ONE: 7:00 PM CHAMPAGNE CABARET

7:00pm at One Arm Red

10 Jay Street #903 in DUMBO

Champagne, Wine, Food, Margaret Leng Tan on Toy Piano & Rima Fand on violin!!

Tickets \$50

PART TWO: 10:00 PM onward...BALKAN BRASS - FUNK DANCE FEST!

10:00pm onward at Saint Ann's Warehouse

38 Water Street in DUMBO

DJs and Live Bands, including Slavic Soul Party! & Spanglish Fly

Tickets \$15

OR

Tickets for both parties \$60

All \$\$ raised goes to support the Ninth Toy Theater Festival and Great Small Works.

For more information about the benefit and tickets, go to
www.greatsmallworks.org

And here, dear readers, is more info. on the parties

Champagne Cabaret @ 7PM: Food, Wine, Performance!

Virtuoso Performer Margaret Leng Tan Plays Toy Piano Margaret Leng Tan has established herself as a major force in the American avant-garde. She is renowned as a pre-eminent John Cage interpreter and for her performances of American and Asian music that transcend the piano's conventional boundaries. She has been called "the queen of the toy piano" by The New York Times. After discovering Cage's Suite for Toy Piano in 1993, Ms. Tan became fascinated with the artistic potential of the toy piano and, more recently, with other toy instruments as well. In her groundbreaking 1997 album, *The Art of the Toy Piano* (Point/Universal), she elevated a humble toy to the status of a real instrument. Over the past decade, Ms. Tan's diminutive music-theater of nostalgia and humor has delighted audiences at festivals around the world. Her new album *She Herself Alone: The Art of the Toy Piano 2* has just been released on Mode Records.

Special Performance from Clare Dolan Clare is a Painter, Director, and Performer of Cantastoria, Toy Theater, Outdoor Puppetry, and Stilt Dancing, while simultaneously living a secret double life as a nurse in her small Vermont town. She's a veteran of the Bread and Puppet Theater, and founder of The Museum of Everyday Life.

And of course...The scintillating and educational "Short Entertaining History of Toy Theater" by Dr. John Bell with the Great Small Works Orchestra.

Dance Fest @ 10PM:

Debo Band Boston's own 11 piece Ethio-groove collective was created by Ethiopian-American saxophonist Danny Mekonnen as a way of exploring the unique sounds that once filled the dance clubs of "Swinging Addis." Since 2006, Debo Band has been immersed in the unlikely confluence of traditional East African polyrhythms and pentatonic scales, classic American soul and funk music, and the instrumentation of Eastern European brass bands, producing a unique form of dance music that Ethiopian audiences instantly recognize as the soundtrack of their youth, carried from party to kitchen on the ubiquitous cassette tapes of the time. With a unique instrumentation - including horns, strings, and accordion - that is a nod to the big bands of Haile Selassie's time, Debo Band is giving new life to these old sounds, and playing it forward to a new generation and a broader audience.

Slavic Soul Party! is more than a band, it's a promise. Anyone who has seen them live can attest to that. The massive brass band is a supercollider of Eastern European sounds from the Balkans and all the funk of American musical traditions like second-line, gospel, and jazz. Hybridity isn't just a

buzzword with this New York City-based group – domestic and foreign, new and old – it’s a fact of life. The fusion even carries over into the title of the band’s fifth album, *Takeatron*, mashing up Japanese drummer Take Toriyama’s love of electronic music with the rapid fire of Balkan brass, and the incessant creativity of some of New York’s finest musicians.

“Fiery Balkan brass, hip-grinding American grooves, and ecstatic anthems both new and old: *Slavic Soul Party!* is just what it says. Brash and strong as *slivovitz*, these nine musicians have forged a virtuosic new brass band music in the heart of New York City – melding Gypsy, East European, Mexican, and Asian immigrant backgrounds with American jazz and soul – and “developed a reputation for delivering a great time.” (NY Times)

Spanglish Fly Spanglish Fly defines its sound as “1968 Barrio” — meaning the Spanish Harlem in the late 60s. The band is bent on cooking up a spicy musical dish comprised of bugaloo, Latin soul and shingaling. Their recipe, in their own words: “Two pounds of hot mambo stirred together with fifteen ounces of Motor-City Motown, deep fried for three hours, and you get a bucket load of mouthwatering soul latino.” The recent EP is *Latin Soul y Bugalú*, featuring special guest DJ Turmix and a performance by the Rude Mechanical Orchestra. “They will make you dance for sure.” -- REmezcla.com

and

DJ Dusty Walker mastering the mix on the twin turntables...

and

special guests to be announced soon...

FOR MORE INFO. AND TO BUY TIX GO TO WWW.GREATSMALLWORKS.ORG

Final

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269. **George Quasha**

Gary Hill/George Quasha/Charles Stein Tue 6:30 PM Electronic Arts Intermix NYC: An Art of Limina

Tue 27 Apr 2010

Gary Hill/George Quasha/Charles Stein Tue 6:30 PM Electronic Arts Intermix NYC screening/conversation/book launch for "An Art of Limina: Gary Hill's Works and Writings" by George Quasha and Charles Stein; Foreword by Lynne Cooke (Ediciones Poligrafa: Barcelona, 2009): 640 pages, 980 illus. full color; cloth: Hardcover, 8.5 x 10.25 in.

http://www.eai.org/eai/pressreleases/04_10_gary_hill_pr.html

Tuesday, April 27, 2010 6:30 pm Electronic Arts Intermix (EAI) 535 West 22nd Street, 5th Floor New York, NY 10011 www.eai.org Admission free Please RSVP:

Please join EAI for a special launch event celebrating the publication of *An Art of Limina: Gary Hill's Works and Writings*, a new monograph devoted to the works of artist Gary Hill. At EAI, Hill will appear in conversation with the book's authors, George Quasha and Charles Stein, poets, writers and artists who have worked interactively and performed with Hill for over three decades. Hill will discuss and screen selections from his early single-channel videos, tracing the development of his distinctive approach to language, sound and the moving image. Written in close connection with the artist and featuring a foreword by Lynne Cooke, *An Art of Limina* is the most comprehensive and in-depth treatment of Hill's work to date, presenting extensive information on 104 of his works from the 1970s through the present, as well as seminal writings by the artist. Gary Hill's art forges an important investigation into the relationships between words and electronic images. Originally trained as a sculptor, Hill began working in video in 1973 and has produced a major body of single-channel video and video installations. Hill's first tapes explored formal properties of the emerging medium, particularly through integral conjunctions of electronic visual and audio elements. This exploration would give way to thoroughly unique investigations of linguistics and consciousness in works characterized by their experimental rigor, conceptual precision and imaginative leaps of discovery. Perhaps as much as any artist using image/sound media, Hill's work in video is about, and is, a new form of writing.

Gary Hill was born in 1951. He studied at the Arts Student League in Woodstock, New York. Hill has been the recipient of numerous awards and honors, most notably the prestigious Leone d'Oro Prize for Sculpture at the Venice Biennale in 1995 and the John D. and Catherine T. MacArthur Foundation Grant in 1998. Hill has taught at the Center for Media Study, Buffalo; Bard College, Annandale-on-Hudson, New York; and the Cornish College of the Arts, Seattle. Hill's installations and videos have been seen throughout the world, in group exhibitions at The Museum of Modern Art, New York; Documenta 8, Kassel, Germany; Long Beach Museum of Art, California; and Stedelijk Museum, Amsterdam; among other festivals and institutions. His work has also been the subject of retrospectives and one-person shows at the Fondation Cartier pour l'art contemporain, and Centre Georges Pompidou in Paris; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum SoHo, New York; Museum f¼r Gegenwartskunst, Basel; Museu d'Art Contemporani, Barcelona; Kunstmuseum

Wolfsburg; and The Museum of Modern Art, New York; among others. Hill lives and works in Seattle.

For more information about the works of Gary Hill, please visit: www.eai.org

George Quasha works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. His fifteen books include poetry, anthologies and writing on art. The recipient of a Guggenheim Fellowship in video art and a National Endowment for the Arts Fellowship in poetry, he has taught at Stony Brook University (SUNY), Bard College, and The New School Graduate Anthropology Department. With artist Susan Quasha he is founder/publisher of Barrytown/Station Hill Press in Barrytown, New York.

Charles Stein is the author of eleven books of poetry. He holds a Ph.D. in literature from The University of Connecticut at Storrs and has taught at SUNY Albany and Bard College. His work includes photography, sound poetry, and performance. He lives in Barrytown, New York.

An Art of Limina: Gary Hill's Works and Writings was written by George Quasha and Charles Stein, with foreward by Lynne Cooke. The tenth title in the internationally acclaimed 20_21 Collection, An Art of Limina has been published by Ediciones Polígrafa, under the direction of Gloria Moure. In the United States, An Art of Limina is distributed by D.A.P./Distributed Art Publishers, Inc.

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270. **Jeffrey Side**

Review of 'Cyclones in High Northern Latitudes'

Tue 27 Apr 2010

First incoming review of 'Cyclones in High Northern Latitudes' at 9th Street Laboratories:

<http://9thstlab.blogspot.com/>

The review is beneath the authors' commentary.

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271. **Alan Sondheim**

AMA Trio and Secret Orchestra at the Jazz Lounge, Tuesday May 4th

Tue 27 Apr 2010

The AMA Trio and Secret Orchestra at the Jazz Lounge, Tuesday May 4th

Tuesday May 4th

ESP LIVE @ The Jazz Lounge

An experimental music series the 1st Tuesday of every month

520 Dekalb Avenue, Brooklyn, NY 11205 - G train to Bedford/Nostrand

Show starts promptly at 8:30!

8:30 pm

Alan Sondheim (ESP 1048, ESP 1082)

Azure Carter - voice

Myk Freidman - lap-steel guitar

Alan Sondheim - electric saz

9:30 pm

Secret Orchestra

David Gould - drums, percussion

Yuko Fujiyama - piano

Clif Jackson - bass

More about Alan Sondheim:

Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, and theorist, he has exhibited, performed and lectured widely.

Current interests include aesthetics and productions of virtual environments and installations, mapping with motion capture and 3d laser scanners, Buddhist philosophy and its relation to avatars and online environments, and experimental choreography.

Alan recorded two albums for ESP-Disk' in the 60s which melded free improvisation with electronic instrumentation. His latest recordings have been issued on Porter Records, Fire Museum & Qbico.

More about Azure Carter:

Azure Carter has been writing and performing her own songs for a number of years; she also performs with Foofwa d'Imobilite and Alan Sondheim. Azure is working on her own performances and sets, which are documented online. She has appeared in a number of videos, and sings with Myk Freedman and Alan Sondheim.

More about Myk Freedman:

Myk Freedman is a 29-year-old lap steel player, composer, arranger, and band leader. In 2003 he moved from Toronto to NYC to study music and pursue the American Dream. Since then, he has preformed with John Zorn, William

Parker, Elliot Sharp, Cyro Baptista and Kenney Wessel, as well as with countless others.

Myk's compositions have been recorded by many of his own groups, as well as by ensembles: The MK Groove Orchestra, In a China Shop and MARTIN & HAYNES, a Toronto duo made up of Justin Haynes and Jean Martin who released an entire record dedicated to his music entitled, FREEDMAN. His arrangements have been premiered at world famous venues such as The Blue Note, John Zorn's The Stone, The Knitting Factory and the 2004 Distillery Jazz Festival where he was nominated for the Emerging Artist Award.

As the leader of Saint Dirt Elementary School, Myk has released three positively received albums on Canadian labels, Oval Window Records, Barnyard Records, and Rat Drifting. He splits his time between New York and North York (Ontario) and is currently completing his second songbook of fake folk music.

More about Secret Orchestra:

Secret Orchestra is an original group initiated by Clif Jackson in 2007 after the trio had already played together as a rhythm section in various other projects. It became apparent that they had a connection and shared some similar musical ideas. However, they also brought their very different backgrounds into the mix creating a strong dynamic and a wide spectrum of musical space to play in. Although Clif is the 'leader' of the group and writes a lot of the music, he is the youngest member and defers to the knowledge and experience of his elder band mates. Yuko contributes original compositions, as well, and they all contribute to arrangements and aesthetics when appropriate. Furthermore, improvisation is at the center of their music, leaving all of them open to create their own parts or to work within the composer's guidelines. Through a mix of composition and improvisation the overall musical aesthetic is grounded in a sense of direction and an exploration of colors, textures, silence, and rhythmic and melodic structures.

--

Adam Downey
Director of Promotions
ESP-Disk'
www.espdisk.com

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272. **Jack Kimball**

Faux | Other

Tue 27 Apr 2010

Announcing Faux | Other releases

A Hundred Posters, edited by Alan Davies (CD)

Post~Twyla: Reset, Jack Kimball

The New Old Paint, Susie Timmons

Memoir and Essay, Michael Gottlieb

In the mid 1970s Alan Davies edited 40 issues of A Hundred Posters. Among those whose work appeared were Ginsberg, Wieners, Eigner, Weiner. The importance of the authors published makes this CD reissue a solid indication of poetic directions for the present & future.

Initially a spoof of John Ashbery's Flow Chart, Post~Twyla: Reset re-emphasizes daybook metonymy, lexical captures, & graphical meta-commentary to upset the "flow." Cantatas for experimental instruments, jubilant disparities. Alan Davies calls P~T "unremittingly Burroughs-in-bed."

The New Old Paint is Susie Timmons's second poetry collection. Alice Notley noted in her first collection Timmons's "naked" train of thought & her "wit." The same applies here, fully resourceful, totally unexpected, "Hello, I am your American flag / I know; hard to believe, / a talking flag."

Jennifer Moxley on Memoir and Essay: "A bright young poet arrives penniless in a resplendently decaying New York where he finds a group of like-minded writers. They join ranks and set out to challenge the establishment. Gottlieb makes this old story new with crisp prose and thoughtful personal details."

Pre-order before publication, \$13.00 each (rather than 16.00) or a full set of 4 for 45.00 (limited offer).

Visit: <http://www.fauxpress.com>

Thanks!

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273. **Ana Bo³/₄ièeviaë**

NEXT WEEK: Annual Chapbook Festival on Monday & Tuesday!

Tue 27 Apr 2010

ANNUAL CHAPBOOK FESTIVAL

Monday May 3 & Tuesday May 4, 2010

The Festival celebrates the chapbook as a work of art and as a medium for alternative and emerging writers and publishers. Now in its second year, the festival features a two-day bookfair with chapbook publishers from around the country, workshops, marathon poetry readings, and a closing-night reading of prize-winning Chapbook Fellows. At the CUNY Graduate Center, 365 Fifth Avenue and 34th Street, NYC. Full schedule at www.chapbookfestival.org and below.

Co-sponsored by The Office of Academic Affairs, The Center for the Humanities, The Graduate Center and MFA Programs in Creative Writing of the City University of New York, The Center for Book Arts, Poets House, Poetry Society of America, and Poets & Writers

Schedule of Events

Bookfair

11:30am to 7pm both days (May 3-4)
in the Proshansky Auditorium Lobby, C Level
Free and open to the public

MONDAY, MAY 3, 2010

Workshops

C Level Breakout Rooms

Free registration required. To attend workshops, please register by e-mailing [REDACTED]

10 - 11:30am

Producing Chapbooks: A Workshop for Poets

Brenda Iijima (Portable Press at Yo-Yo Labs) and Rachel Levitsky (Belladonna*), and Lonely Christopher (The Corresponding Society)

10 - 11:30am

Do-It-Yourself Chapbooks: Make and Distribute Your Own

Mary Gannon and Jean Hartig (Poets & Writers Magazine), Emily Goodale (Brave Men Press), Matvei Yankelevich (Ugly Duckling Presse), and Adam Robinson (Publishing Genius)

11:30am - 1pm

Producing Chapbooks: A Workshop for Publishers

Jan Heller Levi (Hunter College), Rachel Levitsky (Belladonna*), and Marshall Webber (Booklyn)

11:30am - 1pm

Chapbooks as Art Objects

Roni Gross (Roni Gross Design), and Jeremy Thompson (The Autotypograph), with Sarah Nicholls (Center for Book Arts)

Chapbook Poets: A Marathon Reading

2 – 7pm, C Level Breakout Rooms

Poets from participating presses read. Full lineup to be announced at www.chapbookfestival.org soon.

Free and open to the public.

Opening Reception

7 – 8pm, Proshansky Auditorum Lobby

TUESDAY, MAY 4, 2010

Workshops

C Level Breakout Rooms

Free registration required. To attend workshops, please register by e-mailing [REDACTED]

10 – 11:30am

Producing Chapbooks: A Workshop for Poets

Sommer Browning and Tony Mancus (Flying Guillotine Press), Jill Magi (Sona Books), and Daniel Lin (Love Among the Ruins)

10 – 11:30am

Do-It-Yourself Chapbooks: Make and Distribute Your Own

Mary Gannon and Jean Hartig (Poets & Writers Magazine), Emily Goodale (Brave Men Press), and Anna Moschovakis (Ugly Duckling Presse)

11:30am – 1pm

Producing Chapbooks: A Workshop for Publishers

Jan Heller Levi (Hunter College), Andrew Levy (CRAYON Magazine), Sueyeun Juliette Lee (Corollary Press), and Charmaine Wheatley (Booklyn)

11:30am – 1pm

Chapbooks as Art Objects

Roni Gross (Roni Gross Design) and Jeremy Thompson (The Autotypograph), with Sarah Nicholls (Center for Book Arts)

Chapbook Poets: A Marathon Reading

2 – 7pm, C Level Breakout Rooms

Poets from participating presses read. Full lineup to be announced at www.chapbookfestival.org soon.

Free and open to the public.

PSA Chapbook Fellowship Reading

7pm, Martin E. Segal Theatre

Alice Quinn with judges Mark Doty, Linda Gregg, and Arthur Sze, and winners Jocelyn Casey-Whiteman, Haines Eason, Heidi Johannesen Poon,

and Stephanie Adams-Santos. Followed by reception.
Free and open to the public.

On Wednesday, May 5, The Center for Book Arts will host printing and bookbinding workshops, from 10-1 and 2-5. To sign up, call [REDACTED].

Participating publishers

2nd Ave Poetry
Bateau Press
Belladonna*
BOOK Works
Booklyn
BookThug
Cervena Barva Press
Concrete Wolf Chapbook Press
Corollary Press
CRAYON
Creature Press
Cy Gist Press
CUNY Lost & Found
DoubleCross Press
Dusie Kollektiv
Etched Press
Factory Hollow Press
Finishing Line Press
Five Spice Poetry
Flying Guillotine Press
Forklift, Ohio
Greying Ghost Press
H_NGM_N
Instance Press
Kissena Park Press
Little Scratch Pad
Love Among the Ruins
Magic Helicopter Books
Minutes Books
Noemi Press
Open Thread Publications
Pen Press
Plan B Press
Pleasure Boat Studio: A Literary Press
Poets Wear Prada

Poinciana Paper Press
Portable Press at Yo-Yo Labs
PresShop
Rain Taxi
River Poets Journal/Lilly Press
Sarabande Books
Seven Kitchens Press
Slapering Hol Press
Small Anchor Press
Sona Books
Spire Press
sunnyoutside
Tarpaulin Sky Press
The Physiocrats
Toadlily Press
Ugly Duckling Presse
Upset Press
X-ing Press/Agriculture Reader
and others!

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274. **Catherine Daly**

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 27 Apr 2010

there's a second generation -- well, maybe 1 1/2 generation

while Mike Watt is in the 1st, Lydia Lunch, all of Sonic Youth (Lee Renaldo, Thurston Moore...)

don't forget that presses that these musicians were able to found, like 12.13.61 and Soft Skull then continued to blur spoken word, music and poetry -- away from performance art

Mike Watt talks about starting playing music with Creedence covers in high school, but then as his spiels and lyrics developed in the "Harvard of punk rock" began to consider these writings to be poems in their own right.

--

All best,
Catherine Daly

██████████

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275. **Joel Weishaus**

Poetica Review

Tue 27 Apr 2010

Dear Friends and Colleagues:

My latest Poetica review is of Peter Pereira's book of poems, "What's Written on the Body": <http://www.cddc.vt.edu/host/weishaus/Poetica/blog-3.htm>

This is the third piece in the series:

<http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm>

MS Explorer browser preferred. Text Size: Medium.

-Joel

Joel Weishaus

Homepage: <http://web.pdx.edu/~pdx00282>

On-Line Archive:

www.cddc.vt.edu/host/weishaus/index.htm

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276. **Poetry Project**

Special events at The Poetry Project

Tue 27 Apr 2010

Dear Friends,

This week is The Poetry Project's annual fundraising week. We would love to see you at at least one of our three special events. If you cannot attend please consider sending a donation to the Project by following one of the links below.

Your support will help The Poetry Project continue to deliver terrific, challenging, and risky work!

If you can't make it out but would like to support us you can become a member here:

<http://poetryproject.org/get-involved/become-a-member>

Or make a donation here:

<http://poetryproject.org/get-involved/donate-now>

Wednesday, April 28, 8 PM

Alice Notley

We are thrilled to present this evening with Alice Notley to kick off our Spring Fundraising Week. Notley has published over thirty books of poetry, including (most recently) Reason and Other Women; Grave of Light: New and Selected Poems 1970-2005; Alma, or The Dead Women; and In the Pines. With her sons,

Anselm and Edmund Berrigan, Notley edited *The Collected Poems of Ted Berrigan*. She is also the author of a book of essays on poets and poetry, *Coming After*. Notley has received many prizes and awards including the Academy of American Poets¹ Lenore Marshall Prize, the Poetry Society of America's Shelley Award, the Griffin Prize, two NEA Grants, and the Los Angeles Times Book Award for Poetry. Considered an important figure in the New York School, Notley now lives and writes in Paris, France.

This event will take place in the Sanctuary. Reception to follow. Admission is \$10.

Friday, April 30, 6:30 PM

We Saw the Light: Conversations Between New American Cinema and Poetry
Talk & Screening

In *We Saw the Light: Conversations Between the New American Cinema and Poetry* (University of Iowa Press, 2009), Daniel Kane draws on correspondence and interviews with key figures in innovative cinema and writing of the 1960s to provide a fresh look at film's influence on poetry. Please join us for a discussion amongst filmmakers and poets, and stay for a special screening of mainly 16mm prints.

Talk (6:30-7:30 PM) Ed Bowes, Jacob Burckhardt, Abigail Child, Cole Heinowitz, Jonas Mekas, and Jennifer Reeves. Moderated by Daniel Kane.

Film Program (8 PM) A selection of short films by Ed Bowes, Stan Brakhage, Jacob Burckhardt, Rudy Burckhardt, Abigail Child, Christopher Maclaine, Jonas Mekas, Marie Menken, and Jennifer Reeves.

Stan Brakhage: *Two: Creeley/McClure* (1965) 16mm, color, silent, 5 min;
Christopher Maclaine: *The Man Who Invented Gold* (1957) 16mm, color, sound, 14 min; Jonas Mekas: *Hare Krishna* (1966) 16mm, color, sound, 4 min; Abigail Child: *Surface Noise* (2000) 16mm, 18 min; Jennifer Reeves: excerpt from *The Time We Killed* (2004), 16mm; Rudy Burckhardt: *The Automotive Story* (1954), 16mm, b&w, 15 min; Jacob Burckhardt: *Black and White* (2001) 16mm, b&w, 10 min; Marie Menken: *Lita's Party* (1964?), 16mm, 4 min; Ed Bowes: excerpt from *Entanglement* (2009)

Program subject to change.

Thanks to the Filmmakers¹ Cooperative, Jacob Burckhardt & Andrew Lampert at

Anthology Film Archives.

This event will take place in the sanctuary. Admission is \$10.

Saturday, May 1, 8 PM

John Ashbery's *Self-Portrait in a Convex Mirror* for Six Voices

First published in 1975, John Ashbery's long poem *Self-Portrait in a Convex Mirror* begins as a meditation on an extraordinary Mannerist painting by Francesco Parmigianino. The poem, and the volume that includes it, remain among the most influential works of our time. In this performance, six readers with projected text and image make the work unusually available, as Ashbery's tonal shifts and juxtapositions are taken up by different voices. With Joan Arnold, Andrea Barnet, Jan Hanvik, James Occhino, Jim Paul and Annie Walwyn-Jones. Arranged and directed by Jim Paul.

This event will take place in the Sanctuary. Admission is \$10.

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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277. **Annie Guthrie**

UA Poetry Center -please post

Tue 27 Apr 2010

The University of Arizona Poetry Center recently received a \$49,000 grant from the National Endowment for the Humanities to further develop its prestigious Audio/Video collection. The audio/video holdings are among the rarest materials in the Poetry Center's library collection of contemporary poetry. According to Executive Director Gail Browne, "The recordings capture historic readings by many of the most important writers of the past 50 years. Scholars can hear authors discuss their own works and often hear early versions of works-in-progress. Poetry lovers can hear favorite poems in the poet's own voice." The NEH Digital Humanities Initiative Grant will fund the work to make

the archive accessible to a much wider audience. For more information visit
www.poetrycenter.arizona.edu

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278. **Catherine Daly**

Fwd: [NetBehaviour] Iowa Review on the Web

Tue 27 Apr 2010

The Iowa Review on the Web has been around for at least the past dozen years.

The last issue I can find is from 2008

<http://research-intermedia.art.uiowa.edu/tirw/vol9n2/>

It began as a *parallel* web version, one less competitive to get into, but with a similar aesthetic to the print version. Later on, it morphed into a publication which featured "electronic literature" (with varying degrees of success), "TIR-W."

However, it is apparently just gone, with a redesign and a new editor for the TIR portion.

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All best,

Catherine Daly

██████████

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279. **steve dalachinsky**

Re: new chapbooks and recent books by steve dalachinsky most easily gotten thru author expanded list

Wed 28 Apr 2010

1. insomnia poems for louise bourgeois 6\$ small run 20 pages
2. invasion of the animal people 6\$ small run 20 pages
3. the mantis - cecil poems iniquity press - 10 - edition first run 100 - 50 pages
4. reaching into the unknown with photos by jacques bisceglia rogueart paris 450 pages 140 poems 180 photos of/ for practically every well known musician in jazz scene since the 50's and even john cage \$50 - edition 1000
5. logos and language with matt shipp rogueart paris \$20 - edition 800 - 100 pages
6. christ amongst the fishes - a book of collage - \$10 - edition 125 - 33 pages

7. hand painted french cd w/2 great french musician recorded in
bordeaux and only available there and in paris \$15 - edition 300

On Sun, 25 Apr 2010 23:33:11 +0530 steve dalachinsky <[REDACTED]>
writes:

- > 1. the mantis and other poems
- > written for cecil taylor - 1966 -2010
- > with collage by dalachinsky
- > 50 pages
- > published by iniquity press in a first limited edition of 110
- > 8 1/2 by 11 inches - \$12 including shipping
- > available through steve -
- >
- > 2. invasion of the animal people - 20 pages
- > short cut up poems and collage by dalachinsky
- > 4 by 5 1/4 inches - \$6 plus \$2 shipping
- > available from propaganda press - at alt-current.com
- > or \$6 directly from steve
- >
- > backchannel if interested
- >
- >
- >

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280. **Ann Bogle**
T. S. Eliot quotation

Wed 28 Apr 2010

Still looking over replies to my query. Perhaps other citations will occur. It seems -- based on these replies and threads at the other listserv -- Eliot's is the lasting critical word on the subject. Here is his statement in more context:

T.S. Eliot (1888–1965). *The Sacred Wood: Essays on Poetry and Criticism*. 1922.

[_http://www.bartleby.com/200/sw11.html_](http://www.bartleby.com/200/sw11.html)
(<http://www.bartleby.com/200/sw11.html>)

"We turn first to the parallel quotations from Massinger and Shakespeare collocated by Mr. Cruickshank to make manifest Massinger's indebtedness. One of the surest of tests is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from

that from which it was torn; the bad poet throws it into something which has no cohesion. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest. Chapman borrowed from Seneca; Shakespeare and Webster from Montaigne. The two great followers of Shakespeare, Webster and Tourneur, in their mature work do not borrow from him; he is too close to them to be of use to them in this way. Massinger, as Mr. Cruickshank shows, borrows from Shakespeare a good deal. Let us profit by some of the quotations with which he has provided us—

"Massinger: Can I call back yesterday, with all their aids
That bow unto my sceptre? or restore
My mind to that tranquillity and peace
It then enjoyed?

"Shakespeare: Not poppy, nor mandragora,
Nor all the drowsy syrops of the world
Shall ever medecine thee to that sweet sleep
Which thou owedst yesterday.

"Massinger's is a general rhetorical question, the language just and pure, but colourless. Shakespeare's has particular significance; and the adjective "drowsy" and the verb "medecine" infuse a precise vigour. This is, on Massinger's part, an echo, rather than an imitation or a plagiarism—the basest, because least conscious form of borrowing. ... "

My fortune cookie this week: "You can't steal second base and keep one foot on first."

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281. **Ana Bo³/4ièeviaë**

Now available: Lost & Found: The CUNY Poetics Document Initiative chapbooks!

Wed 28 Apr 2010

Dear Friend,

We are delighted to announce the publication of the inaugural chapbook series in *Lost & Found: The CUNY Poetics Document Initiative*. Below find the official Press Release.

You may have attended our prepublication party or heard of the project through the grapevine; now the books are available for purchase via mail and online at <http://www.centerforthehumanitiesgc.org/lostandfound> where they are on sale for \$10 per issue, \$35 per set, and \$25 per subscription. On Monday and Tuesday, May 3rd and 4th, 10 a.m.—8 p.m., the set of chapbooks will also be available for purchase at the Center for Humanities' Annual Chapbook Festival.

Look for the Lost & Found table. More information and a schedule for the festival are available at <http://www.chapbookfestival.org>.

Thank you for your support - we hope you enjoy the books!

Ammiel Alcalay, General Editor

Aoibheann Sweeney, Director of the Center for the Humanities

###

PRESS CONTACT:

The Center for the Humanities

[REDACTED]

[REDACTED]

April 28, 2010

For Immediate release: Printed in elegant, stapled editions, the inaugural chapbook series of Lost & Found: The CUNY Poetics Document Initiative activates and puts into wider circulation important but little known texts drawn from personal and institutional archives. An ongoing publication project emerging from archival and textual scholarship done by students, faculty and guest fellows at the Graduate Center, the primary focus of Lost & Found is on writers who fall under the rubric of the New American Poetry. Since enhanced accessibility to a broad spectrum of archival material helps create alternative, divergent and enriched versions of literary and cultural history, the Lost & Found initiative takes the "New American" rubric writ large, including the affiliated and unaffiliated, precursors and followers. The first set includes correspondence, essays, and journal selections:

Amiri Baraka & Edward Dorn: Selections from the Collected Letters 1959-1960, ed. Claudia Moreno Pisano, includes letters written between 1959 and 1960 and covers a wide-range of discussions, "from quotidian observations of being snowbound without enough heat...to the hashing out of experiences, fears, and anxieties directly related to the socio-political culture of the early 1960s".

The Correspondence of Kenneth Koch & Frank O'Hara 1955-1956, Part I and II, ed. Josh Schneiderman, includes "letters [...] written over an eighteen-month period from 1955 to 1956 [that] provide an account of the poets' important, if often overlooked, friendship. Full of poems, literary gossip, and nods to artistic influences, Koch and O'Hara's correspondence also chronicles a key moment in what would come to be known as the New York School of poets".

Darwin & The Writers, Muriel Rukeyser, ed. Stefania Heim, is an unpublished essay about Darwin (rejected by The Nation in 1959). "The piece is an exercise in the discovery, collection, and exposition of "meeting-places" between scientific and literary imaginations, extending the intellectual work Rukeyser started in works like Willard Gibbs and The Life of Poetry."

1957-1977 Selections from the Journals Part I and II, Philip Whalen, ed. Brian Unger, is comprised of entries from Whalen's Journals from two key periods in his life: the mid to late 1950s following the public recognition of the Beats, and the early 1970s, after his return from Japan and his decision to live in a Zen monastery.

The 1963 Vancouver Poetry Conference / Robert Creeley's Contexts of Poetry, with Daphne Marlatt's Journal Entries, ed. Ammiel Alcalay, is a Creeley lecture and conversation with Allen Ginsberg. Contexts of Poetry is from the landmark 1963 Vancouver Poetry Conference, with excerpts from the journals of the prominent Canadian poet Daphne Marlatt, chronicling her attendance as a student.

Together, the set marks an auspicious beginning to a project that brings the finest traditions of small press publication and textual scholarship to a broader reading public.

We are delighted to announce that the chapbooks are available at bookstores across the nation, from St. Marks Books to City Lights.

Books may be ordered online at www.centerforthehumanitiesgc.org/lostandfound where they are on sale for \$10 per issue, \$35 per set, and \$25 per subscription. On Monday and Tuesday, May 3rd and 4th, 10 a.m.—8 p.m., the set of chapbooks will also be available for purchase at the Center for Humanities' Annual Chapbook Festival. Look for the Lost & Found table. More information and a schedule for the festival are available at www.chapbookfestival.org.

###

LOST & FOUND

The CUNY Poetics Document Initiative

Published by The Center for the Humanities

Pub Date: May 2010

www.centerforthehumanitiesgc.org/lostandfound

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282. **amy king**

Vote Sina -- she's almost there...

Wed 28 Apr 2010

Amy King

Vote for SINA now, please. Get her in there:

<http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogsphere.html>

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283. **steve dalachinsky**

anne waldman reads

Wed 28 Apr 2010

-
- Anne Waldman & Ambrose Bye
> with special guests Akilah Oliver & Tyler Burba
>
> Poetry, music, song
>
> LOCAL 269 \$10
>
> 269 East Houston
> (the bar at the corner of Suffolk & E. Houston)
>

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284. **Tenney Nathanson**

Poet for a Day on PennSound

Thu 29 Apr 2010

PennSound just put up the file of my March reading at Simon Fraser (w Sarah Vap--her reading will likely go up shortly):

<http://writing.upenn.edu/pennsound/> (where it's temporarily the featured item)

thanks to Michael Hennessey for featuring the reading, and to Frank Parker of POG, guru of POGSound, who pried the two readings apart into separate files and to Steve Collis for the SFU invitation, and Gillian Jerome for UBC reading and lecture invitations

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285. **George Quasha**

***C Bernstein/ Susan Bee/ G Quasha et al. in RAUCOUS -
talks/performances relating to ARAKAWA & GINS at Barnard Friday
April 30th 4-8 PM***

Thu 29 Apr 2010

RAUCOUS

CELEBRATING THE LAUNCHING
OF AN ART-SCIENCE OF VIABILITY

AG3: ONLINE -- THE THIRD INTERNATIONAL ARAKAWA AND GINS :
ARCHITECTURE & PHILOSOPHY CONFERENCE CONCLUDING EVENT
AT

BARNARD COLLEGE

April 30 (Friday) 4 to 8 p.m.

LECTURES

PERFORMANCES

READINGS

Serge Gavronsky

Jondi Keane

Professor of French, Barnard College

Co-Director of AG3-Online, Senior Lecturer, Griffith University

Martin E. Rosenberg

Co-Director of AG3-Online, Independent Scholar

Reuben Baron

Professor Emeritus of Psychology, University of Connecticut

Joan Baron

Educational Psychologist

Gordon Bearn

Professor of Philosophy, Lehigh University

Trish Glazebrook

Professor of Philosophy, Dalhousie University

Catherine Fitzmaurice

Actor, Founder of Fitzmaurice Voicework

Ilse Pfeifer

Body Worker and Voice Coach

Melissa Smedley

Artist

Charles Bernstein

Poet and Artist

Susan Bee

Poet and Artist

George Quasha

Poet-Artist

Barnard Hall 3009 Broadway Held Auditorium

Admission Free as in Free as the Breeze

An additional concluding event will take place at GUGGENHEIM MUSEUM
on May 1 (Saturday) 1 to 5 p.m. SOLD OUT

www

.reversibledestiny

.org

http

://ag3.griffith.edu.au/

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286. **steve dalachinsky**

new chapbook by yuko otomo other books by her upon request

Thu 29 Apr 2010

there's a lovely little book by artist and poet yuko otomo on propaganda press - a sunday afternoon in the isle of museum cover by the author poems about paintings and photos at the MET - \$6

availble through the author - back channel or through alt-current.com

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287. **steve dalachinsky**

correction waldman reading date and time

Thu 29 Apr 2010

Anne Waldman & Ambrose Bye

with special guests Akilah Oliver & Tyler Burba

Poetry, music, song

LOCAL 269

\$10 \$ 7 students and seniors

269 East Houston - May 10, 2010 8 pm

(the bar at the corner of Suffolk & E. Houston)

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288. **Nate Pritts**

Lord Dragonfly & submissions

Thu 29 Apr 2010

Hi all -

Just a last second reminder that H_NGM_N is accepting full-length manuscript submissions during our open reading period for a few more days:

http://www.h-ngm-n.com/s_bmissions/

Our first full-length book is actually a reissue of William Heyen's long out of print 1981 volume LORD DRAGONFLY. The book has new notes by the author,

a critical appreciation by Matthew Henriksen (which first appeared online in Octopus) & a new memoir-ish kind of thing by me. It'll be out in June.

We're taking pre-orders for the book now & I'd really appreciate you thinking about getting a copy - something especially to think about if you're affiliated with a university/library/poetics collection:

http://www.h-ngm-n.com/h_ngm_n-b_ks/h_ngm_n-reissues.html
xo.n8.xo

:: Dr. Nate Pritts

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

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

[http://www.windowslive.com/campaign/thenewbusy?](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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289. **amy king**

One more time... [plus major linkage]

Thu 29 Apr 2010

Sina Queryas has never written a word about my work nor are we friends (though she did read for me once several years ago). I don't even correspond with her. I posted a call to vote for her blogging because I really think she contributes, on her blog and at Poetry Foundation, to the discussion of literature, especially poetry. Voting ends tonight. The voting resets every 24 hours, so you can vote again if you have a mind to and think Sina's blogging might be worthy of the title-at-hand:

<http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogsphere.html>

~~ Also, I posted links of interest periodically. The latest --
<http://lemonhound.blogspot.com/> Amy

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290. **amy king**

Re: One more time... [plus major linkage] - Whoops!

Thu 29 Apr 2010

Here's my Major Linkage:

<http://amyking.wordpress.com/2010/04/28/major-linkage/>

George Costanza

From: amy king <[REDACTED]>

Sina Queryas has never written a word about my work nor are we friends (though she did read for me once several years ago). I don't even correspond with her. I posted a call to vote for her blogging because I really think she contributes, on her blog and at Poetry Foundation, to the discussion of literature, especially poetry. Voting ends tonight. The voting resets every 24 hours, so you can vote again if you have a mind to and think Sina's blogging might be worthy of the title-at-hand:
<http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogsphere.html>

~~ Also, I posted links of interest periodically. The latest --
<http://lemonhound.blogspot.com/> Amy

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291. **David-Baptiste Chirot**
Patti Smith on Democracy Now today

Thu 29 Apr 2010

There is a nearly hour long interview with Patti Smith conducted by Amy Goodman on Democracy Now tv today--i'd highly recommend it Patti Smith has a new book out which focuses on her lifelong friendship with Robert mapplethorpe: in the interview she speaks esp. re their early years in NYC, living in the Chelsea Hotel, his foto of her for her first LP etc she also speaks of her activism and songs for the Palestinian people and at greater length re a teen-aged boy, a German Muslim Turk, imprisoned five years in Guantanamo for "reasons" based on a string of accidental circumstances- a book which had a huge effect on me as a teenager (and ever since)had a similar effect on Patti Smith when she discovered it by chance, also as a teenager-- Angel Fores' Anthology of French Poetry: from Nerval to Valery--when the book was republished twenty five or so years later, Patti Smith wrote a very inspiring introduction re her discovery of the book and its effects on her life, writing, music- it's an Anthology i can't highly enough recommend as people familiar with her work know, her second album, Radio Free Ethiopia, is basically dedicated to and heavily influenced by Arthur Rimbaud, his life and works i think of Patti Smith as a figure on the line of what the Japanese call a National Treasure--through her poetry, music, activism and contributions to the Punk ethos and performance, she has had a huge impact worldwide and is an examplar of the kind of artist most needed in times like these, in which so many American poets and artists have turned their back on involvement with

anything controversial, which is to say, the basic issue of human rights for all persons and a sense of Shelley's call for poets acting and creating as indeed the unacknowledged legislators of the world- thank you to Patti Smith and Amy Goodman for the inspiring and often hilarious interview--do tune in-

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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292. **Rob McLennan**

lainna el jabi on christine stewart

Thu 29 Apr 2010

on the globe & mail book blog (the 2nd last piece during my April "poetry month" curating tenure);

Toronto (formerly Edmonton) poet/critic Lainna El Jabi
on Edmonton (formerly Vancouver) poet/critic Christine Stewart

<http://www.theglobeandmail.com/books/in-other-words/poetry-month-lainna-lane-el-jabi-on-christine-stewart/article1550968/>

tomorrow: rob on Kroetsch

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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293. **Chad Sweeney**

Issue 7 PWR Launch at Poetry Center

Thu 29 Apr 2010

Please celebrate with us as we launch Issue Seven of Parthenon West Review

Our first reading will be at San Francisco State University Poetry Center SFSU Humanities Building, Room 5121600 Holloway Ave., San Francisco Thursday, May 6, 2010, 7:00 p.m.

featuring

MAXINE CHERNOFF
CAMILLE DUNGY

ANHVU BUCHANAN
HOLLIE HARDY
FRANÇOIS LUONG

editors David Holler and Chad Sweeney

Maxine Chernoff is the author of six books of fiction and eight books of poetry, most recently *The Turning* (2008) and *Among the Names* (2005), both from Apogee Press. She recently translated *The Selected Poems of Friedrich Hölderlin* (Omni Dawn, 2009), with her husband Paul Hoover, with whom she also co-edits *New American Writing*. Chernoff is a professor and Chair of the Creative Writing program at San Francisco State University.

Camille T. Dungy is author of *What to Eat, What to Drink, What to Leave for Poison* (Red Hen Press, 2006) and *Suck on the Marrow* (Red Hen Press, due January 2010). She is editor of *Black Nature: Four Centuries of African American Nature Poetry* (UGA, 2009) and co-editor of *From the Fishhouse: An Anthology of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great* (Persea, 2009). Dungy is associate professor of Creative Writing at San Francisco State University.

Anhvu Buchanan's poems have appeared or are forthcoming in *580 Split*, *William and Mary Review*, *Boston Literary Magazine*, *Transfer*, and *Cream City Review*. He is the first place winner of the 2009 Barbie Cage Haiku Contest and inaugural winner of Virginia Tech's Steger Poetry Prize. He co-curates the Living Room Reading series with poet Ric Delia and is finishing up his MFA at San Francisco State University.

Hollie Hardy's poetry has appeared in *Transfer*, *Milvia Street Journal*, *Goetry*, and *Boxcutter*. She is an MFA candidate for poetry at San Francisco State University, where she also earned her BA in Creative Writing. She is a poetry editor for *Fourteen Hills* and curator of *The Velvet Revolution*, a weekly open mic reading series. Her current project is a series of "Survival Poems" with titles ruthlessly appropriated from *The Worst Case Scenario Survival Handbook*.

François Luong, originally from Strasbourg, France, currently lives in San Francisco. His work has appeared or is forthcoming in *Action Yes*, *Cannibal*, *Bombay Gin*, *New American Writing* and elsewhere. In addition to his translations of Rémi Froger he is also translating Esther Tellermann, a rawlings and other French and Canadian poets. His translation of angela rawlings' *The wide slumber for lepidopterists* (Coach House Books, Canada, 2005) is forthcoming in 2012 through *Un clou dans le fer* (France).

San Francisco State University Poetry Center is in Room 512 of SFSU's Humanities Building.

1600 Holloway Avenue, San Francisco, CA 94132
For more information email: [REDACTED]@streview.com

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294. **amy king**

Dear Patrons of the Arts -- In less than two hours, plus...

Thu 29 Apr 2010

Dearest Peeps, So the guy Sina is up against is getting votes from his very large paid-for-blogging audience (via Twitter @writersdigest x 43,000 followers, no lie). He gets paid to blog there. Sina Queyras blogs during her own personal time about literature, esp poetry, without expecting pay. She's a good blogger, selfless and interesting. The voting ends at midnight. Please consider dropping in and clicking her name? If you do and let me know, I'll send you a weird-o poem for your efforts, assuming you even want such a thing. Yes, I'm blatantly attempting to ply you. But poem or no, Sina deserves the recognition, in my humble estimation, so go there now -- and thanks lots!

<http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html> Amy

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295. **amy king**

OT: Voting called quits!

Thu 29 Apr 2010

They just called it a tie. The dude who runs it got tired:
<http://bloggingpoet.squarespace.com/bloggingpoetcom/poet-laureate-of-the-blogosphere-2010-a-tie.html> Thanks to all who voted! You rock and your support is appreciated! Off to make up interview questions for the Ron P. man! G'night all, Amy

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296. **amy king**

Thank you, SPD.

Thu 29 Apr 2010

Bypass the corporations:
Slaves to Do These Things is now available through Small Press Distribution!
<http://www.spdbooks.org/Product/9781935402312/slaves-to-do-these-things.aspx>

Amy

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297. **Mark Young**
Otoliths #17 is now live
Fri 30 Apr 2010

Issue #17 of Otoliths <<http://the-otolith.blogspot.com/>>, the southern autumn, 2010 issue, has just gone live. Four years old today!

&, since it's also May Day, I was going to have Billy Bragg singing "The Internationale" <<http://www.youtube.com/watch?v=Zk69e1Vcmvg>> as background&”you can, if you've got a server that opens links in a new window, still have it: just click on the link&”but there's enough in this issue to allow an unaccompanied announcement. As befits a 4th birthday issue, it's a bit more packed than normal. In addition to the usual broad selection of paintings, prose, photographs, sermons, assemblages, poetry of all shapes, sizes, & styles, &, as always, a large offering of vizpo, the issue also includes two special features; one of which, since it was to have been a complete issue of another journal which has, unfortunately, gone into hiatus, is actually magazine-sized.

In the standard part of the issue you'll find work by Michael Farrell, Marilyn R. Rosenberg, Eric Arnold, Jim McCrary, Reed Altemus, Adam Fieled, Bob Heman, Tim Wright, Samit Roy, Caleb Puckett, Charles Freeland, gustave morin, dan raphael, Philip Byron Oakes, Dorothee Lang & Karyn Eisler & Susan Gibb, Sam Langer, Geof Huth, Esa MÃkijÃrvi, Scott Metz, Andrew McEwan, Felino Soriano, Travis Macdonald, Paul Siegell, Alan Davies, Kirsten Kaschock, Raymond Farr, John M. Bennett, John M. Bennett & Sheila E. Murphy, Jeff Harrison, Letitia Trent, Michelle Cahill, Valery Oisteanu, Irving Weiss, Martin Edmond, Carlos Soto RomÃn, Jim Meirose, SJ Fowler, Felipe Cussen, Grzegorz WrÃblewski, James Mc Laughlin, Michael Steven, Arkava Das, Michael Caylo-Baradi, J. D. Nelson, Jal Nicholl, Jenny Enochsson, Joe Balaz, Glenn R. Frantz, Michael Brandonisio, Jon Curley & Gg Re, sean burn, Bobbi Lurie, Jeff Klooger, Richard Kostelanetz, Silvio De Gracia, David-Baptiste Chirot, Alexander Jorgensen, Anne Gorrick, John Moore Williams, Marcia Arrieta, Mara Patricia Hernandez, Bill Drennan, nick-e melville, Corey Wakeling, John Martone, Jessie Janeshek, Thomas Fink (reviewing David Lehman's *Yeshiva Boys*), & Emma Smith.

The first special feature is ROCKPILE on the road<<http://the-otolith.blogspot.com/2010/02/from-rockpile-on-road-poems-by-michael.html>>, with poems by Michael Rothenberg & David Meltzer, photos by Terri CarriÃn, & an introduction by Larry Sawyer.

The second special feature is Poet-Editors<<http://the-otolith.blogspot.com/2010/04/poet-editors-front-page.html>>, curated & introduced by Eileen R. Tabios. 43 poet-editors respond to the question: *””What is (or has been) your favorite editing project and

why?" The respondees, who also provide "sometimes quite extensive" samples of their work, are: *William Allegrezza, Ivy Alvarez, Anny Ballardini, Joi Barrios, John Bloomberg-Rissman, Ana BoÅ¼iÄeviÄž, Garrett Caples, Brian Clements, Bruce Covey, Del Ray Cross, Patrick James Dunagan, Elaine Equi, Adam Fieled, Thomas Fink, Luis H. Francia, Geoffrey Gatz, Tim Gaze, Crg Hill, Aileen Ibardaloza, Vincent Katz, Jukka-Pekka Kervinen, Burt Kimmelman, Mark Lamoureux, Amanda Laughtland, Timothy Liu, Dana Teen Lomax, Joey Madia, Sandy McIntosh, Didi Menendez, Lars Palm, Guillermo Parra, Ernesto Priego, Sam Rasnake, Barbara Jane Reyes, Christopher Rizzo, Patrick Rosal, Sarah Rosenthal, Susan M. Schultz, Logan Ryan Smith, Jill Stengel, Fiona Sze-Lorrain, Jean Vengua, & Mark Young.

& if that isn't enough, the print parts of the previous issue of Otoliths, the southern summer 2010 issue, are now available from The Otoliths Storefront <http://stores.lulu.com/l_m_young>.

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298. **amy king**

TONIGHT - Friday, April 30th @ 7 p.m. Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Fri 30 Apr 2010

Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Friday, April 30 @ 7 p.m.

Goodbye Blue Monday
Edge-of-Williamsburg =
Bushwick, Brooklyn
<http://stainofpoetry.com>

Sandy Florian is the author of Telescope (Action Books), 32 Pedals & 47 Stops (Tarpaulin Sky), The Tree of No (Action Books), Prelude to Air From Water (Elixir Press), and On Wonderland & Waste (Sidebrow Press). She lives in San Francisco where she is an affiliate artist at Headlands Center for the Arts and works as one of the "other" editors for Tarpaulin Sky Journal. For more information, visit her blog at <http://boxingthecompass.blogspot.com>

~

Lara Glenum is a poet, scholar, and translator. She is the author of two books of poetry: The Hounds of No (Action Books, 2005) and Maximum Gaga (Action Books, 2009). Her chapbook, The Hotling Chronicles, is due out from Tarpaulin Sky later this year. With Arielle Greenberg, she is the co-editor of Gurlesque, an anthology of contemporary women's poetry and visual art (Saturnalia

Books, 2010). She has recently been collaborating with sound, visual, and digital media artists on Meat Out of the Eater [hyperlink: <http://vimeo.com/7215889>], a multimedia installation. She teaches in the MFA program in Creative Writing at LSU.

~

Lesley Jenike is the author of *Ghost of Fashion* (CustomWords, 2009). She is a native of Cincinnati, OH and received her doctorate from the University of Cincinnati in 2008. Her poems have appeared in POOL, Court Green, Brooklyn Review, Gulf Coast, Sou'wester, Verse, Alaska Quarterly Review, Forklift, Ohio, Washington Square, Crab Orchard Review, and others. She's currently Assistant Professor of English at Columbus College of Art and Design.

~

Saeed Jones is currently completing his MFA in Creative Writing at Rutgers University "Newark. He's a graduate of Western Kentucky University where he won the Jim Wayne Miller Award for Poetry. While at Western, he was the poetry editor for Rise Over Run Magazine. His work has appeared or is forthcoming in publications like StorySouth, Barnwood Magazine, Splinter Generation, The Adirondack Review, Mary, and Ganymede. He blogs regularly at saeedjones.wordpress.com

~

Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Tom Sleight's most recent book of poetry, *Space Walk* (Houghton Mifflin, 2007), won the 2008 Kingsley Tufts Award. His book of essays, *Interview with a Ghost*, was published by Graywolf Press in 2006. He has also published *After One*, *Waking*, *The Chain*, *The Dreamhouse*, *Far Side of the Earth*, *Bula Matari/Smasher of Rocks*, and a translation of Euripides' *Herakles*. He has won the Shelley Prize from the PSA, and grants from the Lila Wallace Fund, American Academy of Arts and Letters, the Guggenheim and NEA. His new book, *Army Cats*, is forthcoming in spring, 2011, from Graywolf Press. He teaches in the MFA Program at Hunter College.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013


J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

<http://amyking.org>

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299. **amy king**

POET-EDITOR issue up at Otoliths...and Poetry Foundation!

Fri 30 Apr 2010

Issue #17 of Otoliths, the
From OTOLITHS EDITOR
MARK YOUNG:

Issue #17 of Otoliths, the southern autumn, 2010
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&, since it's also May Day, I was going to have Billy Bragg singing "The Internationale" as background&€"you can, if you've got a server that opens links in a new window, still have it: just click on the link&€"but there's enough in this issue to allow an unaccompanied announcement. As befits a 4th birthday issue, it's a bit more packed than normal. In addition to the usual broad selection of paintings, prose, photographs, sermons, assemblages, poetry of all shapes, sizes, & styles, &, as always, a large offering of vizpo, the issue also includes two special features; one of which, since it was to have been a complete issue of another journal which has, unfortunately, gone into hiatus, is actually magazine-sized.

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& if that isn't enough, the print parts of the previous issue of Otoliths, the southern summer 2010 issue, are now available from The Otoliths Storefront.

<http://the-otolith.blogspot.com/2010/04/poeteditors-content.html>

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300. **Rob McLennan**
globe & mail books blog; poetry month,
Fri 30 Apr 2010

All April, thanks to Judith Fitzgerald and Peter Scowen, I've been curating twenty spaces on the Globe & Mail book blog, asked for poets to write on other poets. The suggestion on the Globe site is deceptive: I didn't pick any of the

subjects (but for mine, obviously), but asked twenty writers of poetry to write on whomever they chose. Over the weeks, some were forced to drop out for various reasons, unable to complete the task, and even further were asked (originally I wasn't planning on writing any at all, but somehow managed to write two, which wasn't my intention). It was pretty entertaining, the idea of including all sorts of writers who might otherwise not be allowed a Globe & Mail anything (where have all the poetry reviews gone? Why doesn't the Focus section write on poets more often? Etc) Thanks to all the writers who contributed magnificent pieces (there were days when twenty weren't nearly enough)! Here's the entire list of pieces back;

rob mclennan on Robert Kroetsch;
Lainna Lane El Jabi on Christine Stewart;
Natalie Zina Walschots on Jenny Sampirisi;
Wanda O'Connor on Artie Gold;
Clint Burnham on Jeff Derksen;
Joe Blades on Phoebe Tsang;
Angela Carr on Kate Eichhorn;
Stan Rogal on Gregory Betts;
Sharon Harris on Jennifer LoveGrove;
derek beaulieu on Helen Hajnoczky;
Jesse Patrick Ferguson on Peter Norman;
Nicole Markotic on Nikki Reimer;
Rob Budde on Ken Belford;
Sachiko Murakami on a.rawlings;
Phil Hall on Laurie Duggan;
Monica Kidd on Stan Dragland;
Marcus McCann on Nicholas Lea;
Stephen Collis on Kim Minkus;
Kim Minkus on Stephen Collis;
rob mclennan on Pearl Pirie;
Judith Fitzgerald on rob mclennan (opener);

& links to individual pieces here;

<http://robmclennan.blogspot.com/2010/04/rob-curates-globe-mail-book-blog-final.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

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301. **Ana Bo³⁄₄ièeviaë**

MON & TUES: Chapbook Festival! Marathon Reading Details!

Fri 30 Apr 2010

Please don't forget to join us for the Annual Chapbook Festival on Monday & Tuesday next week! The spectacular marathon reading schedule is below. The bookfair is open from 11:30-7:30 on Monday and Tuesday. At the Graduate Center, CUNY, 365 Fifth Avenue, corner of 34th Street in Manhattan. Directions & details at <http://www.chapbookfestival.org>

Marathon Reading Schedule

MONDAY, MAY 3

2-3 PM

River Poets Journal/Lilly Press: Phoebe Wilcox

Poinciana Paper Press: Angelique V. Nixon

2nd Ave Poetry: Jill Magi

Bateau Press: James Grinwis

Belladonna*: E. Tracy Grinnell

3-4 PM

BOOK Works: Estha Weiner

H_NGM_N: Ben Mirov

Cervena Barva Press: Susan Lewis

CUNY Lost & Found: Josh Schneiderman&Claudia Pisano

4-5 PM

Portable Press at Yo-Yo Labs: Brenda Iijima

Creature Press: John Harkey

Cy Gist Press: Veronica Wong

DoubleCross Press: Sarah Green

Dusie Kollektiv: Mark Lamoureux&Amanda Deutch

5-6 PM

Etched Press: Kevin Dublin

Finishing Line Press: Ruth Handel&Melora Walters

Forklift, Ohio: Amy King

Octopus Books: Emily Pettit

Brave Men Press

6-7 PM

Ugly Duckling Presse: Dorothea Lasky

Greying Ghost Press

Kissena Park Press: Lana Hechtman Ayers

Little Scratch Pad: Douglas Manson

Love Among the Ruins: Laura Jaramillo

TUESDAY, MAY 4

2-3 PM

Flying Guillotine Press: Steven Karl&Angela Veronica Wong

Magic Helicopter Books: Carolyn Zaikowski

Noemi Press

Pen Press: Marcos Wasem&Mercedes Roffé

Center for Book Arts: Sharon Dolin

3-4 PM

Plan B Press

Pleasure Boat Studio: A Literary Press: Zeadryn Meade

Rain Taxi

Corollary Press: Jason Schwartz

Big Hands Magazine

4-5 PM

Slapering Hol Press: Susana H. Case

Small Anchor Press: Joseph Mcelroy

Sona Books: Paolo Javier

Spire Press: Shelly Reed&Matthew Hittinger

The Corresponding Society: David Swesen

5-6 PM

Poets Wear Prada: Austin Alexis&Michael Montlack

The Physiocrats: Daniel Nohejl

BookThug: Cara Benson

sunnyoutside: MRB Chelko

Tarpaulin Sky Press

6-7 PM

Booklyn: Charmaine Wheatley

Instance Press: Kim Lyons

Toadlily Press: George Kraus

Upset Press: Denise Galang&Amy Lemmon-Bowen

X-ing Press/Agriculture Reader

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302. **Kimmelman, Burt**

William Bronk - Charles Olson Correspondence (etc.) in Otoliths 17

Fri 30 Apr 2010

Hi Everyone,

I'm writing to announce that the William Bronk - Charles Olson correspondence has been republished-among a huge amount of sumptuous literary material in

the new issue of Otoliths (number 17, just out, here: <http://the-otolith.blogspot.com/>). (This correspondence can still be obtained from Ralph Maud who edits the Minutes of the Charles Olson Society, and the hard copy issue of the Minutes contains reproductions of some of the letters written by hand.)

In case you are interested in Bronk's work, let me mention that, also in this issue of Otoliths, there is a reproduced essay of mine on the William Bronk - Robert Meyer correspondence (which originally appeared in *The Body of This Life: Reading William Bronk*, ed. David Clippinger; Talisman House, Publishers, 2001). As well, there is in the issue an intro essay on what it was like to edit Bronk's letters, those that I did (which is appearing for the first time).

You might wish to go directly here, to the special section on Poet-Editors, curated by Eileen Tabios, who asked forty-three such poets "What is (or has been) your favorite editing project and why?":

<http://the-otolith.blogspot.com/2010/04/poet-editors-front-page.html>

Here's the list of other contributors to Eileen's section (lifted as is from the website):

William Allegrezza Ivy Alvarez Anny Ballardini Joi Barrios John Bloomberg-Rissman Ana Bo³4ièeviaë Garrett Caples Brian Clements
Bruce Covey Del Ray Cross Patrick James Dunagan Elaine Equi Adam Fieled Thomas Fink Luis H. Francia Geoffrey Gatza Tim Gaze Crg Hill Aileen Ibardaloza Vincent Katz Jukka-Pekka Kervinen Mark Lamoureux Amanda Laughtland Timothy Liu Dana Teen Lomax Joey Madia Sandy McIntosh Didi Menendez Lars Palm Guillermo Parra Ernesto Priego Sam Rasnake Barbara Jane Reyes Christopher Rizzo Patrick Rosal Sarah Rosenthal Susan M. Schultz Logan Ryan Smith Jill Stengel Fiona Sze-Lorrain Jean Vengua Mark Young

My special thanks to Eileen, and to Mark Young, for dreaming up this project and being willing to see it through.

Best wishes,

Burt

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303. **Jennifer Karmin**

May 7-8: Cain, Karmin & Shaw in Providence/Cambridge

Fri 30 Apr 2010

Readings by:

Amina Cain

Jennifer Karmin
Anne Shaw

FRIDAY, MAY 7th @ 6 PM
Symposium Books
240 Westminster Street
Providence, RI
<http://www.symposiumbooks.com>

SATURDAY, MAY 8th @ 3 PM
Small Animal Project
Outpost 186
186 1/2 Hampshire Street
Cambridge, MA
<http://smallanimalproject.com>

AMINA CAIN is the author of the short story collection *I Go To Some Hollow* (Les Fignes Press), and an upcoming chapbook, *Tramps Everywhere* (Blanc Press/PARROT Series). She is also a current Visiting Lecturer at the University of California, San Diego. Her work has appeared in publications such as *3rd bed*, *Action Yes*, *Denver Quarterly*, *La Petite Zine*, *onedit*, and *Sidebrow*; is forthcoming in the *Encyclopedia Project*, *MoonLit*, and *Sous Rature*; and has been translated into Polish on MINIMALBOOKS.

JENNIFER KARMIN's text-sound epic, *Aaaaaaaaaalice*, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook *Evacuated: Disembodying Katrina*. *Walking Poem*, a collaborative street project, is featured online at How2. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

ANNE SHAW is the author of *Undertow* (Persea Books), winner of the Lexi Rudnitsky Poetry Prize. Her work has appeared or is forthcoming in *Black Warrior Review*, *Beloit Poetry Journal*, *Drunken Boat*, *Green Mountains Review*, and *New American Writing*. She has also been featured in *Poetry Daily* and *From the Fishhouse*. Her extended poetry project can be found on Twitter at twitter.com/anneshaw.

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