

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2010

367 messages · Tue 29 Jun 2010 – Fri 30 Jul 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

July 2010 set the machinery of the poetry business against the spirit the business was supposed to serve — a long, hot fight over prizes and submissions running beside a lament for the draining-away of the sacred from the art itself. Three hundred and sixty-seven messages moved through the list, its largest thread a many-sided quarrel over a book contest, its second a mournful essay on what poetry had lost. Between the entry fee and the missing spirit, the month asked what, after all the careerism, the art was even for.

The largest thread was a reckoning with prize culture. A university book competition drew a seventy-nine-message argument over the whole apparatus of submitting, judging, and winning — one poster scorning how readily poets will submit themselves to editors no better than talent-show judges, another admitting that *“it is a challenge to find ways of opting out of submitting to prizes”* when institutions reward their workers for winning them. The pun sat at the center of it: to submit a poem is also to submit to a system, and the room was sick of the submission.

The quarrel's deeper half was spiritual. An essay circulating that month, on the decay of spirituality in poetry, opened a debate on whether the art had traded its soul for craft and cleverness — a discussion that wandered, gloriously, into whether *“wittgenstein was a terrific poet mistaken for a logician by some”*, whether the philosophical and the sacred could still live in a poem at all. The prize machine and the missing spirit were the same complaint from two directions: an art grown too worldly to remember what it was for. If poetry now ran on entry fees and CV lines and juried competitions, the essayists asked, what had become of the thing that was supposed to touch the sacred, and could a poem chasing a prize ever reach it?

And the month's death rhymed with the theme. Tuli Kupferberg died on the twelfth — of the Fugs, the great anarchist prankster-poet who had spent a lifetime refusing every institution poetry could build — mourned on the list as a *“great friend and poet writer anarchist fug”*. He was the living rebuttal to prize culture, a man who had made poetry into protest and nonsense and song and never once submitted to anyone, gone in the very month the room was cursing the submission machine.

I have set July down exactly as the archive delivered it — the revolt against prize culture, the lament for a decayed spirituality, and the death of the anarchist who scorned both — because it was the month the list looked hard at the business its art had become and grieved what the business had cost. A room that spends its July raging at the tyranny of submitting to prizes, mourning the spirit gone out of the poem, and burying Tuli Kupferberg, who never submitted to anything, is a room remembering, a little too late and a little too bitterly, that poetry was supposed to be the thing you could not put an entry fee on.

— *K. M. F.*

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- 351. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"
- 352. Stephen Vincent — New de blog
- 353. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
- 354. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
- 355. Nic Sebastian — Final Ten Questions on Poets and Technology: Eric Elshtain

29 JUL 2010

- 356. David Kirschenbaum — boston phoenix on boston poet tea party
- 357. Douglas Manson — Re: "The Decay of Spirituality in Poetry"
- 358. Séamas Cain — Signs & Writings
- 359. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"
- 360. Mark Prejsnar — Re: "The Decay of Spirituality in Poetry"
- 361. Danny Snelson — Simultaneous Online / Printed Matter Edit Publications Book Launch (11 Book...
- 362. Eleni Stecopoulos — FW: This Sat 7/31 BAY AREA POETRY MARATHON (note: *not* at The Lab thi...
- 363. Scott Howard — Call for Submissions: RECONFIGURATIONS / A Journal for Poetics & Poetry / Li...
- 364. Rob McLennan — new(ish) on rob's clever blog
- 365. Jim Andrews — Re: "The Decay of Spirituality in Poetry"

30 JUL 2010

- 366. amy king — TONIGHT / FRIDAY -- Amy De'Ath, Octavio R. Gonzalez, Gordon Massman, Tracy O Con...
- 367. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"

1. Naomi Buck Palagi

Re: Translators

Tue 29 Jun 2010

Have you considered Ana Osan?

--- On Tue, 6/29/10, William Allegrezza <[REDACTED]> wrote:

From: William Allegrezza <[REDACTED]>

Subject: Translators

To: [REDACTED]

Date: Tuesday, June 29, 2010, 11:28 AM

I'm looking for a few poets who can translate Spanish into English. If you are interested in a new project, just e-mail me for details.

Bill Allegrezza
[REDACTED]

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2. Obododimma Oha

Playing Ball

Tue 29 Jun 2010

"The "soccering" of sex and the sexualization of soccer<http://234next.com/csp/cms/sites/Next/Opinion/5586754-146/shibboleth_playing_ball__.csp>are both practices of humour too.

...

When one thinks about this interesting coalescence of soccer and sex in and the World Cup taking place in South Africa, one could understand how painful it could be for Slovakia to have succeeded in taking Italy to bed. As the two wrestled in the South African soccer bedroom, perhaps some of us thought that Slovakia would be on the receiving end. I thought so too, and feared that the "bashing" Slovakia would receive might result in multiple pregnancies!"

Read the full text of this article at:

http://234next.com/csp/cms/sites/Next/Opinion/5586754-146/shibboleth_playing_ball__.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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3. **George Bowering** **Re: Query: Poetry Benchmarks 1971**

Tue 29 Jun 2010

I must have mistaken the query. I didn't know it was about autobiography.

gb

On Jun 29, 2010, at 2:24 AM, David Seaman wrote:

*I must be the elder statesman of 1971. At that point I was interviewing for my next job and Robert Creeley said come to Buffalo, there is money for your concrete poetry projects. In New York City»¿, when I got there, Richard Kostelanetz introduced me to Fluxus artists (Dick Higgins) and let me know what was going on.
David*

*David W. Seaman, Ph.D.
<http://personal.georgiasouthern.edu/~dseaman/Welcome.html>*

Follow my Twitter poetry at [dseaman40](#)

YouTube video of my Venice Biennale poem: http://www.youtube.com/watch?v=JQ5bOuJBN_k

*On 28 Jun, 2010, at 11:06 PM, Donald Wellman
<[REDACTED]> wrote:*

*In 1971, I left Germany where I was because of Vietnam era military service.
I brought back with me a love for Olson and Zukofsky. I had picked*

up Z. at
a bookstore in Covent Garden. My special love was Basil Bunting.
My buddy
had studied with Kenner in Santa Barbara and could recite "Brigg
Flats" by
heart. That wowed me and fit with my Anglo-Saxon Studies agenda.
It was Old
English that drew me to Oregon. Contemporary poetry for me began
there with
Galway Kinnell and Robert Creeley and necessarily William Stafford
whose son
was a classmate. Donald Davey came up and promoted Ed Dorn and
Thom Gunn.
Ralph Salisbury was a poet and a friend. Some of you may know the
inimitable
Joe Smith whom I later published in O.ARS. I have written a
history of my
associations with Charles Olson and people like Harvey Brown which is
available on the web at
http://www.cranberryisles.com/photos/olson_tangents.htm.

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

From: Poetics List (UPenn, UB)
[mailto:] On
Behalf Of Kevin Killian
Sent: Monday, June 28, 2010 7:18 PM
To:
Subject: Re: Query: Poetry Benchmarks 1971

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened,
though
most of them I didn't find out about till years later! For me
personally
the signal arts events of 1971 were seeing Bette Midler at the
Continental
Bath House.... and Maria Callas working at Juilliard giving the
master
class to voice students, but anybody could get in just about. But in
poetry, you might say 1971 involved....

Birth of Tupac Shakur, Kazim Ali, Jeff Clark, Brigid Pegeen Kelly,
Beth
Ann Fennelly, Snoop Dogg, Terrance Hayes, Evelyn Lau

*Patti Smith performs with Lenny Kaye February 10 at the Poetry Project
(first collaboration)*

Ted Berrigan, Train Ride

Jack Spicer, The Red Wheelbarrow

Anne-Marie Albiach, Etat

Sonia Sanchez joins Nation of Islam

Linda Nochlin, "Why have there been no great woman artists?" (published)

The Collected Poems of Frank O'Hara, ed. Donald M. Allen

Jose Lezama Lima, Complete Poems (Cuban publication)

Adrienne Rich publishes The Will to Change

Elizabeth Bishop meets Alice Methfessel

Louis Zukofsky, ALL: The Collected Shorter Poems (final version)

High point of Bolinas as American poetry capital

Pablo Neruda receives Nobel Prize

Duncan and Levertov quarrel reaches flash point in Sept-November 1971

Sun Ra, "The Black Man in the Cosmos" (course at UC Berkeley)

Philip Whalen, Scenes of Life at the Capital

John Lennon releases "Imagine" (autumn)

Andy Warhol designs Sticky Fingers cover for the Stones (spring)

Jackson Mac Low, Stanzas for Iris Lezak

Valerie Eliot publishes Waste Land facsimile from original manuscripts

Anne Waldman edits Another World

Nam June Paik, TV Cello with Charlotte Moorman

Hugh Kenner, The Pound Era

*Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith,
Lew Welch*

Love ya, Kevin K.

*Dear Friends,
What would you put on a list of significant poetry moments of 1971?
Thank you for your help!
Rachel Levitsky*

welcome.html

guidelines

welcome.html

welcome.html

George Harry de Bowering
Will happily eat an endangered cod.

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4. **derek beaulieu**

new from No press: SENSATIONS OF THE RETINA by Bob Cobbing

Tue 29 Jun 2010

No press is proud to announce the publication of

SENSATIONS OF THE RETINA

by Bob Cobbing

originally published in 1978 in an edition of 200 copies by bpNichol's grOnk;
this edition of SENSATIONS OF THE RETINA is published in a facsimile edition
of 40 copies (of which 20 are for sale) \$5 each (including shipping)

for more information, or to order copies, email



derek beaulieu

2 - 733 2nd avenue nw

calgary alberta
canada T2N 0E4



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

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5. **Tomás Ó Cárthaigh**

Translators

Tue 29 Jun 2010

Im looking for anyone who wants to translate my poetry into whatever language you speak... email me with same!!!!

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace"

- www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Tue, 29/6/10, William Allegrezza < > wrote:

From: William Allegrezza < >

Subject: Translators

To: 

Date: Tuesday, 29 June, 2010, 17:28

I'm looking for a few poets who can translate Spanish into English. If you are interested in a new project, just e-mail me for details.

Bill Allegrezza



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6. **Stephen Vincent**

A London Story

Tue 29 Jun 2010

London Viz Text - those great signs en route (root?)

<http://stephenvincent.net/blog/>

Enjoy

Stephen V

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7. **Amanda Earl**

Todd Swift on Poetry and Politics: new essay from AngelHousePress

Tue 29 Jun 2010

In his essay, "A Broadcast from Cairo: Poetry, Politics and the Extraordinary Pressure of News" Todd Swift muses on the compatibility of poetry and politics. The essay is particularly timely given the recent oil spill in the Gulf and the ensuing poetic engagement, and also the recent G20 riots in Toronto and the participation of writers as activists and protestors. How does art or how can art respond to war, unrest and disaster or should art respond at all?

to read this and other essays, please go to www.angelhousepress.com and click on essays.

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

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8. **Carol Seferi**

Catherine Woodard-- Request for e-mail address

Tue 29 Jun 2010

Does anyone have Catherine Woodard's contact information? Thank you in advance.

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9. **Mark Melnicove**

Re: Query: Poetry Benchmarks 1971

Tue 29 Jun 2010

Something Else Press (Dick Higgins) published Bern Porter's I'VE LEFT in 1971. _____

From: George Bowering [mailto:██████████]

To: ██████████

Sent: Fri, 25 Jun 2010 16:53:32 -0400

Subject: Re: Query: Poetry Benchmarks 1971

The publication of bpNichol's Monotones.
(He published 4 books that year!)

On Jun 24, 2010, at 12:52 PM, R Levitsky wrote:

Dear Friends,

What would you put on a list of significant poetry moments of 1971?

Thank you for your help!
Rachel Levitsky

welcome.html

Mr. G.H. Bowering
Does not get up immoderately early.

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10. **Mark Young**

Now out from Otoliths— Grzegorz Wróblewski's "A Marzipan Factory"

Wed 30 Jun 2010

A Marzipan Factory

Grzegorz Wróblewski

(translated from the Polish by Adam Zdrodowski)

112 pages

Otoliths, 2010

ISBN: 978-0-9807651-1-3

\$15.95 + p&h

URL: <http://www.lulu.com/product/paperback/a-marzipan-factory/11184884>

*A Marzipan Factory *is the most original and enticing book of poems I have read in years. It is Kafkaesque and yet tender, cynical and yet warm, elliptical and yet wholly immediate. Grzegorz Wróblewski can take the most ordinary of phenomena and then give them the twist of a knife: to "spare" the life of a living organism—a "dry" tangerine for instance—is, from another angle, to forget it. The pleasures and terrors of sex, of age, of the fear of death, of the deceptions of our social life, have rarely been so brutally—yet wittily and charmingly—documented as they are in these short, often gnomic poems, surprisingly well rendered in Adam Zdrodowski's translation. Grzegorz Wróblewski restores one's faith in the power of lyric poetry to renew itself. — Marjorie Perloff

Grzegorz Wróblewski's poems are ironic and serious, quick and probing, nailed to place and character but soaring in imagination. If you haven't read his poems, it's not too late to start and this new volume is the perfect place to do that. — John Z. Guzlowski

A Marzipan Factory will also be available through Amazon shortly.

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11. **Brian Clements**

Sentence and Firewheel Announcements

Wed 30 Jun 2010

Firewheel Editions announces the third Sentence Book Award and the fifth Firewheel Chapbook Award.

The Firewheel Chapbook Award is given to a collection of no more than 20 manuscript pages in any genre. Preference is for innovative work (liberally interpreted), work that crosses genres, work that combines images and text, work in formats other than the traditionally bound book, or work that may have difficulty finding publication elsewhere due to the nature, typography, or format of the work. The recipient of the award will receive 50 copies out of a limited edition. Entry fee: \$15 by check to Firewheel Editions or by PayPal at <http://firewheel-editions.org>. Checks and submissions may be mailed to Firewheel Chapbook Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [REDACTED]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2010, 11:59 pm PST.

The Sentence Book Award will be given to a book-length manuscript of prose poems or a book-length manuscript consisting substantially of prose poems (for example, a book that is half prose poems and half free-verse, or a book-length sequence that mixes passages of prose poetry with other modes). The recipient of the award will receive publication in a trade paper edition with a standard royalty contract and 50 copies of the book. All entrants will receive Sentence #8 (entrants who are already subscribers will have their subscription extended by one issue). Entry fee: \$25 by check to Firewheel Editions or by PayPal at <http://firewheel-editions.org>. Checks and submissions may be mailed to Sentence Book Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [REDACTED]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2010, 11:59 pm PST.

Firewheel Editions subscribes to the CLMP Code of Ethics: "CLMP's community of independent literary publishers believes that ethical contests serve our shared goal: to connect writers and readers by publishing exceptional writing. We believe that intent to act ethically, clarity of guidelines, and transparency of process form the foundation of an ethical contest. To that end, we agree to 1) conduct our contests as ethically as possible and to address any unethical behavior on the part of our readers, judges, or editors; 2) to provide clear and specific contest guidelines defining conflict of interest for all parties involved; and 3) to make the mechanics of our selection process available to the public.

This Code recognizes that different contest models produce different results, but that each model can be run ethically. We have adopted this Code to reinforce our integrity and dedication as a publishing community and to ensure that our contests contribute to a vibrant literary heritage."

The recipient of the Sentence Award will be selected by Brian Clements, Editor of Sentence and Firewheel Editions; the recipient of the Firewheel Chapbook Award will be selected by Brian Clements and Tom Nackid, Design Manager for Firewheel Editions. In the event that no recipient is chosen for either award, entry fees will be returned to all of the award's entrants. Authors who have published a chapbook or book with Firewheel Editions, authors who have served on the Board of Contributing Editors of Sentence, graduate or undergraduate students and relatives of Brian Clements and Tom Nackid, and all past and current staff members of Sentence and Firewheel Editions are ineligible. All manuscripts will come to the editors anonymously after screening and preparation by Firewheel staff.

Submission guidelines:

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

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

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12. **Anny Ballardini**

Re: SAVE THE GULF-- SAN FRANCISCO-- SHOW YOUR SUPPORT!!-- JULY 2

Wed 30 Jun 2010

I will always support you. Take it easy Michael.

I am flying tomorrow morning to San Miguel De Allende to meet my UNO people.

Take care, Anny

On Mon, Jun 28, 2010 at 7:03 PM, Michael <[REDACTED]> wrote:

*SAN FRANCISCO Save The Gulf Benefit for The Louisiana Bucket Brigade
Rockpile and The Rabblies
with David Meltzer, Michael Rothenberg, Terri Carrion, Clark Coolidge and
Gloria Frym
Friday, July 2, 8pm
The Counterpulse, 1310 Mission at 9th
San Francisco, CA*

SHOW YOUR SUPPORT!!

--

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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13. **William Slaughter**

New Mudlark Poster

Wed 30 Jun 2010

New and On View: Mudlark Poster No. 88 (2010)

Collaborative Poems by James Bertolino & Anita K. Boyle

Sugar Zen | Clarified | Saying Hello

James Bertolino's poetry has been published internationally, and collected in ten volumes from such publishers as Copper Canyon Press, New Rivers Press, Carnegie Mellon University Press, and the Quarterly Review of Literature Award Series. His most recent volume, *Finding Water, Holding Stone*, was published in 2009 by Cherry Grove Collections. His fellowship awards and residencies have come from the National Endowment for the Arts, the Book-of-the-Month Club, the Djerassi Foundation and the Espy Foundation. He received his MFA at Cornell University, and has taught creative writing at Cornell, University of Cincinnati, Western Washington University and, for 2005-06, was Writer-in-Residence and Hallie Ford Chair of Creative Writing at Willamette University in Oregon. In 2007 he received the Jeanne Lohmann Poetry Prize for Washington State poets. He lives outside Bellingham, Washington in the shadow of Mt. Baker, where he has retired to full-time writing.

Anita K. Boyle's poems have appeared in *Indiana Review*, *StringTown*, *The Raven Chronicles*, *Spoon River Poetry Review*, *Crab Creek Review*, *Stories With Grace*, *Margin*, and in the anthologies *Red Sky Morning* and *Saints of Hysteria: A Half-Century of Poetry Collaboration in America*. She was a winner of Seattle's 2004 Red Sky Poetry Theatre competition and, for the month of October, 2003, had an Espy Foundation writer's residency near the Pacific Ocean in Oysterville, Washington. Her books include *Bamboo Equals Loon* and, in collaboration with James Bertolino, *Bar Exams* and *Pub Proceedings* from Egress Studio Press.

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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14. **William Allegrezza**

Literary Reading in Chicago: Gizzi, Clifford, and Mukerjee

Wed 30 Jun 2010

Poetry Reading. Wednesday, July 7 Series A 7-8pm Series A reading series is dedicated to showcasing experimental writing in the US and the Midwest through readings, discussion and performance. Organized by Indiana University Northwest faculty member William Allegrezza, this series brings exciting

writers to the Art Center to share their work. On July 7th from 7 to 8pm, writers Peter Gizzi, Pat Clifford, and Aryanil Mukherjee will share their work. This event is free at the Hyde Park Art Center, 5020 S. Cornell Ave., Chicago. For more information call [REDACTED] or visit www.hydeparkart.org

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15. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Closing Eyes Blazing Life" by Sarah Ahmad.

Wed 30 Jun 2010

The new ebook from Argotist Ebooks is "Closing Eyes Blazing Life" by Sarah Ahmad.

Description:

Sarah Ahmad's "Closing Eyes Blazing Life" consists of neo-vignettes fabricated from the chaos of absurdity that is the background noise to the human experience, and which encircles us like a demented throng.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/closing-eyes-blazing-life/11599164>

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16. **Nicholas Karavatos**

at Bird & Beckett in San Francisco, CA on Monday, July 5

Wed 30 Jun 2010

Bird & Beckett welcomes poets Nicholas Karavatos & Dee Allen

Date: Monday, July 5, 2010

Time: 7:00pm - 9:00pm

Location: Bird & Beckett

Street: 653 Chenery St.

City/Town: San Francisco, CA

<http://www.facebook.com/event.php?eid=139473502735708&ref=nf>

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009).

http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political

poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

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

Nicholas Karavatos' next poetry reading/book-signing is sponsored by the Oregon Literary Review and will be in Portland, OR on Wednesday, July 7 at Blackbird Wine Shop.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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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17. **twshaner**

Wig 2

Wed 30 Jun 2010

Our second issue of Wig is finally out! Please see below if you're interested in ordering a copy.

WIG 2

edited by Kristen Gallagher and Tim Shaner

Contributors: Steve Benson, Laynie Browne, Del Ray Cross, Thom Donovan, Patrick Durgin, William Fuller, Kristen Gallagher, Judith Goldman, Brandon Holmquest, Rodney Koenek, Richard Kostelanetz, Bill Marsh, Tim Shaner, Sigmund Shen, and Carol Szymanski.

Wig is a low-budget magazine devoted to poetry and art that appropriates the job for its own artistic purposes. Not always "about" work, the wig-artist may employ his or her labor for poetic or artistic ends that implicitly critique the virtue of productivity through the act of poaching company time and/or

materials. The wig-artist often "writes work" (Spahr) in relation to a "laboring society" (Arendt) that has little or no appreciation for the work of making art. The form of the work will often reflect compromised time and/or attention. The title of the magazine alludes to Michel de Certeau's discussion of la perruque: "the worker's own work disguised as work for his employers."

"It was a typical entry level job. I tried during my job to do my other work, that without an economy, only to realize there was little hope. This was my attempt to get around the problem and write work. [...] I collected notes from my boss's memos, things I had seen [or] over-heard. I collected them into one long stream of day/text and barely edited them."

"The limits imposed by work represent not simply an obstacle but an opportunity for writing" not least because the workplace is the site of common activity and therefore enables us to bear witness to our common experience.

"Kit Robinson, "Time and Materials"

"There is no use being alive if one must work. The event from which each of us is entitled to expect the revelation of his own life's meaning" that event which I may not have found, but on whose path I seek myself "is not earned by work."

Andr  Breton, Nadja

To order a copy contact Tim Shaner @ twshaner [at] comcast [dot] net OR send a check for \$10 made out to Tim Shaner to Tim Shaner, 130 E. 49th Ave, Eugene, OR 97405

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18. **steve dalachinsky**

poems by dalachinsky

Thu 1 Jul 2010

2 of my poems and a collage are up at
<http://blogs.forward.com/the-arty-semite/129009/>

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19. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Playz" by Alan Sondheim

Thu 1 Jul 2010

The new ebook from Argotist Ebooks is "Playz" by Alan Sondheim.

Description:

In "Playz" by Alan Sondheim, extreme base desires take over base desires, control becomes politics becomes control, and zaniness is exposed as violence, sex, arousal and betrayal.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/playz/11601170>

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20. **mIEKAL aND**

F-E-R-M-E-N-T-A-T-I-O-N

Thu 1 Jul 2010

F-E-R-M-E-N-T-A-T-I-O-N

Juice begins the journey to wine as all the world clanks & squeaks to the changes.

<http://vimeo.com/12903161>

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21. **Aldonlnielsen**

Re: new U.S. laureate

Thu 1 Jul 2010

W.S. Merwin is the new Poet Laureate.

Aldon Lynn Nielsen

Kelly Professor of American Literature

Department of English

117 Burrowes Building

The Pennsylvania State University

University Park, PA

16802-6200

I never wanted to be the man who broke your heart --

Only wanted to be the man who wrote the song --

That broke your heart

|

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22. **David Chirot**

Re: Query: Poetry Benchmarks 1971

Thu 1 Jul 2010

Ginsberg's Fall of America and Kerouac's posthumous Scattered Poems came out (I think also Poems All Sizes might have been in 1971)

I remember quite vividly reading both of those that summer--(Scattered Poems & Fall of America)--

Ted Berrigan published in 1971 *A Train Ride* and *Memorial Day* (with Anne Waldman)--i read those in '71 as a friend in NYC who worked in a bookstore gave them to me as "part of my new york experience"

i also read Frank O'Hara for the first time--*Lunch Poems* and *Meditations in an Emergency*--i had found both at a yard sale--

other poets i remember reading that year though the specific works not published in 1971 (in a way a book when one reads it is "new, of that year" when one first reads it--)

Blaise Cendrars poetry books (in French)

Picasso--*Hunk of Skin* (city lights)

Spanish Poems of Protest--Kenneth Rexroth editor

the 1855 Edition of *Leaves of Grass* with famous Malcolm Cowley intro-

Capitale de la Douleur--Paul Eluard

Mayakovsky's poems then out in English-

Russian Futurism--history/with tons of poems) by V Markov

Poetry & Plays by Lorca--esp Poet in New York-

Dada Painters & Poets--ed by Robert Motherwell

reread complete Baudelaire & Rimbaud in French

reread *Aurelia* by Gerard de Nerval (prose poem/autobiographical accounts of his madness--)

i french)

Nerval poetry in French--*Les Chimeres*--incredible book!

Henri Michaux--*Miserable Miracle*

Novalis--poetry prose works in english

Emily Dickinson--poetry & letters (reread)

Apollinaire--*Calligrammes*, *Alcools*

(reread)

Sappho (reread)

(i usually reread my favorite poets over again every two or every one year--)

that's all i can recall off top of my head--

along with poetry in various journals pub in nyc my friend turned me on to-- new directions grove and city lights i wd always look for to see what foreign poetry they might have--

the nyc writers i found in journals were the ones one would expect to find that time period--

also Ezra Pound though can't recall which particular ones--my gfather was a Poundian so he had a huge Pound collection--

Gertrude Stein--whatever i cd find)--

Nicanor Parra--*Antipoems*

Vicente huidobro--selected poems--

Bert Brecht--poems

Pasternak--poetry & memoirs-

American Indian poetry--various collections--

Clark Coolidge--Space (as i recall)

it was a very vivid year so recal those books pretty vividly--

for the heck of it i looked up on line to see what may have happened in poetry world that year

for example:

(just a couple ones picked at random--)

John Berryman died, as did Stevie Smith; Pablo Neruda won the Nobel Prize

Jom Morrison, poet of the Lizard King--died

Ted Berrigan published A Train Ride and memorial Day (with Anne Waldman)

Patti Smith gave her first reading accompanied by guitar (Lenny Kaye)--2 years later her group was founded and first LP followed--

On Tue, Jun 29, 2010 at 8:25 PM, Mark Melnicove <[REDACTED]> wrote:

Something Else Press (Dick Higgins) published Bern Porter's I'VE LEFT in 1971.

From: George Bowering [mailto:[REDACTED]]

To: [REDACTED]

Sent: Fri, 25 Jun 2010 16:53:32 -0400

Subject: Re: Query: Poetry Benchmarks 1971

The publication of bpNichol's Monotones.

(He published 4 books that year!)

On Jun 24, 2010, at 12:52 PM, R Levitsky wrote:

> Dear Friends,

> What would you put on a list of significant poetry moments of 1971?

> Thank you for your help!

> Rachel Levitsky

>

>

>

>

> =====

> welcome.html

>

*Mr. G.H. Bowering
Does not get up immoderately early.*

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23. **David Chirot**

Fwd: ACLU: Who knows what books you buy?

Thu 1 Jul 2010

[image: Because Freedom Can't Protect
Itself]<<http://action.aclu.org/site/R?i=BkQlmJdq6VUrZDe4wjmbxQ..>>
Dear ACLU Supporter,

<<http://action.aclu.org/site/R?i=HTpVXEF3sxhrgqG9swNqIw..>>

The books, music and movies you browse or buy online can reveal private and profoundly intimate information about your life. It's time to upgrade the Electronic Communications Privacy Act to keep our personal information safe.

<<http://action.aclu.org/site/R?i=ujt2wkSoR6eU1TGFTUPEcg..>> Can government agencies conduct sweeping collections of your most personal and private information, including the books you buy online?

That fundamental question is at stake in an ACLU lawsuit we just filed. The ACLU intervened in an existing Amazon.com lawsuit to resist the North Carolina Department of Revenue's demand that Amazon turn over thousands of customers' records.

The laws governing electronic privacy haven't been updated since 1986—before the Internet as we know it even existed. The books, music and movies you browse or buy online can reveal private and profoundly intimate information about your life. It's time to upgrade the Electronic Communications Privacy Act (ECPA) to keep our personal information safe.

Tell Congress to update our privacy laws and keep your information personal, private and protected.<<http://action.aclu.org/site/R?i=h72slccOMiF6Rnqf38ItjQ..>>

Our anonymous clients in the Amazon.com lawsuit include:

- Jane Doe 1, who purchased books on self-help and how to get a divorce and a restraining order after her former spouse threatened to kill her.
- Jane Doe 2, the general counsel of a global corporation, who purchased books and

movies with overt political leanings as well as books that may reveal her religious beliefs. - Jane Doe 3, who purchased books on mental health in order to better understand the conditions afflicting her former spouse, including "Stop Walking on Eggshells: Taking Your Life Back When Someone You Care About Has Borderline Personality Disorder."

If the North Carolina government gets its way, this information—and the personal records of thousands of others—will be in government hands. We've gone to court to stop this massive invasion of privacy and free speech rights. But we must stop it from happening in the future.

Tell Congress to strengthen personal privacy laws to prevent unreasonable government demands for our most personal electronic information.<<http://action.aclu.org/site/R?i=rRsrSTTtXzLg26GjG9-hTA..>>

Amazon has refused to yield to the unreasonable demands for detailed information about what specific individuals are buying online. As part of a tax audit, it has already handed over lists of the exact items purchased and their cost. But North Carolina has refused to relent in its belief that it is also entitled to know the identities of purchasers.

It shouldn't take either Amazon standing tall or the ACLU intervening to prevent this kind of abuse. We should have clear laws that safeguard our private records, especially when they involve expressive materials like books.

Tell your members of Congress it's time to update and strengthen privacy laws. <<http://action.aclu.org/site/R?i=UdXJrERlwchST1Ky2UnkrA..>>

Thank you for taking action on this vitally important effort to defend personal privacy.

Sincerely, [image: Anthony D. Romero] [image: Anthony D. Romero]
Anthony D. Romero
Executive Director
ACLU

[image: Donate
Today]<http://action.aclu.org/site/R?i=bwhc5_3jRC2PXJRMACKKAA..>
[image: Tell a
Friend]<<http://action.aclu.org/site/R?i=zAdpeoyfFK0u22Fir727wQ..>>

© ACLU, 125 Broad Street, 18th Floor, New York, NY 10004

Unsubscribe from receiving email, or change your email preferences.<<http://action.aclu.org/site/CO?i=2kOKczSXj69F59NiDlVtDhzUejSEYJv1&cid=0>>

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24. **Rob McLennan**

[REDACTED]: Puritan X]

Thu 1 Jul 2010

Friends,

The Puritan is back with a brand-spanking new tenth issue! It's jam-packed with eye-popping poetry and spine-tingling fiction that is guaranteed to please.

We realize that this is a bit of a belated announcement as the issue has been online for a while now. Thank you for your patience as we ironed out the wrinkles. This tenth issue marks a bit of a milestone for our humble publication and we would not have been able to do it without your support.

Enjoy.

Love always,

Spencer, Andrew, and Tyler

--

The Puritan: Frontiers of New English

Toronto, Ontario, Canada

www.puritan-magazine.com

[REDACTED]

-- 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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25. **Alan Sondheim**

BP is burning endangered sea turtles alive (fwd)

Thu 1 Jul 2010

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

--0-424324221-1278009926=:28119

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

Date: Thu, 1 Jul 2010 11:50:08

From: "Steven Biel, MoveOn.org Political Action" <[REDACTED]>

To: Alan Sondheim <[REDACTED]>

Subject: BP is burning endangered sea turtles alive

Click here to sign the petition:

"BP: Stop blocking the rescue of endangered sea turtles before you burn them alive in your 'controlled burns.'"

[button_red_signpetition.gif] Sign the petition

Dear MoveOn member,

News recently emerged from the Gulf Coast that BP is burning endangered sea turtles alive.¹

That's right. BP is using "controlled burns" to contain the oil spill, and any turtles that are not removed from the area before the fire is lit are literally burned alive.

A boat captain who has been leading efforts to rescue the endangered turtles says BP has blocked his crews from entering the areas where the animals are trapped, effectively shutting down the rescue operation.

With BP already facing so much public outrage, we can stop this. Our friends at Credo Mobile launched a petition demanding that BP stop burning turtles alive, and you can add your name by clicking the link below:Â

<http://pol.moveon.org/seaturtles/?id!503-1083850-pJvqBmx&t=5>

The petition says: "BP: Stop blocking the rescue of endangered sea turtles before you burn them alive in your 'controlled burns.'"

Then, after you've signed, be sure to share it with your friends on Facebook, Twitter, or by forwarding this email.

The way controlled burns work is that shrimp boats create a corral of oil by dragging together fire-resistant booms and then lighting the enclosed "burn box" on fire. Any animals not removed from the burn area are trapped.Â

The sea turtle most affected by the Gulf of Mexico oil spill is the Kemp's Ridley, which is listed as endangered under the Endangered Species Act.²

"They ran us out of there and then they shut us down. They would not let us get back in there," said turtle rescuer Mike Ellis in an interview with conservation biologist Catherine Craig that was posted on YouTube.³

Environmental groups including the Center for Biological Diversity and Turtle Island Restoration Network have called on BP to end the practice, but BP has refused, denying that there's really any problem. Yesterday, these groups filed a lawsuit demanding that BP take action to protect the endangered turtles.⁴ But the legal system can work very slowly, and the turtles need help now.

Tell BP to allow the rescue boats back in and stop burning endangered sea turtles alive. Click the link below to sign the petition:

<http://pol.moveon.org/seaturtles/?id!503-1083850-pJvqBmx&t=6>

Thanks for all you do.

?Steven, Jeff, Duncan, Amy, and the rest of the team

1. "BP 'burning sea turtles alive,'" The Raw Story, June 20, 2010

<http://www.moveon.org/r?r%00247&id!503-1083850-pJvqBmx&t=7>

2. "Sea Turtles Among Oil Spill Victims," NPR, June 10, 2010

<http://www.moveon.org/r?r%00248&id!503-1083850-pJvqBmx&t=8>

3. "Venice, Louisiana, Boat Captain, by Catherine Craig," YouTube, June 13, 2010

<http://www.moveon.org/r?r%00249&id!503-1083850-pJvqBmx&t=9>

4. "Gulf of Mexico sea turtles may be burning with oil, groups plan to sue BP," Miami Herald, June 30, 2010

<http://www.moveon.org/r?r%00252&id!503-1083850-pJvqBmx&t>

Want to support our work? We're entirely funded by our 5 million members?no corporate contributions, no big checks from CEOs. And our tiny staff ensures that small contributions go a long way. Chip in here.

PAID FOR BY MOVEON.ORG POLITICAL ACTION, <http://pol.moveon.org/>. Not authorized by any candidate or candidate's committee. This email was sent to Alan Sondheim on July 1, 2010. To change your email address or update your contact info, click here. To remove yourself from this list, click here. [o.gif?id!503-1083850-pJvqBmx]

--0-424324221-1278009926=:28119--

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26. **amy king**

Evermore OIL, evermore POEMS

Thu 1 Jul 2010

Evermore OIL flows, evermore POEMS appear --

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

Juice -

+ http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html

+ http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster

+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>

+ <http://amyking.org>

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27. **steve dalachinsky**

books and cds you buy

Fri 2 Jul 2010

books and cds immediately available

cds:

cd with matthew shipp - \$15 phenomena of interference

insomnia poems bbc broadcast -\$10

various live bootlegs -\$10

books:

the final nite: poems for charles gayle \$15

logos and language w/ matthew shipp - \$20

reaching into the unknown w/ photographer jacques bisceglia 450pages of photos and poems - \$50

the mantis: poems for cecil taylor \$10

animal people: \$6

insomnia poems: \$6

christ amongst the fishes: a book of collage \$10

shipping cost separate but reasonable

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28. **Krystal Languell**

Bone Bouquet Issue 2 Published

Fri 2 Jul 2010

Bone Bouquet: An Online Journal of Women's Poetry is proud to announce:

The second issue of Bone Bouquet is now posted!

<http://bonebouquet.org/issue-2/>

Poetry from Sandra Doller, Kate Schapira, Kristy Bowen and ten more female poets! Reading period to re-open in August.

Best wishes,

Krystal Languell

Editor in Chief | Bone Bouquet | www.bonebouquet.org
Senior Editor | Puerto del Sol | www.puertodelsol.org
Senior Editor | Noemi Press | www.noemipress.org

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29. **Dan Wilcox**

News Release: Third Thursday Poetry Night, July 15 - Jason Crane

Fri 2 Jul 2010

The Poetry Motel Foundation

c/o Dan Wilcox

280 South Main Ave.

Albany, NY 12208



| *Press Release -- for immediate release <*

Poet Jason Crane to read

at the Social Justice Center

Thursday, July 15, 7:30PM

Local poet Jason Crane will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, July 15, 2010 at 7:30PM. Jason Crane hosts the online jazz interview show The Jazz Session (<http://thejazzsession.com>), featuring in-depth interviews with jazz musicians from around the world. His first collection of poems, "Unexpected Sunlight," was published earlier this year by FootHills Publishing, and he is the Executive Director of the New York Bicycling Coalition.

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

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

#

30. **Jennifer Karmin**

Requited - issue #3

Fri 2 Jul 2010

REQUITED

<http://www.requitedjournal.com>

Issue #3

now online!

FICTION

Lydia Ship

James Tadd Adcox

Cami Park

Patrick Crerand

A D Jameson Neil

De La Flor

POETRY

Arlene Ang

Clint Campbell

Nicholas Destino

Daniel Godston

Jennifer Karmin

P. A. Levy

Stefania Irene Marthakis

Kristen Orser

Lana Rakhman

Susan Slaviero

ESSAY

Laura Krughoff

Ish Klein

Carmen Giménez Smith

Tyler Flynn Dorholt

DRAMA

Nathan Child and Andrew K. Peterson

VISUAL / VIDEO

Eula Biss and John Bresland

Suzon Fuks

Fereshteh Toosi

Eric Fleischauer

Todd Mattei
Lindsay Page

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31. **Nicky Melville** *selections and dissections*

Sat 3 Jul 2010

hey,

just wanted to post up a couple of reviews of my book, selections and dissections, with thanks to reviewers Adam Piette and Stephen Nelson.

blackbox manifold:

<http://www.manifold.group.shef.ac.uk/issue4/AdamPiette.html>

tarpaulin sky: <http://tsky-reviews.blogspot.com/2010/04/nick-e-melvilles-selections-and.html>

the book's available through me, just backchannel;

(or many shops in Edinburgh);

or from Lulu: <http://www.lulu.com/product/paperback/selections-and-dissections/11269870>

aw th best,

nick-e melville

Get a new e-mail account with Hotmail - Free. Sign-up now.

<http://clk.atdmt.com/UKM/go/195013117/direct/01/>

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32. **Jeffrey Side** *The new ebook from Argotist Ebooks is "Sharks of Mary Shelley" by Jeff Harrison*

Sat 3 Jul 2010

The new ebook from Argotist Ebooks is "Sharks of Mary Shelley" by Jeff Harrison

Description:

Jeff Harrison's "Sharks of Mary Shelley" explores the subterfuges and circumscriptions of the authorial persona before a backdrop of cannibalised historical identities filtered through the ventriloquism of poetic utterances.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/sharks-of-mary-shelley/11608088>

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33. **Mary Jo Malo**
Mysterious Attribution
Sat 3 Jul 2010

Bill Knott, in his comment on Sharon Messmer's poem, PIMP MY TOP KILL LIVE FEED MOTHERSHIP at POETS FOR LIVING WATERS, writes the following:

Karl Marx said to Heinrich Heine: "Give up these everlasting complaints about love; show these poets how to use a whip." What makes the Mesmer poem stand out from the others here is the whip of it.

Apparently, the poet John Logan also used it in his opening to A CENTURY PIECE FOR POOR HEINE.

Does anyone know if Marx actually wrote this to Heinrich Heine?

Mary Jo Malo

--

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

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

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34. **Nicholas Karavatos**
at Blackbird Wine Shop - Oregon Literary Review - in Portland on Wednesday, July 7, 2010
Sat 3 Jul 2010

The Oregon Literary Review welcomes poets Nicholas Karavatos, Pat Cason, Jan Priddy, and Susan DeFreitas to the Blackbird Wine Shop in Portland, OR on Wednesday, July 7, 2010 at 7:00pm.

Date: Wednesday, July 7, 2010

Time: 7:00pm - 9:00pm

Location: Blackbird Wine Shop

Street: 3519 NE 44th

City/Town: Portland, OR

<http://www.facebook.com/event.php?eid=140061199343797>

NICHOLAS KARAVATOS is included in the anthology **Punk Rock Saved My Ass** (Ukiah: Medusa's Muse, 2010) and the latest issue of **West Wind Review** (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled **No Asylum** (Arcata, 2009).

http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political

poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

<http://blackbirdwine.com/>

<http://orelitrev.startlogic.com/digital/FirstWed.htm>

<http://orelitrev.startlogic.com/digital/indexnew.htm>

Nicholas Karavatos' next poetry reading / book-signing is sponsored by Third Thursday Poets at the Tea Party Bookshop (oh, currently unfortunate name! ... perhaps redeemed by its address? ..."420 Ferry Street") in Salem, Oregon on Thursday, July 17, 2010.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.

<http://www.windowslive.com/campaign/thenewbusy?>

ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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35. **Jim Andrews**

Netartery

Sun 4 Jul 2010

<http://netartery.vispo.com> is a blog by a group of writers whose individual practices have gone significantly wrong. Recent posts include:

- * Nawlz.com, a computer graphic novel -- Jim Andrews
- * The Marconi factory beams out one final SOS -- Gregory Whitehead
- * Up for the challenge -- Christine Wilks
- * On fluid poetry -- Eugenio Tisselli
- * Online Russian mag of sound poetry & audio art -- Jim Andrews
- * On Pulsate by Andre Michelle -- Jim Andrews
- * On using tools made by comrades -- Chris Funkhouser
- * 2 short films from ELO Archive & Innovate -- David Jhave Johnston

- * The Playground -- Andy Campbell
- * Digital Fiction on the iPhone via Flash export? -- Andy Campbell
- * The gusher provides the ink -- Gregory Whitehead
- * BP Horizon oil spill volume -- Jim Andrews

ja!

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36. **Mark Young**

Now out from Otoliths—"modulations" by Márton Koppány

Sun 4 Jul 2010

modulations

Márton Koppány

52 pages, full color

Page size 7½" x 7½"

Otoliths, 2010

ISBN: 978-0-9807651-2-0

\$19.99 (currently with free postage in the U.S.A.)

URL: <http://www.lulu.com/product/paperback/modulations/11269905>

Nearly sixty years ago, Charles Olson warned, "The poet cannot afford to traffick in any other sign than his 'one'," preparing the way whether he knew it or not for Márton Koppány to take leave of his native Hungarian and to move into English, where for more than two decades he has been creating traffic signs with the gleeful abandon of a deranged city planner with an advanced degree in Dada. Or maybe not so deranged. I read the poems in *modulations* as perfectly sensible, whether fish are emitting thought bubbles in the sky, or a table's legs are deconstructed to show their essentially aseismic nature.

Language is our great connecting principle and Koppány's language artfully breaks, reduces, and repairs poetry with a metaphysician's discomfort matched with a physician's healing touch. —*Peter O'Leary*

There was a time when *pictures* and *writing* were not as separate as they are today, a time when *the picture* was given not just *to show* but *to tell;* a sort of "picture-writing." And each "pictograph" was as an aperçu, at once an insight into and a brief digest of the thought to be communicated. The poet Márton Koppány has found for himself a form most becoming of his intuition; each panel here is an aperçu into that space where *picture* and *writing* are one, *that space where the mind knows the word in the figure of its substance,* that space that is *language-in-eidos.* And so I see Koppány's panels as

“eidographs,” as urtexts of “eidetic poetry.” —*Gregory Vincent St. Thomasino, author of The Logoclasody Manifesto *

What can you say about . . . except that . . . with clouds just
where they . . . which is, to say, in short, a master of the . . . ,
as well as . . . the. For instance, the refle . . . one poem
of the invis. . . stillness (), not to exclude (

In
fullest slowest color. —*Bob Gru . . . n*

* *

The minimalist visual poetry of Márton Koppány has many qualities lifting it high and above most visual poetry composed over the last 100 years in any language. We are fortunate he has chosen to compose in his second language, American English, wedded to discipline. His manifestations always lean forward into the new, not a mere recycling of the old and worn out. It brings smiles, smirks and the belly laugh. It is consistently permeated with the rare characteristic of awe so many others lack and never reach for. And, for me, on too many occasions, his visions give me a jealous wish that it had come my way rather than his. —*Karl Kempton*

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37. **William Slaughter** ***New Mudlark Issue (Chapbook)***

Sun 4 Jul 2010

New and On View: Mudlark No. 39 (2010)

3,068,518

An Electronic Chapbook

Poems by Drew Dillhunt

Drew Dillhunt lives in the Beacon Hill neighborhood of Seattle and is co-author, with his father, CX, of the chapbook Double Six (Endeavor, 1994). His writing has appeared in Eclectica, Pitkin Review, Hummingbird: Magazine of the Short Poem, Tarpaulin Sky, and Jacket. He's the author of the poetry manuscript Materials Science, which was selected as a finalist for the National Poetry Series 2009 Open Competition. He has released two albums of his songs, including one with the band Fighting Shy.

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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38. **Jeffrey Side**

The new ebook from Argotist Ebooks is “Stories Short and Strange” by Bill Drennan.

Sun 4 Jul 2010

The new ebook from Argotist Ebooks is “Stories Short and Strange” by Bill Drennan.

Description:

“Stories Short and Strange” is the first volume of a unique collection by Bill Drennan. These tales are typically laced with blends of absurdist science fiction, satire, childish cartoonism and black space humour.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/stories-short-and-strange/11612442>

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39. **steve dalachinsky**

my first one man show and..

Mon 5 Jul 2010

please check out my first
one man show of assemblage and collage
in lower gallery at fusion arts gallery
57 stanton street manhattan

also i will be reading at the stone with pianist matthew shipp on august 18th at
10pm preceded by stephanie stone with yuko otomo and eve packer

and

The 1st Annual

Albert Ayler Festival

Record Fair & Musical Celebration

steve dalachinsky will read a poem and mc this event

Saturday July 10th, 2010

Highly influential jazz label teams up with leading experimental curators to honor Albert Ayler on the anniversary of his 74th birthday with a free outdoor day-long tribute concert on Roosevelt Island.

"Music Is the Healing Force of the Universe"

In celebration of the life and music of legendary free-jazz tenor-saxophonist Albert Ayler, ESP-Disk' and Issue Project Room, in conjunction with Roosevelt L!ve have curated a day-long free concert, Saturday July 10th from 2-10pm, in honor of the groundbreaking musician's 74th birthday. With performances by some of the most prolific artists dedicated to pushing the boundaries in the avant-jazz world the same way Ayler did over 40 years ago, this festival will feature sets from The New Atlantis Sextet with Marshall Allen, William Hooker, Charles Gayle, Gunter Hampel, Giuseppi Logan, and more all taking place at RiverWalk Commons on picturesque Roosevelt Island: NYC's Best Kept Secret.

The outdoor festival will also feature a record fair with a variety of new and used vinyl vendors hosted by ESP-Disk's own in-house retail operation, ESP Records.

Great live music, a great selection of vinyl & CDs, great food from the local Roosevelt Island restaurants and a view of Manhattan that can't be beat. What more could a music lover want on a summer day?

Location & Directions:

Riverwalk Commons, Roosevelt Island, New York, F Train to Roosevelt Island Map

www.albertaylerfestival.com

www.esprecodstore.com

Performance Schedule:

2pm

Giuseppi Logan Quartet

Matt Lavelle: trumpet, bass clarinet

Francois Grillot: bass

Dave Miller: drums

Giuseppi Logan: alto sax, bass clarinet (ESP 1007, 1013, 1055)

3pm

Charles Gayle Trio

Michael Wimberly: drums

TBA: bass

Charles Gayle: tenor sax

4pm

Gunter Hampel Trio

Gunter Hampel: vibraphones, bass clarinet (ESP 1042)

5pm

Flow Trio

Louie Belogenis: tenor sax (ESP 4052)

Charles Downs: drums (ESP 4052)

Joe Morris: bass (ESP 4052, 4056)

6pm

William Hooker Trio featuring Sabir Mateen

David Soldier: mandolin, banjo, violin

Sabir Mateen: saxophone, flute, clarinet

William Hooker: drums, spoken word

7pm

New Atlantis Sextet featuring Marshall Allen

Ed Ricart: guitar

Sam Lohman: tba

Andrew Barker: drums

Danny Ray Thompson: flute

Marshall Allen: alto saxophone (ESP 1008, 1014, 1017, 1045, 3033, 4002, 4054, 4060)

8pm

DJ Spun (Rong/DFA)

Saturday July 10, 2010 from 2pm-10pm

\$ FREE \$

ESP LIVE and Issue Project Room Presents in conjunction with Roosevelt

L!ve:

The 1st Annual

Albert Ayler Festival

'Record Fair & Musical Celebration'

Riverwalk Commons, Roosevelt Island, New York

About Albert Ayler (July 13, 1936 – November 25, 1970) "Music is the Healing Force of the Universe," the title of prolific free-jazz musician Ayler's fierce work for the Verve label in 1969, sums up his musical vision and prowess behind the tenor-saxophone. Born July 13th, 1936, Ayler didn't make his mark playing his way up the ranks in be-bop bands, yet he was exposed to the world of Little Walter inspired R&B and the gritty sounds of the New Orleans tradition. Ayler began making sparse, free arrangements of marching band tunes, brass band

explorations, and alto-experimentation that led him to be a driving factor in the careers of everyone from

[↑ Contents](#)

40. **Camille Martin**

New @ Rogue Embryo: My Leslie + Gene-Pixel Hybridity

Mon 5 Jul 2010

New @ Rogue Embryo

* Remembering remembering Leslie Scalapino

* Gene-Pixel Hybridity: David Dowker's Machine Language

<http://rogueembryo.wordpress.com>

Cheers!

Camille Martin

Sonnets:

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

Codes of Public Sleep :

<http://www.spdbooks.org/Product/9781897388112/codes-of-public-sleep.aspx>

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41. **Gary Sullivan**

Poetry comics original art

Mon 5 Jul 2010

I'm selling original art I've done for the "New Life" series of poetry comics, which have appeared in Rain Taxi from 1997-present.

Comics versions of poetry by K. Silem Mohammad, Rod Smith, Katie Degentesh, Tao Lin, Flarf, Basquiat/Kevin Young, and more to come.

See:

<http://newlifecomic.blogspot.com>

Thanks!

Gary

The New Busy

is not the old 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_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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42. **Asian Cha**

CALL FOR SUBMISSIONS -- "THE CHINA ISSUE"

Tue 6 Jul 2010

Cha: An Asian Literary Journal (<http://asiancha.com/>) is now accepting submissions for "The China Issue", an edition of the journal devoted exclusively to work from and about contemporary China. The issue, which will be published in June 2011, will feature poetry, fiction, creative non-fiction, scholarly works and visual art exploring the modern Middle Kingdom. We are looking for submissions from a wide range of Chinese and international voices on the social, political and cultural forces which are shaping the country. If you have something interesting, opinionated or fresh to say about China today, we would like to hear from you. Please note that we can only accept submissions in English.

We are pleased to announce that distinguished Chinese scholar and poet Yibing Huang will be joining Cha as guest editor for the issue (see his biography below). Huang has graciously agreed to lend us his extensive knowledge of Chinese literature and keen critical eye to help us select the pieces and shape the issue.

The Reviews section will be devoted exclusively to books related to China. If you have a recent book that you think would be right for review in "The China Issue", we encourage you to contact our Reviews Editor Eddie Tay at [REDACTED]. Books should be sent to Eddie before the end of March 2011.

If you would like to have work considered for "The China Issue", please submit by email to [REDACTED] by 15th April, 2011. Please include "The China Issue" in the subject line of the email or your work will automatically be considered for one of the regular issues. Submissions to the issue should conform to our guidelines available at: <http://www.asiancha.com/guidelines>.

Tammy Ho & Jeff Zroback
Cha

blog version: <http://asiancha.blogspot.com/2010/07/call-for-submissions-china-issue.html>

pdf version: <http://asiancha.com/China>

*** YIBING HUANG was born in Changde, Hunan, China and inherited Tujia ethnic minority blood from his mother. After receiving his B.A., M.A. and Ph.D. in Chinese Literature from Beijing University, he moved to the U.S. in 1993. He holds a second Ph.D. in Comparative Literature from the University of California, Los Angeles. Huang's poetry has been published in China since the 1980s and can be found in many anthologies. As a "blindist," he is the author of two books of poetry: *Stone Turtle: Poems 1987-2000* (2005) and *Approaching*

Blindness (2005). Most recently, he published Contemporary Chinese Literature: From the Cultural Revolution to the Future (Palgrave Macmillan, 2007), a book that presents case studies of the generation of Chinese writers which spent its formative years during the Cultural Revolution and focuses on this generation's identity shift from "orphans of history" to "cultural bastards." A traveler in the world who has given poetry readings in China and in the U.S., Huang is currently an associate professor of Chinese at Connecticut College.

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43. **Eric Elshtain**

New Beard of Bees Chapbook

Tue 6 Jul 2010

Beard of Bees gives you

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

to help you become more independent.

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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44. **Jeffrey Side**

New link for Bill Drennan's "Stories Short and Strange"

Tue 6 Jul 2010

New link for Bill Drennan's "Stories Short and Strange":

Description:

"Stories Short and Strange" is the first volume of a unique collection by Bill Drennan. These tales are typically laced with blends of absurdist science fiction, satire, childish cartoonism and black space humour.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/stories-short-and-strange/11704743>

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45. **Allan Revich**

Re: my first one man show and..

Tue 6 Jul 2010

Congratulations Steve!

I wish I could be there for the show.

Allan

On 7/5/2010 8:52 AM, steve dalachinsky wrote:

- > please check out my first
- > one man show of assemblage abnd collage
- > in lower gallery at fusion arts gallery
- > 57 stanton street manhattan
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- > also i will be reading at the stone with pianist matthew shipp
- > on august 18th at 10pm preceeded by stephanie stone with yuko otomo and
- > eve packer
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- > Saturday July 10th from 2-10pm, in honor of the groundbreaking musician's
- > 74th birthday. With performances by some of the most prolific artists
- > dedicated to pushing the boundaries in the avant-jazz world the same way
- > Ayler did over 40 years ago, this festival will feature sets from The New
- > Atlantis Sextet with Marshall Allen, William Hooker, Charles Gayle,

- > Gunter Hampel, Giuseppi Logan, and more all taking place at RiverWalk
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- > Location& Directions:
- > Riverwalk Commons, Roosevelt Island, New York, F Train to Roosevelt
- > Island Map
- >
- > www.albertaylerfestival.com
- > www.esprecodstore.com
- >
- >
- > Performance Schedule:
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- > 2pm
- > Giuseppi Logan Quartet
- > Matt Lavelle: trumpet, bass clarinet
- > Francois Grillot: bass
- > Dave Miller: drums
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- > Gunter Hampel: vibraphones, bass clarinet (ESP 1042)
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- > 5pm
- > Flow Trio
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- > up his musical vision and prowess behind the tenor-saxophone. Born July
- > 13th, 1936, Ayler didn't make his mark playing his way up the ranks in
- > be-bop bands, yet he was exposed to the world of Little Walter inspired
- > R&B and the gritty sounds of the New Orleans tradition. Ayler began
- > making sparse, free arrangements of marching band tunes, brass band
- > explorations, and alto-experimentation that led him to be a driving
- > factor in the careers of everyone from
- >
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46. **Rob McLennan**
new(ish) on rob's clever blog

Tue 6 Jul 2010

-
- Robin Blaser, by Stan Persky and Brian Fawcett
 - 12 or 20 questions: Sarah Selecky
 - Jandak photography: how this photo came to be
 - Ongoing notes: the Toronto Small Press Fair, spring 2010
 - Notes on writing, writing
 - Canada Day, Happy: all about the right kind of cake
 - a night above/ground: Irwin, Anstee + McCann
 - Salmon Publishing, Ireland; a note,
 - if i wrote greeting cards
 - 12 or 20 questions: with Mark Goldstein
 - fwd: new from AngelHousePress: Pirie & mclennan
 - how to save This Ain't the Rosedale Library Bookstore
 - father's day in yorkville
 - Dusie 10: the Canadian issue, edited by rob mclennan
 - The CUNY Poetics Document Initiative
 - rob reads at Toronto RAMPIKE launch, June 24, Toronto
 - nikki reimer, [sic]
 - New American Writing 28
 - Bloomsday, Bloor West;
 - Writing a process; the Ontario Institute for Studies in Education

- the toronto small press book fair, june 19
- 12 or 20 questions: with Julie McArthur
- FORWARD; MTLs - Call for Submissions: Issue 7 and beyond
- 12 or 20 (small press) questions: Dave Proctor on Wooden Rockets Press
- 12 or 20 questions: with Susan Tichy
- Andy Weaver introduction for the TREE Reading Series
- Margaret Christakos, Welling
- Sandra Ridley, Fallout

www.robmcclennan.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://robmcclennan.blogspot.com/>

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47. **CA Conrad** ***lesbians don't want...***

Tue 6 Jul 2010

...to be fucked by Billy Collins!

SOMEONE PLEASE TELL HIM THIS!

A dear friend of mine who knows how much I LOVE the poetry of Emily Dickinson called me today to tell me that Terry Gross was interviewing someone about Dickinson's poems. So I tuned into NPR and instantly cringed at the voice of Billy Collins (the Phil Collins of poetry!)

What ANGERED me most was when they were discussing her possible sexual preference(s). And he said, HE ACTUALLY SAID, that whether she was a lesbian or not, HE was going to put to rest this argument with HIS poem. Which he then read. It's called UNDESSING EMILY DICKINSON, and it's about wanting to FUCK HER, and how she sighs and makes little sounds in between his removing various items of clothing from her body.

Whether she was a lesbian or not, it's pretty clear to me that THAT very issue turned him on enough to write his sexual fantasy of putting his poet laureate prick inside her!

I VOMIT

I VOMIT FOR YOU EMILY

Not only that, if you listen to this show PLEASE NOTE how he makes such a big deal about how irrelevant her biography is. BUT THEN GOES AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS TO HIM THAT HE WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)

Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by the way? Because his excessively reductive view of her poems makes me think he needs to read Howe.

When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON for every single library in the world! And if they REFUSE TO TAKE IT, I'll just put in on the shelf MYSELF!

May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear Emily, I'm writing a poem called UNDRRESSING BILLY COLLINS, to see how he likes gay sex! I'll let you know how it goes!

CAConrad

poetryisthecenterofmyworld: <http://CAConrad.blogspot.com>

TAROT READINGS: <http://CAConradTAROT.blogspot.com>

MY BATHTUB POETRY READING & other videos and MP3s:
<http://CAConradMP3.blogspot.com>

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

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48. **steve dalachinsky**

Re: my first one man show and..

Wed 7 Jul 2010

thanks

On Tue, 6 Jul 2010 13:32:03 -0400 Allan Revich <[REDACTED]>

writes:

> Congratulations Steve!

>

> I wish I could be there for the show.

>

> Allan

>

> On 7/5/2010 8:52 AM, steve dalachinsky wrote:

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49. **Jeffrey Side**

Amiri Baraka interview at The Argotist Online

Wed 7 Jul 2010

Amiri Baraka interview at The Argotist Online:

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

Excerpt:

"The official Ivy League University line is that Europe is the place and the culture we Uncle Sam hicks must emulate and imitate. That is why it is still the 'English' department because they are still teaching from the point of view of The US as an English Colony [...] Today the cultural and arts 'police', i.e. the formalist and academic establishment have tried to cover most of the art from the turbulent 60s and 70s and reintroduce the passive unmusical self focused academic and formalist models. Most of the poets from the Beat, Black Mountain, San Francisco, New York Movements and Black Arts Movement are rarely published, except occasional mentions of Allen Ginsberg or another prize to John Ashbery. Great poets like Larry Neal or Frank O'Hara are rarely mentioned."

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50. **paolo javier**

PRJCTNS Summer Finale, 7/11 @ the BPC

Wed 7 Jul 2010

Bowery Poetry Club Hosts Summer Finale of PRJCTNS: A Motion Picture Reading Series July 11th at 6PM Featuring Adam Pendleton and Nada Gordon

Bowery Poetry Club is pleased to announce the summer finale of PRJCTNS: A Motion Picture Reading Series (formerly P||R||O||J||E||C||T||I||O||N|| S) the only event showcase in New York City spotlighting practices specifically at the intersection of poetics, performance, and the moving image, PRJCTNS repositions the reading series as multi-genre platform, retracing its lineage to encompass the historical phenomenon of movie-telling as well as broader histories of performative practice. The upcoming summer finale features multimedia artist *Adam Pendleton* and *Nada Gordon*. The performances will be followed by a Q&A with the artists.

Nodding in part to early 20th-century traditions of live film narration like those of Benshi in Japan and Gavrilov Translation in the USSR - often strategies for the ideological control of cinematic content - PRJCTNS emerges alongside recent nationwide recuperations of related practices in Los Angeles, San Francisco, and beyond. The series expands movie-telling's mechanisms of destabilizing visual meaning in considering game-based genres like cartridge

hacking and in-game intervention; post-production video editing tactics such as gag dubbing and re-subtitling; as well as electronic techniques of appropriation and misuse including data sculpting, browser poetry, and computational aesthetics.

A multidisciplinary ensemble of poets, filmmakers, musicians, performance artists, scholars, critics, and editors will investigate the implementation of these strategies across the wide spectrum of their respective fields. PRJCTNS presents a series of scenarios whose fundamental components are live narrators textually mediating between spectator and screen, marking the virally trending collective urge to intervene in regulated flows of data in media and information systems.

PRESENTERS

ADAM PENDLETON is a New York based artist, working in multiple media, including silkscreen, installation, performance, sculpture, and text. Pendleton's conceptual practice probes historical consciousness through an investigation of language. Pendleton's work has been exhibited nationally and internationally notably at the Museum of Contemporary Art, Chicago; the Indianapolis Museum of Contemporary Art, Indiana; the Contemporary Arts Museum, Houston; the Studio Museum, New York; the Whitney Museum of American Art, New York; the Stedelijk Museum, Amsterdam; and the Deutsche Guggenheim, Berlin. Recent biennials and exhibitions include Greater New York, MoMA/PS1, Long Island City, New York; The Generational: Younger Than Jesus, New Museum, New York; Performa 07, New York; Manifesta 7, Trentino-South Tyrol, Italy; Object, The Undeniable Success of Operations, Stedelijk Museum, Amsterdam; The Future as Disruption, The Kitchen, New York; Sympathy for the Devil: Art and Rock n' Roll since 1967, Museum of Contemporary Art Chicago, Chicago; After 1968: Contemporary Artists and the Civil Rights Legacy, High Museum, Atlanta; Hey Hey Glossolalia, Creative Time, New York; and Manifesto Marathon at The Serpentine Gallery, London amongst many others.

NADA GORDON is the author of Folly (Roof) V. Imp. (Faux Press), Are Not Our Lowing Heifers Sleeker Than Night-Swollen Mushrooms? (Spuyten Duyvil), Foriegann Bodie [stet], (Detour) and (with Gary Sullivan) Swoon (Granary Books), an e-pistolary [stet] non-fiction novel. Scented Rushes is forthcoming from Roof in the fall. Her interests include: biodiversity, enka, alternative pedagogies, home couture, free color samples, canon destruction, movie repurposing, felines, spice, rufflers, peoples of the world, soups and salads, decorative papers, temporary dependent zones, sparrows, and theories. Visit her blog at <http://ululate.blogspot.com/>.

CURATORS

JEREMY JF THOMPSON is the author of **Autographography**, forthcoming from Cuneiform Press. He received an MFA in Poetics from Mills College in 2006. He is the curator of the Oakland-based series *Plastique: A Gallery of Poetics*, and more recently *Textform*, a Center for Book Arts reading series. His practice seeks to investigate the process of collaboration and the notion of a practical avant-garde. He has presented his work at Performance Space 122, Galapagos Art Space, Bowery Poetry Club, the Poetry Project, Poets' Theater, the Supermachine Series, the Front Room Gallery, the University of Miami, and the Kelly Writers House at the University of Pennsylvania. His work has appeared in the *Houston Literary Review*, *Cricket Online Review*, *EAOGH*, and *Viz. Inter-Arts: a Trans-Genre Anthology*. He most recently contributed to *EDIT: Performing Networked Publishing* orchestrated in conjunction with the release of Tan Lin's *Seven Controlled Vocabularies*. * PAOLO JAVIER* is the newly-appointed Queens Borough Poet Laureate. He is the author of two full-length poetry collections and four chapbooks, and runs 2nd Avenue Poetry, a tiny press devoted to innovative language art.

For additional information, please contact Paolo Javier and Jeremy JF Thompson at [REDACTED], or visit the PRJCTNS Facebook Group.

*PRJCTNS Summer Finale

Sunday, July 11th

Bowery Poetry Club

6:00PM - 7:30PM

\$6 At the Door

Full Bar Available

Bowery Poetry Club is located at:

308 Bowery

(Between Houston & Bleecker)

New York, NY 10012-2802

[REDACTED]*

--

<http://blog.myspace.com/paolojavier>

<http://queenspoetlore.tumblr.com/>

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51. **Maria Damon**

Re: lesbians don't want...

Wed 7 Jul 2010

hear hear. i heard it too. it was the most simultaneously hubristic and pathetic sex fantasy (and the least turn-on) I've ever heard. eeeeeew!

CA Conrad wrote:

> ...to be fucked by Billy Collins!

>

> SOMEONE PLEASE TELL HIM THIS!

>

> A dear friend of mine who knows how much I LOVE the poetry of Emily

> Dickinson called me today to tell me that Terry Gross was interviewing

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> I VOMIT

> I VOMIT FOR YOU EMILY

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

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52. **Séamas Cain**

Fwd: The death of Andrei Voznesensky

Wed 7 Jul 2010

<http://www.independent.co.uk/news/obituaries/andrei-voznensensky-poet-who-fought-against-artistic-censorship-in-the-soviet-union-2018291.html>

Regards,

Séamas Cain

<http://seamascain-writernetwork.org>

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53. **Gloria Frym**

Re: lesbians don't want...

Wed 7 Jul 2010

Go CA! There's all kinds of new conjectural/fantasy bio material out there, including the bio that posits epilepsy and the wacked novel, *The Secret Life of Emily Dickinson*, replete with an image of a see-through skirt. None of this has any bearing on the poems. The industry with which these writers produce might be better applied to close reading. Gloria Frym

On 7/6/2010 7:08 PM, CA Conrad wrote:

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> SOMEONE PLEASE TELL HIM THIS!
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> sounds in between his removing various items of clothing from her
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> such a big deal about how irrelevant her biography is. BUT THEN GOES
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> every single library in the world! And if they REFUSE TO TAKE IT,
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> CAConrad
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>
>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 9.0.830 / Virus Database: 271.1.1/2986 - Release Date: 07/06/10
11:36:00
>
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54. **John Cleary**

Re: lesbians don't want...

Wed 7 Jul 2010

Could someone explain whether or not Emily Dickinson's sexual preference should matter in an understanding and appreciation of her work? Should I care, does it inform me somehow, to know if a writer is gay or not?

I am not being snarky, I am legitimately wondering.

On Tue, Jul 6, 2010 at 10:08 PM, CA Conrad <[REDACTED]> wrote:

...to be fucked by Billy Collins!

SOMEONE PLEASE TELL HIM THIS!

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When I win the lottery I'm buying Susan Howe's *MY EMILY DICKINSON* for every single library in the world! And if they *REFUSE TO TAKE IT*, I'll just put in on the shelf *MYSELF!*

May Emily Dickinson's ghost exact *REVENGE* on Billy Collins! Dear Emily, I'm writing a poem called *UNDRESSING BILLY COLLINS*, to see how he likes gay sex! I'll let you know how it goes!

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55. **Daniel Godston**
interview with Vanessa Place

Wed 7 Jul 2010

Hi,

Recently I interviewed Vanessa Place. You can read the interview by clicking on this link: <http://tinyurl.com/2folm5j>

Cheers,

Dan

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56. **Angela Vasquez-Giroux**
Re: lesbians don't want...

Wed 7 Jul 2010

CA, I am marooned in missouri without civilization or internet connection, yet I feel prone to respond. While I was utterly bowled over by 'Nine Horses' -- much to my surprise -- I am utterly disgusted by the recurring trope of "all she needs is a night with me."

Also, Terri Gross is simply horrid.

Thanks for sharing.

On 7/7/10, John Cleary <[REDACTED]> wrote:

> Could someone explain whether or not Emily Dickinson's sexual preference
> should matter in an understanding and appreciation of her work? Should I
> care, does it inform me somehow, to know if a writer is gay or not?

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>> cringed at the voice of Billy Collins (the Phil Collins of poetry!)

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>> What ANGERED me most was when they were discussing her possible

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>> CAConrad

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Sent from my mobile device

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57. **Catherine Daly**
Re: lesbians don't want...
Wed 7 Jul 2010

He wrote this poem a loong time ago. I've got a parody of it in my unpublished chap of poems I hate turned into love poems. I've got one in there for Marvin Bell's Emily Dickinson poem, too.

There's an ENTIRE anthology of questionable Emily Dickinson poems.

Janet Holmes MS OF MY KIN is pretty nice, tho.

--
All best,
Catherine Daly
[REDACTED]

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58. **Mary Kasimor**
Re: lesbians don't want...
Wed 7 Jul 2010

This specific interview sounds horrible, but why do you say that Terry Gross is simply horrible? I don't listen to her very much, so I am not terribly familiar with her interviewing style. I am just curious.

Mary
--- On Wed, 7/7/10, Angela Vasquez-Giroux <[REDACTED]> wrote:

From: Angela Vasquez-Giroux <[REDACTED]>

Subject: Re: lesbians don't want...

To: [REDACTED]

Date: Wednesday, July 7, 2010, 1:37 PM

CA, I am marooned in missouri without civilization or internet connection, yet I feel prone to respond. While I was utterly bowled over by 'Nine Horses' -- much to my surprise -- I am utterly disgusted by the recurring trope of "all she needs is a night with me."

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Sent from my mobile device

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59. **Sarah Fox**

Re: lesbians don't want...

Wed 7 Jul 2010

Susan Howe's MED is my favorite book of lit crit/biography, I would even favorite it categorized as poetry, and now that it's recently reprinted obviously every library should have it! I will join that crusade. And can't WAIT to read Undressing Billy Collins! HAVE FUN!

Your fan,

S. Fox

On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[REDACTED]> wrote:

He wrote this poem a loong time ago. I've got a parody of it in my unpublished chap of poems I hate turned into love poems. I've got one in there for Marvin Bell's Emily Dickinson poem, too.

There's an ENTIRE anthology of questionable Emily Dickinson poems.

Janet Holmes MS OF MY KIN is pretty nice, tho.

--

*All best,
Catherine Daly*
[REDACTED]

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60. **Aldonnielsen**

Re: lesbians don't want...

Wed 7 Jul 2010

the form of the question is a bit odd - "should" it make a difference? - there must be an entire series of presuppositions in place about the reading of poetry before anyone can answer that one.

"does" it make a difference? it already has if we ask the question.

Aldon Lynn Nielsen

Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song --
That broke your heart

On Jul 7, 2010, at 8:08 AM, John Cleary <[REDACTED]> wrote:

Could someone explain whether or not Emily Dickinson's sexual preference should matter in an understanding and appreciation of her work? Should I care, does it inform me somehow, to know if a writer is gay or not?

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May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear Emily, I'm writing a poem called UNDRESSING BILLY COLLINS, to see how he likes gay sex! I'll let you know how it goes!

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61. **CA Conrad**

Re: lesbians don't want...

Wed 7 Jul 2010

Maria, Gloria, Angela, Catherine, YES, thank you! SOLIDARITY WITH EMILY! (Catherine I'd love to see your poem!) And I actually had no idea that his poem was old. He's such a drag.

John, the thing I try to make clear in my post is that it's VERY IMPORTANT information to Collins.

Hearing him talk with Terry Gross completely grossed me out. First, sticking with the issue at hand, in his preface to reading his poem he is literally saying that THAT poem puts to rest the argument of her sexuality. As though all she

needed was ONE NIGHT with Billy Zoom-Zoom Collins and she would be off women! His language suggests he is an antidote to an illness, or something. But he's clearly masturbated thinking about bringing Emily Dickinson to her senses. I VOMIT AGAIN FOR HER! And WHY didn't Terry Gross confront him???? I don't get it. What a lousy form for an interview! TELL HIM HE'S A JOKE! For crying out loud someone has to!

The OTHER crime is how he discusses her poems. Simple this, and simple that. She's so simple. He talks as if she GOT LUCKY a lot when writing, or something. He didn't even allow her the surrealism in her poems, linking that to a regional view of the world. WHO INVITED HIM TO WRITE THIS INTRODUCTION TO HER NEW COLLECTION? It's horrible that it's him! They should have invited Susan Howe to write an introduction and edit the collection.

Abhorrent man that Billy Phil Collins! And his poems stink!

CAConrad

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62. **Calum Gardner**

Re: lesbians don't want...

Wed 7 Jul 2010

I feel inclined to stick up for him a little. I admit "Taking Off Emily Dickinson's Clothes" seems straightforwardly abhorrent. Like, the line "it was like riding a swan into the night": that line for me fell out of the offensive tree and hit every branch on the way down. So: was it pushed? Looked at with critical detachment, can this poem possibly not be DESIGNED to excruciate?

Calum

On 7 Jul 2010, at 03:08, CA Conrad wrote:

...to be fucked by Billy Collins!

SOMEONE PLEASE TELL HIM THIS!

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someone about Dickinson's poems. So I tuned into NPR and instantly cringed at the voice of Billy Collins (the Phil Collins of poetry!)

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Not only that, if you listen to this show PLEASE NOTE how he makes such a big deal about how irrelevant her biography is. BUT THEN GOES AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS TO HIM THAT HE WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)

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63. **Nana Zabic**

Re: lesbians don't want...

Thu 8 Jul 2010

CA et co.,

Billy Collins is more on the periphery of my world, a name whose bad poems often appear in poetry textbooks I peruse to decide what to use when I teach. I used to listen to NPR as white noise, but then I couldn't stand it even as that, so I stopped listening quite a while ago, and I didn't hear that interview. But based on what I know, I wanna put it out there that non-lesbians also don't want to be fucked by Billi Collins. Yuuuuck.

CA, I think the best revenge is for you to write that poem "Undressing Billy Collins" if you can, but I understand if you're too repulsed.

Snezana

On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[REDACTED]> wrote:

> He wrote this poem a loong time ago. I've got a parody of it in my
> unpublished chap of poems I hate turned into love poems. I've got one in
> there for Marvin Bell's Emily Dickinson poem, too.

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> There's an ENTIRE anthology of questionable Emily Dickinson poems.

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> Janet Holmes MS OF MY KIN is pretty nice, tho.

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>

>

> --

> All best,

> Catherine Daly

> [REDACTED]

>

>

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64. **Christine Hamm**

Re: POETICS Digest - 6 Jul 2010 to 7 Jul 2010 (#2010-158)

Thu 8 Jul 2010

submit to [REDACTED]

L

ALL SUBMISSIONS ARE DUE JULY 15TH!!

submit to [REDACTED]

Like a Fat Gold Watch: I am collecting an anthology of poems and more that celebrate Sylvia Plath's life and works, but do not fetishize her suicide and death. Please submit your work about Sylvia Plath for an anthology to come out in Fall of 2011. All texts/images must be either a response to her work, or her life, with one caveat -- they cannot be about death or suicide. Work will be looked at more favorably if it responds to, for example, *The Bee Poems*, rather than "Daddy" or "Lady Lazarus". The book will be published through Fat Gold Watch Press. Authors will get reduced price copies.

Please send three to five poems, 1 essay, or 1 short story as either an rtf or doc attachment. For art (black and white only), send a low res jpg -- if I am interested, I will ask for a higher res version. For the subject heading, please write, Sylvia and your name. For the cover letter, please include a short bio -- 150 words or less, and describe how your poems are a response to her work or life. If there's a particular poem you are responding to, please tell me its name. Submissions are due July 15, 2010, and you should hear back by September 15. I am also considering essays, shorter than ten pages (double spaced), and black and white artwork.

The anthology will not be published if there is an insufficient amount of submissions.

Send submissions to: [REDACTED].
Christine Hamm

www.christinehamm.com

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65. **David Chirot**

Re: lesbians don't want...//geological survey of ED bio-fantasies--

Thu 8 Jul 2010

"To shut the eyes is travel," Emily Dickinson wrote--

"I have but to cross the room to reach the Spice Islands."

(Who knows, some psycho-babble--fantasy bio of today might say to "reach the Spice Girls"--??--)

One might do a kind of geological survey of the succeeding strata of the investigations into ED's life, decade by decade, and "decode" this as a seismograph of the changing popular fads decade by decade for "psycho-biographical interpretations . . ." -- running one's eyes along the shelves of Dickinson lore, editions of Dickinson-- one faces a mirror not of the poet, but of

the biographers-- a cracked mirror-- whose crevices, schisms, chasms, abysses, receding & advancing glaciers-- present the rhizomatic activities of a full blown "cottage" industry-

My favorite Dickinson-related tome, though, takes a slightly different tack, though the changes in its name from one edition to another indicate some slight geological shifting going on here, as well.

This is:

The Poet and the Murderer: A True Story of Literary Crime and the Art of Forgery--

changed in its new edition to:

The Poet and the Murderer: A True Story of Verse, Violence and the Art of Forgery.

Note how "A True Story of Literary Crime" must be seen as "too 'literary'" and so is changed to "A True Story of Verse, Violence"-- someone thinking that "verse, violence" by its use of alliteration is both "more catchy" and "more poetic"--

I highly recommend this book, which concerns not only a forged document of ED's handwriting, but one of a forged--invented--"new" ED poem--so well forged it was purchased by Amherst as a crowning display for its ED collection--until . . . the honest person in charge's doubts intiates a trip straight into the bizarre, bomb filled world of anti-Mormon ex-Mormon Mark Hofmann, one of the great forgers of all time--

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66. **a. tsai**

Re: lesbians don't want...

Thu 8 Jul 2010

Wow, as a fellow lesbian, I agree with Conrad. I think CA should do the following:

1. Write Billy Collins a letter and include this email. 2. Send Billy Collins Susan Howe's book with an explanation as to why. 3. Write an article for a very prominent review that deals with the explicit exploitation and objectification involved both in the poem itself and in the act of using it as an argument regarding her sexual orientation.

On Tue, Jul 6, 2010 at 9:08 PM, CA Conrad <[REDACTED]> wrote:

> ...to be fucked by Billy Collins!

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> SOMEONE PLEASE TELL HIM THIS!

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> Emily, I'm writing a poem called UNDRRESSING BILLY COLLINS, to see how
> he likes gay sex! I'll let you know how it goes!
>
> CAConrad
>
> poetryisthecenterofmyworld: <http://CAConrad.blogspot.com>

>
> TAROT READINGS: <http://CAConradTAROT.blogspot.com>
>
> MY BATHTUB POETRY READING & other videos and MP3s:
> <http://CAConradMP3.blogspot.com>
>
> PhillySound: new poetry: <http://PhillySound.blogspot.com>
>
>

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67. **a. tsai**

Re: lesbians don't want...

Thu 8 Jul 2010

John:

I think this is a very good question. For myself, I am more interested in gender/sexual politics only as it exists in someone's WORK as one lens of examination of poetry (or literature) rather than as mere fascination/autobiography. But, I would further say that when it comes to programs that are meant for wide distribution, those questions are asked because the answers themselves are talked about widely and the mainstream public loves scandal and intrigue, not because it's a worthy question for discussion.

On Wed, Jul 7, 2010 at 10:08 AM, John Cleary <[REDACTED]> wrote:

> Could someone explain whether or not Emily Dickinson's sexual preference
> should matter in an understanding and appreciation of her work? Should I
> care, does it inform me somehow, to know if a writer is gay or not?
>
> I am not being snarky, I am legitimately wondering.

>
> On Tue, Jul 6, 2010 at 10:08 PM, CA Conrad <[REDACTED]> wrote:

>
>> ...to be fucked by Billy Collins!
>>
>> SOMEONE PLEASE TELL HIM THIS!
>>
>> A dear friend of mine who knows how much I LOVE the poetry of Emily
>> Dickinson called me today to tell me that Terry Gross was interviewing
>> someone about Dickinson's poems. So I tuned into NPR and instantly
>> cringed at the voice of Billy Collins (the Phil Collins of poetry!)

>>

>> What ANGERED me most was when they were discussing her possible sexual

>> preference(s). And he said, HE ACTUALLY SAID, that whether she was a
>> lesbian or not, HE was going to put to rest this argument with HIS
>> poem. Which he then read. It's called UNDRESSING EMILY DICKINSON,
>> and it's about wanting to FUCK HER, and how she sighs and makes little
>> sounds in between his removing various items of clothing from her
>> body.

>>

>> Whether she was a lesbian or not, it's pretty clear to me that THAT
>> very issue turned him on enough to write his sexual fantasy of putting
>> his poet laureate prick inside her!

>>

>> I VOMIT

>> I VOMIT FOR YOU EMILY

>>

>> Not only that, if you listen to this show PLEASE NOTE how he makes
>> such a big deal about how irrelevant her biography is. BUT THEN GOES
>> AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS
TO HIM THAT HE

>> WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)

>>

>> Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by
the

>> way? Because his excessively reductive view of her poems makes me
>> think he needs to read Howe.

>>

>> When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON for
>> every single library in the world! And if they REFUSE TO TAKE IT,
>> I'll just put in on the shelf MYSELF!

>>

>> May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear
>> Emily, I'm writing a poem called UNDRESSING BILLY COLLINS, to see
how

>> he likes gay sex! I'll let you know how it goes!

>>

>> CAConrad

>>

>> poetryisthecenterofmyworld:

<http://CAConrad.blogspot.com><<http://caconrad.blogspot.com/>>

>>

>> TAROT READINGS:

<http://CaconradTAROT.blogspot.com><<http://caconradtarot.blogspot.com/>>

>>

>> MY BATHTUB POETRY READING & other videos and MP3s:

>> <http://CaconradMP3.blogspot.com> <<http://caconradmp3.blogspot.com/>>

>>

>> PhillySound: new poetry:

<http://PhillySound.blogspot.com><<http://phillysound.blogspot.com/>>

>>

>>

>

>

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68. **David A. Kirschenbaum**

Wed./Simon's Graceland & Johnston's Hi, How Are You Live

Thu 8 Jul 2010

Please forward

Boog City's Classic Albums Live presents
our performers' choice albums

Paul Simon
Graceland

and

Daniel Johnston
Hi, How Are You

This Wed., July 14, 7:30 p.m.
Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

performed live by

The Devil and Christy Davis
Steve Espinola
Dan Fishback
Casey Holford
Bob Kerr
The Infringers

Jesse Schoen
Preston Spurlock
The Trouble Dolls
Kathy Zimmer

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E. 6th St.

For further information:

212-842-BOOG (2664), [REDACTED]

Musical acts' bios and websites follow show running order

Paul Simon
Graceland

*Casey Holford
The Boy in the Bubble
Graceland
I Know What I Know

*Dan Fishback
Gumboots

*Kathy Zimmer
Diamonds on the Soles of Her Shoes

*Dan Fishback
You Can Call Me Al

*Jesse Schoen
Under African Skies
Homeless
Crazy Love, Vol. II

*The Infringers
That Was Your Mother
All Around the World or the Myth of Fingerprints

Daniel Johnston
Hi, How Are You

*The Trouble Dolls
Poor You
Big Business Monkey
Walking the Cow

*Bob Kerr

I Picture Myself With a Guitar
Despair Came Knocking
I Am A Baby (In My Universe)

*Steve Espinola

Nervous Love
I'll Never Marry
Get Yourself Together
Running Water

*Preston Spurlock

Desperate Man Blues
Hey Joe
She Called Pest Control

*The Devil and Christy Davis

Keep Punching Joe
No More Pushing Joe Around

Bios:

**Boog City

<http://www.welcometoboogcity.com>

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series—d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Radiohead, OK Computer; and Liz Phair, Exile in Guyville.

**The Devil and Christy Davis

Christy Davis is a drummer and singer/songwriter who has been playing in bands since 1989. She plays with Olive Juice Music's Kansas State Flower and has been a part of many projects, including Rebecca Moore and the Prevention of Blindness, Reverend Billy and His Stop Shopping Choir, and the popular kid's band Audrarox.

Christy was the lead singer and drummer for the band Mold from 1993-1999. She has recently reunited with the two guitarists from Mold to work on their new instrumental project, Gatos de Sensei. While playing with Rebecca Moore, she had the honor of playing on the same bill as Lou Reed, Laurie Anderson, Marc Ribot, and Lee Ranaldo as part of a tribute show for John Zorn at Town Hall in NYC. She will be joined by Glenn Hillman and Jim Williams (AKA "Southside Slim") for this show.

****Steve Espinola**

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

Recently, Steve played on a bunch of recordings by the fabulous Sprinkle Genies. Check 'em out! Steve is now producing several songs for their next album, and seems to be evolving into a sometimes 6th member of the band.

Steve also plays piano on songs at the myspace page of Tom Warnick and the World's Fair, a great band. (Tom is the guitarist on "Bumblin' Along.") Steve was a longtime member of the magical, fondly remembered Dan Emery Mystery Band.

A bit of a band slut, Steve has also played keys and/or electric tennis racket on NYC gigs and/or recordings of The Moldy Peaches ("Jorge Regula"), Sport Murphy, Amy X Neuberg, Peter Dizozza, Debby Schwartz, Dan Fishback, cub, Lisa Marr, and Dallam Dougou, to name a mere few.

For a recent stretch, Steve played piano for The Teenage Prayers, and the gospel oriented offshoot of the Prayers and Steve Wynn, Hazel Motes. He toured Europe extensively with Steve Wynn in the olden days. Espinola and Malcolm Rollick improv'd together rather magically at one of her shows, and the song, "Don't Stop Reading Me the News" is on her myspace page if you click on her name.

****Dan Fishback**

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

Dan Fishback has been writing and performing in New York City since 2003. Major works include "You Will Experience Silence" (Dixon Place), "No Direction Homo" (P.S. 122), and "Please Let Me Love You" (Dixon Place), among others. His band Cheese On Bread has toured Europe and North America and released albums in the United States and Japan. Fishback has had artists residencies at Yaddo and the MacDowell Colony, and was a 2007-2009 recipient of the Six Points Fellowship for Emerging Jewish Artists. He is a 2010-2011 Artist-in-Residence at Brooklyn Arts Exchange, where he is developing "thirtynothing," a solo performance about growing up in the shadow of the AIDS epidemic. His new musical, "The Material World," will be workshopped in the HOT! Festival at Dixon Place on July 22nd at 7pm.

****Casey Holford**

<http://caseyholford.com/>
<http://framedfractions.com/>

Casey Holford is a musician, producer, and photographer living in Brooklyn. He has played in the bands Outlines, Urban Barnyard, Art Sorority for Girls, Gilmore Boys, and too many others to list in this space. He has produced recent albums for Phoebe Kreutz and Erin Regan, and toured the U.S. and Europe playing his songs. His music and photos exist online at the above sites.

****Bob Kerr**

Bob Kerr is a playwright living in Brooklyn. He was in the band Alien Detector while he lived in Minneapolis, where he also served as musical director for Bedlam Theatre's production of Land Without Trees. He wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancee with composer Mat Eisenstein, and often writes songs for his own plays.

****The Infringers**

Valerie is a drummer and guitar player from New Orleans who is recently in collaboration with keyboardist Philip Cooper of Portland, Ore. Her background extends to punk, bluegrass, and bohemian folk rock, while Philip's is in experimental electronic music and pschedelic dance-pop. Former bands include Skin Verb (featuring poet Brett Evans) and Los Regretos—the country and bluegrass auction band of Louisiana. Philip was in the Sensualists and Light White of Portland.

****Jesse Schoen**

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

Dystopian sci-fi, inept technicians, and the universe's tendency toward chaos inspire Jesse Schoen's songs. He lives in Chelsea.

****Preston Spurlock**

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

Born and raised in South Florida, Preston Spurlock has been making lo-fi bedroom records for eight years. He started making a name for himself in the NYC arts community in 2004, performing solo as The Sewing Circle, as well as in groups including the Elastic No-No Band and Huggabroomstik. Influenced equally by postpunk, bluegrass, avant-garde composition, and novelty music, Preston's rough-hewn songs are idiosyncratic and intimate. He's also a visual artist and short filmmaker. He will be your friend.

****The Trouble Dolls**

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

Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

****Kathy Zimmer**

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

If sophistication and open-hearted goodwill could combine into a sound, what would it be? Enter Kathy Zimmer, a New York City singer/ songwriter sporting a richly wistful set of pipes and speaking the language of shell-shocked wildflowers. If you're looking in earnest for something new, this is it.

Here's a theory: Joni Mitchell is less jazz and more art song... as is Kathy Zimmer. The girl in the upstairs choir is originally from the rural Great Plains, and she sings to the world with a clear voice and a clear gaze.

--

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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69. **Sarah Sarai**

Re: lesbians don't want...

Thu 8 Jul 2010

wow and nice going, CA Conrad.

here is a link to the show although you can hammer sharp nails into vulnerable portions of your body to get the same effect as listening offers.

<http://www.npr.org/templates/story/story.php?storyId=128272101>

to John: i dislike the solidification of inclination. all this all that. i don't care.

finally, & i feel like governor patterson announcing to the press when he took office that he'd had affairs (me, too), but i wrote the poem "Emily Dickinson Is Jewish" -- published in Fine Madness; and last yr. a student presented a paper

on it at some conference in Hungary. backchannel and i'll send it to anyone.
without apology.

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70. **steve russell**

Re: my first one man show and..

Thu 8 Jul 2010

Wish I could be there 2.

I also wish I could hear the experimental curators ...Â experiment.

Blues Alley is the last remaining jazz club in D. C. Â

From: Allan Revich <[REDACTED]>

To: [REDACTED]

Sent: Tue, July 6, 2010 1:32:03 PM

Subject: Re: my first one man show and..

Congratulations Steve!

I wish I could be there for the show.

Allan

On 7/5/2010 8:52 AM, steve dalachinsky wrote:

>Â please check out my first
> one man show of assemblage abnd collage
>Â in lower gallery at fusion arts gallery
> 57 stanton street manhattan
>
> also i will be reading at the stone with pianist matthew shipp
> on august 18th at 10pm preceeded by stephanie stone with yuko otomo and
> eve packer
>
> and
>
> The 1st Annual
> Albert Ayler Festival
> Record Fair&Â Musical Celebration
>
>
> steve dalachinsky will read a poem and mc this event
>
> Saturday July 10th, 2010
>

- >
- >
- > Highly influential jazz label teams up with leading experimental curators
- > to honor Albert Ayler on the anniversary of his 74th birthday
- > with a free outdoor day-long tribute concert on Roosevelt Island.
- >
- >
- > "Music Is the Healing Force of the Universe"
- >
- >
- > In celebration of the life and music of legendary free-jazz
- > tenor-saxophonist Albert Ayler, ESP-Disk™ and Issue Project Room, in
- > conjunction with Roosevelt L!ve have curated a day-long free concert,
- > Saturday July 10th from 2-10pm, in honor of the groundbreaking
- musician's
- > 74th birthday. With performances by some of the most prolific artists
- > dedicated to pushing the boundaries in the avant-jazz world the same way
- > Ayler did over 40 years ago, this festival will feature sets from The New
- > Atlantis Sextet with Marshall Allen, William Hooker, Charles Gayle,
- > Gunter Hampel, Giuseppi Logan, and more all taking place at RiverWalk
- > Commons on picturesque Roosevelt Island: NYC's Best Kept Secret.
- >
- > The outdoor festival will also feature a record fair with a variety of
- > new and used vinyl vendors hosted by ESP-Disk's own in-house retail
- > operation, ESP Records.
- >
- > Great live music, a great selection of vinyl& CDs, great food from the
- > local Roosevelt Island restaurants and a view of Manhattan that can't be
- > beat. What more could a music lover want on a summer day?
- >
- > Location& Directions:
- > Riverwalk Commons, Roosevelt Island, New York, F Train to Roosevelt
- > Island Map
- >
- > www.albertaylerfestival.com
- > www.esprecodstore.com
- >
- >
- > Performance Schedule:
- >
- > 2pm
- > Giuseppi Logan Quartet

- > Matt Lavelle: trumpet, bass clarinet
- > Francois Grillot: bass
- > Dave Miller: drums
- > Giuseppi Logan: alto sax, bass clarinet (ESP 1007, 1013, 1055)
- >
- >
- > 3pm
- > Charles Gayle Trio
- > Michael Wimberly: drums
- > TBA: bass
- > Charles Gayle: tenor sax
- >
- > 4pm
- > Gunter Hampel Trio
- > Gunter Hampel: vibraphones, bass clarinet (ESP 1042)
- >
- > 5pm
- > Flow Trio
- >
- > Louie Belogenis: tenor sax (ESP 4052)
- >
- > Charles Downs: drums (ESP 4052)
- >
- > Joe Morris: bass (ESP 4052, 4056)
- >
- >
- >
- > 6pm
- > William Hooker Trio featuring Sabir Mateen
- >
- > David Soldier: mandolin, banjo, violin
- > Sabir Mateen: saxophone, flute, clarinet
- > William Hooker: drums, spoken word
- >
- >
- > 7pm
- > New Atlantis Sextet featuring Marshall Allen
- > Ed Ricart: guitar
- > Sam Lohman: tba
- > Andrew Barker: drums
- > Danny Ray Thompson: flute
- > Marshall Allen: alto saxophone (ESP 1008, 1014, 1017, 1045, 3033, 4002,

> 4054, 4060)
>
> 8pm
> DJ Spun (Rong/DFA)
>
>
>
>
>
>
> Saturday July 10, 2010 from 2pm-10pm
> \$ FREE \$
>
> ESP LIVE and Issue Project Room Presents in conjunction with Roosevelt
> L!ve:
> The 1st Annual
> Albert Ayler Festival
> 'Record Fair&Â Musical Celebration'
> Riverwalk Commons, Roosevelt Island, New York
>
>
>
>
>
> About Albert Ayler
> (July 13, 1936 â€ November 25, 1970)
> "Music is the Healing Force of the Universe," the title of prolific
> free-jazz musician Ayler's fierce work for the Verve label in 1969, sums
> up his musical vision and prowess behind the tenor-saxophone. Born July
> 13th, 1936, Ayler didnâ€™t make his mark playing his way up the ranks in
> be-bop bands, yet he was exposed to the world of Little Walter inspired
> R&B and the gritty sounds of the New Orleans tradition. Ayler began
> making sparse, free arrangements of marching band tunes, brass band
> explorations, and alto-experimentation that led him to be a driving
> factor in the careers of everyone from
>
>Â Â

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71. **steve russell**

Re: lesbians don't want...

Thu 8 Jul 2010

Jeanette Winterson (Art Objects: Essays on Ecstasy and Effrontery) explains.

Billy Collins, to sort of quote C A C, is a prick.

From: John Cleary <[REDACTED]>

To: [REDACTED]

Sent: Wed, July 7, 2010 11:08:03 AM

Subject: Re: lesbians don't want...

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I am not being snarky, I am legitimately wondering.

On Tue, Jul 6, 2010 at 10:08 PM, CA Conrad <[REDACTED]> wrote:

...to be fucked by Billy Collins!

SOMEONE PLEASE TELL HIM THIS!

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What ANGERED me most was when they were discussing her possible sexual preference(s). And he said, HE ACTUALLY SAID, that whether she was a lesbian or not, HE was going to put to rest this argument with HIS poem. Which he then read. It's called UNDESSING EMILY DICKINSON, and it's about wanting to FUCK HER, and how she sighs and makes little sounds in between his removing various items of clothing from her body.

Whether she was a lesbian or not, it's pretty clear to me that THAT very issue turned him on enough to write his sexual fantasy of putting his poet laureate prick inside her!

I VOMIT

I VOMIT FOR YOU EMILY

Not only that, if you listen to this show PLEASE NOTE how he makes such a big deal about how irrelevant her biography is. BUT THEN GOES AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS TO HIM THAT HE WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)

Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by the way? Because his excessively reductive view of her poems makes me think he needs to read Howe.

When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON for every single library in the world! And if they REFUSE TO TAKE IT, I'll just put in on the shelf MYSELF!

May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear Emily, I'm writing a poem called UNDRESSING BILLY COLLINS, to see how he likes gay sex! I'll let you know how it goes!

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

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72. **Jennifer Karmin** **July 10: Literary Science Fair in Chicago**

Thu 8 Jul 2010

The Chicago Underground Library
celebrates the Science of Obscurity!

SATURDAY, JULY 10th from 7â€“10pm
at the Jupiter Outpost
1139 W. Fulton Market -- Chicago, IL
this event is free & for all ages
food & drink will be available for sale

An annual lead up event to the Printersâ€™ Ball featuring new, unpublished, and in-progress works presented as science fair experiments. Join an awesome line up of writers, designers, and publishers as they intricately explain the scientific principles underlying their work, real or imagined.

Reading experiments with Jennifer Karmin!
Storigami with Zach Dodson!
Distress charts with A D Jameson!

Teenage taxonomies with Mairead Case!
Curmudgeonly cuttlefish with Libby Walker!
Hand-cranked projector mad libs with Two With Water!
All participants will also have work for sale.

Special projects from the Society of Furthering Truth (SOFT), The Book Bike, readings from Featherproof Books's iPhone application TripleQuick, surprise musical guests, video interviews with the CUL crew about your favorite forgotten and under-recognized Chicago publishers and writers.

The night will also feature a public eBook launch via catapult, scientist speed dating, and digital readings to warm your hardened techie heart. Left and right brains come together, print <3s digital, everyone wins when the laws of physics and literature collide.

If you're a writer, publisher, bookmaker, or booklover of any stripe who has recently finished writing a book, has published a book in the past year, or just feels like taking out some aggression on a publication of your choice, we invite you to celebrate by participating in our public reading and launching your work into space--or at least halfway down the block. We define "book" broadly, so zines, magazines, chapbooks, textbooks, and more are welcome. Read a paragraph, then release! And if you want to donate your book to the collection of the Chicago Underground Library after it's caught some air, we're here for you.

About the Chicago Underground Library

The Chicago Underground Library provides an open forum for creative exchange between all producers and patrons of Chicago's independent media, facilitating collaboration and awareness between diverse communities. Through innovative and inclusive approaches to acquisitions, cataloging and programming, we illuminate connections and provide both a historical and contemporary context for the creation of new local media.

<http://www.underground-library.org/>

<http://www.facebook.com/chicago.underground.library>

About the Printers' Ball

Founded by Poetry magazine with other independent Chicago literary organizations, the Printers' Ball is an annual celebration of print culture, featuring thousands of magazines, books, and broadsides available free of charge; live readings and music; letterpress, offset, and paper-making demonstrations; and much more. The Printers' Ball is co-produced with Columbia College Chicago and the Center for Book & Paper Arts, and takes place July 30th, 2010 in Chicago's landmark Ludington Building, former home to the American Book Company, at 1104 South Wabash.

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

<http://www.facebook.com/pages/THE-PRINTERS-BALL/113776545311074>

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73. **aslongasittakes**

aslongasittakes issue 5 is now live

Thu 8 Jul 2010

Issue five of aslongasittakes is finally out! The issue includes an improvised performance by the Atlanta Poets Group, a vocal drone by Shane Jesse Christmass, a digital haunt by Andy June, an audio cut-up by gtrabbit, phonetic tapestries by Gabe Raines, a glitchy, gremlined ditty by Francis Raven, a computer-interactive piece by Hazel Smith and Roger Dean, and a chambered dub by Jasmine Tutum. We hope you enjoy, and we're always looking for submissions. James Sanders

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74. **charles alexander**

4 New Books from Chax Press

Fri 9 Jul 2010

Announcing 4 New Books from Chax Press

Special Offer Through August 15 Buy any one for \$15, any two for \$26, any three for \$35, or all four for \$45, and pay no shipping charges (for US Domestic Media Mail only). Orders must be paid for by check or credit card in advance of shipment. Add \$5 for Priority Mail. Add \$8 for international shipping for one book, \$11 for two, \$13 for three, or \$15 for four. Order by mail with check to Chax Press, 411 N 7th Ave Ste 103, Tucson, AZ 85705-8388; or order by phone to [REDACTED] (hours are irregular; we will return your call). Inquiries by email to [REDACTED].

1. Leslie Scalapino, *Flow — Winged Crocodile & A Pair / Actions are Erased / Appear*

Two Plays

ISBN: 9780925904935

117 pages

\$16

"For myself and the cast, directing Leslie Scalapino's FLOW has been an extraordinary journey into language and the language in breath, the rhythms of effort to say as precisely as her savage delicacy of thought, her forcing us all to

assume nothing in examining the fineness of our implication in each other"
— Fiona Templeton.

2. Charles Olson, *The Principle of Measure in Composition by Field: Projective Verse II*, ed. by Joshua Hoeynck
Work from the Olson archive, an important edition to the original Projective Verse essay by Olson.
ISBN 9780925904959
56 pages
\$15

"A poem has so many things to which it must do equal justice if it is to establish its own bounds (be inclusive). They can be summarized (and my intent here is to say it all): atomism (that sounds, at no smallest point ain't also particles, as both said & heard); continuity (that old flow still flows, even though statement can no longer be an adequate syntax to it – wave is wave of something at all points, both the particle and, because it is a thing, its 'environment' – what, its passing through, it is different by as well as what it catches up, what adheres to it); causation (but not that moralistic one – the Coleridgian – of fact & reason; cause in physical sensation, the obverse of which – what lies under it – giving it its allowance at all, that the systematic geometries occur superficially as the face of, cause); memory (than whom there is still no muse more, the more that things, in their retention, put more demand on the poet than merely his 'own' material, shall we say); perception (of which the same extension as of memory needs to be emphasized – that the conceptual, no matter how 'mental,' and as such the dipolar to perception, still a powerful discrimination is basic, it is this, the actualities have to be felt, while the pure potentials can be dismissed. This is the great distinction between an actual entity (nothing is there except for feeling) and an eternal object (Idea). A poem is made up of both." —
Charles Olson, from "Notes on Poetics (towards Projective Verse II)"

3. Mark Weiss, *As Landscape*
114 pages
Poetry
ISBN 9780925904768
\$16

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through very one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories—the more that gets left out, the more they seem to contain." — Mike Stephens (from review in Jacket)

4. Jonathan Stalling, Grotto Heaven

ISBN 9780925904928

Poetry

80 pages

\$16

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—Hank Lazer

charles alexander



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75. **Kenneth Sherwood**

Seeking Titles: Documentary / Social Poetry

Fri 9 Jul 2010

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

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David Antin, _Code of Flag Behavior_
WC Williams, _Paterson_
Charles Olson, _Maximus_
Melvin Tolson, _Libretto for the Republic of Liberia_
Susan Howe, _Singularities_
Lorine Niedecker, "North Central"
Jerome Rothenberg, "14 Stations"

Thanks for any help.

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76. **Angela Vasquez-Giroux**

Re: lesbians don't want...

Fri 9 Jul 2010

For me, it's a combination of the questions (asking Catherine Deneuve - sp?) If she still wore perfume (wtf???) and her insipid laughter. It's as tho she has no real background on her topics -- if she did, she wdnt have allowed collins to write dickinson off as simple.

On 7/7/10, Mary Kasimor <[REDACTED]> wrote:

> This specific interview sounds horrible, but why do you say that Terry Gross
> is simply horrible? I don't listen to her very much, so I am not terribly
> familiar with her interviewing style. I am just curious.

>

> Mary

> --- On Wed, 7/7/10, Angela Vasquez-Giroux <[REDACTED]>
> wrote:

>

>

> From: Angela Vasquez-Giroux <[REDACTED]>

> Subject: Re: lesbians don't want...

> To: [REDACTED]

> Date: Wednesday, July 7, 2010, 1:37 PM

>

>

> CA, I am marooned in missouri without civilization or internet

> connection, yet I feel prone to respond. While I was utterly bowled
> over by 'Nine Horses' -- much to my surprise -- I am utterly disgusted
> by the recurring trope of "all she needs is a night with me."
>
> Also, Terri Gross is simply horrid.
>
> Thanks for sharing.
>
> On 7/7/10, John Cleary <[REDACTED]> wrote:
>> Could someone explain whether or not Emily Dickinson's sexual preference
>> should matter in an understanding and appreciation of her work? Should I
>> care, does it inform me somehow, to know if a writer is gay or not?
>>
>> I am not being snarky, I am legitimately wondering.
>>
>> On Tue, Jul 6, 2010 at 10:08 PM, CA Conrad <[REDACTED]> wrote:
>>
>>> ...to be fucked by Billy Collins!
>>>
>>> SOMEONE PLEASE TELL HIM THIS!
>>>
>>> A dear friend of mine who knows how much I LOVE the poetry of Emily
>>> Dickinson called me today to tell me that Terry Gross was interviewing
>>> someone about Dickinson's poems. So I tuned into NPR and instantly
>>> cringed at the voice of Billy Collins (the Phil Collins of poetry!)!
>>>
>>> What ANGERED me most was when they were discussing her possible
sexual
>>> preference(s). And he said, HE ACTUALLY SAID, that whether she was a
>>> lesbian or not, HE was going to put to rest this argument with HIS
>>> poem. Which he then read. It's called UNDRRESSING EMILY
DICKINSON,
>>> and it's about wanting to FUCK HER, and how she sighs and makes little
>>> sounds in between his removing various items of clothing from her
>>> body.
>>>
>>> Whether she was a lesbian or not, it's pretty clear to me that THAT
>>> very issue turned him on enough to write his sexual fantasy of putting
>>> his poet laureate prick inside her!
>>>
>>> I VOMIT
>>> I VOMIT FOR YOU EMILY

>>>
>>> Not only that, if you listen to this show PLEASE NOTE how he makes
>>> such a big deal about how irrelevant her biography is. BUT THEN GOES
>>> AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS
TO HIM THAT HE
>>> WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!!)
>>>
>>> Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by
the
>>> way? Because his excessively reductive view of her poems makes me
>>> think he needs to read Howe.
>>>
>>> When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON
for
>>> every single library in the world! And if they REFUSE TO TAKE IT,
>>> I'll just put in on the shelf MYSELF!
>>>
>>> May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear
>>> Emily, I'm writing a poem called UNDESSING BILLY COLLINS, to see
how
>>> he likes gay sex! I'll let you know how it goes!
>>>
>>> CAConrad
>>>
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77. **David-Baptiste Chirot**

Re: Seeking Titles: Documentary / Social Poetry

Fri 9 Jul 2010

Dear Kenneth--

In the tradition of his great grandfather Herman Melville, Paul Metcalf combined documentary materials with fiction (as Melville does in *Moby Dick*)--in his great collage book *Genoa: A Telling of Wonders*, which is a novel interspersed with writings of Melville's and the *Dairies of Columbus*. Metcalf then went further, creating works which are completely made of others' writing, arranged as both historical/geological/floarl/fauna documentary materials arranged with a brilliant ear, creating music out of documentary (non-literary often) texts--his masterpiece in this vein is *APALACHE*--not a word of it being Paul's, yet at the same time, by way of his eye, ears, hands, tongue making the materials both intensely personal and and opening them outwards as though they have arisen from the ground itself. (Paul lived for some time on Quarry Road, very appropriately, as Susan Howe once pointed out--Paul had a great influence/effect on Howe's writings, as he himself had made use of Olson's works--minus the misogyny.) Other works by Paul treat the landscape, the shifting of the earth's tectonic plates in relation with migraines and a trip on route I-57, through Illinois, investigating the history and landscape of the region a he celebrates being "I-57" (he literally had just become "I-57" as in--Paul Metcalf, 57 years old.) Several others of Paul's works combine documentary materials with a kind of theatrical performance, a staging of historical events and personages in an imagined and associate theater --as in *BOTH*, a book which combines the lives & personages of John Wilkes Booth & Edgar Allan Poe (Booth/Poe yielding the "both" of the tile.) The performance

and theatre aspect of the book, (Paul also wrote plays and performed in a few)--of course, has as cathartic event the famous night in Ford's theater, in which Booth plays the role of his life & assassinates President Lincoln. Place also plays a great role, is a great theme in Metcalf's works--as in *Apalache & I-57*--and in others works such as *Huscaran*, regarding the Indians of Peru, and *The Wonderful White Whale of Kansas*, which combines the life and works of Frank Baum author of the *Oz Books*, with *Moby Dick* into a study of the meaning of home. *Waters of Potomac*, like *Apache* is the "telling of --historical/geological/botanical etc--of wonders of that region, told, like *Apalache* via the poetic arrangement of documentary materials. In *Zip Odes*, small poems are composed for each state in the Union by using place names in the different Zip Code areas of the country. Many other works combine geographical and historical materials linking race tracks in North Carolina with sites and histories in South America--

Though Metcalf's works are in prose, it is a prose which traverses many modulations of the prose poem, making use of the lyrical impulse, the "voices" of history as in Pound's and WCW's works, documentary drawing on popular culture and contemporary historical events as John Dos Passos did in the USA trilogy, and the grandeur a form of epic in *APALACHE*. Though the form is in physical appearance prose or prose poem, the underlying structuring of the works is via the ear, via the poetic impulses and rhythms which run through the flow of time, history, geology, the lives of people, places, things, animals, insects, plants--

Often the poetry of Metcalf's most astonishing passages attains the condition of music--Paul was a great admirer of another user of documentary materials, composer Charles Ives.

Coffee House, fortunately while Paul was still alive--published a magnificent three volume *Collected Works* by Paul, which includes also his theatrical pieces and essays.

Asked at one point about his "collage" style of poetic/documentary construction, Paul jokingly called it "Totem Paul"--a vertical construction of the materials in space and time.

In another joking vein, as though seeing a cockeyed reflection of his own mixture of the documentary and other genres/media, Paul once wrote to me that a collage in Missouri was offering a course in the "South Sea Island Works of Herman Melville and the Hawaiian films of Elvis Presley."

Paul was greatly admired by poets, more so than by prose writers. Besides Susan Howe, Robert Creeley was a great admirer of his works, as was Clark Coolidge, among many others. For roughly a decade Paul and his wife Nancy

lived in close proximity to Black Mountain College and often attended events there as well as developing friendships with many of the poets and artists.

Paul first met Charles Olson when the latter was traveling about New England & New York, in search of the scattered volumes of Melville's library--with an eye towards assembling as many of the volumes as possible for the literary treasures they contained by way of Melville's Marginalia. 12-14 years old at the time, the much older Olson appeared to Paul as yet another one of the stream of Melville fans and obsessed fanatics, though far larger, and far more intensely essaying not only to collect information, but to become, as much as possible, a member of the Melville/Metcalf family line. For example, a vivid memory of Paul's was watching the gigantically framed Olson trying to hide behind bushes as he followed Melville's daughter down the street, trying to imitate her walk, as though a "magical" way of "walking the walk" or "faking it until you make it" would transform him into an actual "embodiment" of the Melville "line."

I can't recommend Paul's work to you highly enough, with the understanding, however, that he may not be technically/formally speaking, conventionally "poet enough" to "qualify." As Prose poetry, perhaps Paul's work might qualify--

Another work which is similar in some ways to Paul's is the brilliant Smithsonian Decompositions by Clark Coolidge. I would highly recommend this work, also--as Coolidge weaves a poetic "narrative" of a sort by combining quotes from interviews with Jean-Luc Godard, historical, geological texts, quotations from various fictional/poetical works linked by both associative trains of thought and the poetry of pure sound (as does Paul). Smithsonian Decompositions, like many of Paul's works, is a work of the imagination constructed out of streams of factual "things"--quotations, allusions, puns, "sound poetry" aspects, and the conveyance of visions of the imagination via the sturdy poem's "machine made out of words" (WCW).

I hope perhaps to have interested you into at least taking a look at Paul's works, as well as Coolidge's extraordinary Smithsonian Decompositions--

Date: Fri, 9 Jul 2010 10:22:49 -0400

From: [REDACTED]

Subject: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family

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78. **Catherine Daly**
Re: Seeking Titles: Documentary / Social Poetry
Fri 9 Jul 2010

CS Giscombe

--

All best,
Catherine Daly



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79. **Loretta Clodfelter**
New Issue of There Is Now Online
Fri 9 Jul 2010

The most recent issue of There is now up at <http://www.therejournal.com>.

Check out new work from Dean Brink, Jeff Crouch, Lara Durback, Melissa Eleftherion, Mark Stephen Finein, Crag Hill, Carrie Hunter, erica lewis, Anne Elezabeth Pluto, Francis Raven, Christopher Rizzo, Sam Schild, Jennifer Styperk, and Nicolette Westfall.

80. **Maria Damon**

Re: lesbians don't want...

Fri 9 Jul 2010

Okay, let's form a poetry collective: Lesbians and Non-lesbians Who Don't Want To Be Fucked By Billy Collins.

Nana Zabic wrote:

> CA et co.,

>

> Billy Collins is more on the periphery of my world, a name whose bad
> poems often appear in poetry textbooks I peruse to decide what to use
> when I teach. I used to listen to NPR as white noise, but then I
> couldn't stand it even as that, so I stopped listening quite a while
> ago, and I didn't hear that interview. But based on what I know, I
> wanna put it out there that non-lesbians also don't want to be fucked
> by Billi Collins. Yuuuuck.

>

> CA, I think the best revenge is for you to write that poem "Undressing
> Billy Collins" if you can, but I understand if you're too repulsed.

>

> Snezana

>

> On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[REDACTED]> wrote:

>

>> He wrote this poem a loong time ago. I've got a parody of it in my
>> unpublished chap of poems I hate turned into love poems. I've got one in
>> there for Marvin Bell's Emily Dickinson poem, too.

>>

>> There's an ENTIRE anthology of questionable Emily Dickinson poems.

>>

>> Janet Holmes MS OF MY KIN is pretty nice, tho.

>>

>>

>>

>> --

>> All best,

>> Catherine Daly

>> [REDACTED]

>>

>>

>>
>
>

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81. **Stephen Vincent**

Re: Seeking Titles: Documentary / Social Poetry

Fri 9 Jul 2010

Beautifully put, David, I was also thinking of Paul's work in this context. Thanks for taking the patient time to put this up!

Stephen Vincent

--- On Fri, 7/9/10, David-Baptiste Chirot <[REDACTED]> wrote:

From: David-Baptiste Chirot <[REDACTED]>

Subject: Re: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

Date: Friday, July 9, 2010, 1:13 PM

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and theatre aspect of the book, (Paul also wrote plays and performed in a few)--of course, has as cathartic event the famous night in Ford's theater, in which Booth plays the role of his life & assassinates President Lincoln. Place also plays a great role, is a great theme in Metcalf's works--as in *Apalache & I-57*--and in others works such as *Huscaran*, regarding the Indians of Peru, and *The Wonderful White Whale of Kansas*, which combines the life and works of Frank Baum author of the *Oz Books*, with *Moby Dick* into a study of the meaning of home. *Waters of Potomac*, like *Apache* is the "telling of --historical/geological/botanical etc--of wonders of that region, told, like *Apalache* via the poetic arrangement of documentary materials. In *Zip Odes*, small poems are composed for each state in the Union by using place names in the different Zip Code areas of the country. Many other works combine geographical and historical materials linking race tracks in North Carolina with sites and histories in South America--

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Date: Fri, 9 Jul 2010 10:22:49 -0400

From: [REDACTED]

Subject: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

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Susan Howe, _Singularities_
Lorine Niedecker, "North Central"
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82. **Crane's Bill Books**

Re: Seeking Titles: Documentary / Social Poetry

Fri 9 Jul 2010

Haniel Long's "Pittsburgh Memoranda" is worth a glance.
Jeffrey

Date: Fri, 9 Jul 2010 10:22:49 -0400

From: [REDACTED]

Subject: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

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[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)

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83. **Crane's Bill Books**
Re: lesbians don't want...
Sat 10 Jul 2010

To be fair, you could read the poem as saying that once you've stripped away the frills and laces generations of biographers have forced on her, what's left are Dickinson's words. They ARE the details of her life, as Howe writes, because it was a life lived in language. The problem is, Collins isn't committed or crafty enough to pull it off; he settles for elaborating a metaphor in that earnest English Professor fashion, because that's what he thinks poetry is. A comparison with Jimenez's "First she came to me naked" might be interesting.
Jeffrey

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

From: "CA Conrad" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, July 07, 2010 2:25 PM

Subject: Re: lesbians don't want...

Maria, Gloria, Angela, Catherine, YES, thank you! **SOLIDARITY WITH EMILY!** (Catherine I'd love to see your poem!) And I actually had no idea that his poem was old. He's such a drag.

John, the thing I try to make clear in my post is that it's **VERY IMPORTANT** information to Collins.

Hearing him talk with Terry Gross completely grossed me out. First, sticking with the issue at hand, in his preface to reading his poem he is literally saying that THAT poem puts to rest the argument of her sexuality. As though all she needed was ONE NIGHT with Billy Zoom-Zoom Collins and she would be off women! His language suggests he is an antidote to an illness, or something. But he's clearly masturbated thinking about bringing Emily Dickinson to her senses. I VOMIT AGAIN FOR HER! And WHY didn't Terry Gross confront him???? I don't get it. What a lousy form for an interview! TELL HIM HE'S A JOKE! For crying out loud someone has to!

The OTHER crime is how he discusses her poems. Simple this, and simple that. She's so simple. He talks as if she GOT LUCKY a lot when writing, or something. He didn't even allow her the surrealism in her poems, linking that to a regional view of the world. WHO INVITED HIM TO WRITE THIS INTRODUCTION TO HER NEW COLLECTION? It's horrible that it's him! They should have invited Susan Howe to write an introduction and edit the collection.

Abhorrent man that Billy Phil Collins! And his poems stink!

CAConrad

poetryisthecenterofmyworld: <http://CAConrad.blogspot.com>

TAROT READINGS: <http://CAConradTAROT.blogspot.com>

*MY BATHTUB POETRY READING & other videos and MP3s:
<http://CAConradMP3.blogspot.com>*

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

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84. **Mark DuCharme**

Re: Seeking Titles: Documentary / Social Poetry

Sat 10 Jul 2010

Dave,

The correct title of the Coolidge work that you speak of is Smithsonian Depositions / Subject to a Film.

All Best,

Mark DuCharme

Date: Fri, 9 Jul 2010 15:13:22 -0500

From: [REDACTED]

Subject: Re: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

Dear Kenneth--

In the tradition of his great grandfather Herman Melville, Paul Metcalf combined documentary materials with fiction (as Melville does in Moby Dick)--in his great collage book Genoa: A Telling of Wonders, which is a novel interspersed with writings of Melville's and the Dairies of Columbus. Metcalf then went further, creating works which are completely made of others' writing, arranged as both historical/geological/floarl/fauna documentary materials arranged with a brilliant ear, creating music out of documentary (non-literary often) texts--his masterpiece in this vein is APALACHE--not a word of it being Paul's, yet at the same time, by way of his eye, ears, hands, tongue making the materials both intensely personal and and opening them outwards as though they have arisen from the ground itself. (Paul lived for some time on Quarry Road, very appropriately, as Susan Howe once pointed out--Paul had a great influence/effect on Howe's writings, as he himself had made use of Olson's works--minus the misogyny.) Other works by Paul treat the landscape, the shifting of the earth's tectonic plates in relation with migraines and a trip on route I-57, through Illinois, investigating the history and landscape of the region a he celebrates being "I-57" (he literally had just become "I-57" as in--Paul Metcalf, 57 years old.) Several others of Paul's works combine documentary materials with a kind of theatrical performance, a staging of historical events and personages in an imagined and associate theater --as in BOTH, a book which combines the lives & personages of John Wilkes Booth & Edgar Allan Poe (Booth/Poe yielding the "both" of the tile.) The performance and theatre aspect of the book, (Paul also wrote plays and performed in a few)-- of course, has as cathartic event the famous night in Ford's theater, in which Booth plays the role of his life & assassinates President Lincoln.

Place also plays a great role, is a great theme in Metcalf's works--as in Apalache & I-57--and in others works such as Huscaran, regarding he Indians of Peru, and The Wonderful White Whale of Kansas, which combines the life and works of Franck Baum author of the Oz Books, with Moby Dick into a study of the meaning of home. Waters of Potomac, like Apache is the "telling of --historical/geological/botanical etc--of wonders of that region, told, like Apalache via the poetic arrangement of documentary materials. In Zip Odes, small poems are composed for each state in the Union by using places names in the different Zip Code areas of rhe country. Many other works combines geographical an historical materials linking race tracks in North Carolina with sites and histories in South America--

Though Metcal's works are in prose, it is a prose which traverses many modulations of the prose poem, making use of the lyrical impulse, the "voices" of history as in Pound's and WCW's works, documentary drawing on popular culture and contemporary historical events as John Dos Passos did in the USA trilogy, and the grandeur a form of epic in APALACHE. Though the form is in physical appearance prose or prose poem, the underlying structuring of the works is via the ear, via the

poetic impulses and rhythms which run through the flow of time, history, geology, the lives of people, places, things, animals, insects, plants--

Often the poetry of Metcalf's most astonishing passages attains the condition of music--Paul was a great admirer of another user of documentary materials, composer Charles Ives.

Coffee House, fortunately while Paul was still alive--published a magnificent three volume Collected Works by Paul, which includes also his theatrical pieces and essays.

Asked at one point about his "collage" style of poetic/documentary construction, Paul jokingly called it "Totem Paul"--a vertical construction of the materials in space and time.

In another joking vein, as though seeing a cockeyed reflection of his own mixture of the documentary and other genres/media, Paul once wrote to me that a collage in Missouri was offering a course in the "South Sea Island Works of Herman Melville and the Hawaiian films of Elvis Presley."

Paul was greatly admired by poets, more so than by prose writers. Besides Susan Howe, Robert Creeley was a great admirer of his works, as was Clark Coolidge, among many others. For roughly a decade Paul and his wife Nancy lived in close proximity to Black Mountain College and often attended events there as well as developing friendships with many of the poets and artists.

Paul first met Charles Olson when the latter was traveling about New England & New York, in search of the scattered volumes of Melville's library--with an eye towards assembling as many of the volumes as possible for the literary treasures they contained by way of Melville's Marginalia. 12-14 years old at the time, the much older Olson appeared to Paul as yet another one of the stream of Melville fans and obsessed fanatics, though far larger, and far more intensely essaying not only to collect information, but to become, as much as possible, a member of the Melville/Metcalf family line. For example, a vivid memory of Paul's was watching the gigantically framed Olson trying to hide behind bushes as he followed Melville's daughter down the street, trying to imitate her walk, as though a "magical" way of "walking the walk" or "faking it until you make it" would transform him into an actual "embodiment" of the Melville "line."

I can't recommend Paul's work to you highly enough, with the understanding, however, that he may not be technically/formally speaking, conventionally "poet enough" to "qualify." As Prose poetry, perhaps Paul's work might qualify--

Another work which is similar in some ways to Paul's is the brilliant Smithsonian Decompositions by Clark Coolidge. I would highly recommend this work, also--as Coolidge weaves a poetic "narrative" of a sort by combining quotes from interviews with Jean-Luc Godard, historical, geological texts, quotations from various fictional/poetical works linked by both associative trains of thought and the poetry

of pure sound (as does Paul). *Smithsonian Decompositions*, like many of Paul's works, is a work of the imagination constructed out of streams of factual "things"--quotations, allusions, puns, "sound poetry" aspects, and the conveyance of visions of the imagination via the sturdy poem's "machine made out of words" (WCW).

I hope perhaps to have interested you into at least taking a look at Paul's works, as well as Coolidge's extraordinary *Smithsonian Decompositions*--

Date: Fri, 9 Jul 2010 10:22:49 -0400

From: [REDACTED]

Subject: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

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Melvin Tolson, *_Libretto for the Republic of Liberia_*

Susan Howe, *_Singularities_*

Lorine Niedecker, "North Central"

Jerome Rothenberg, "14 Stations"

Thanks for any help.

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.

<http://www.windowsslive.com/campaign/thenewbusy?>

[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)

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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85. **Douglas Manson**

Re: Seeking Titles: Documentary / Social Poetry

Sat 10 Jul 2010

My favorite is Jackson Mac Low's Stanzas for Iris Lezak. Amazing.
also John Cage's acrostics.

On Fri, Jul 9, 2010 at 10:12 PM, Stephen Vincent <[REDACTED]> wrote:

*Beautifully put, David, I was also thinking of Paul's work in this context.
Thanks for taking the patient time to put this up!*

Stephen Vincent

--- On Fri, 7/9/10, David-Baptiste Chirot <[REDACTED]>
wrote:

From: David-Baptiste Chirot <[REDACTED]>
Subject: Re: Seeking Titles: Documentary / Social Poetry
To: [REDACTED]
Date: Friday, July 9, 2010, 1:13 PM

Dear Kenneth--

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Date: Fri, 9 Jul 2010 10:22:49 -0400

From: [REDACTED]

Subject: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

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Susan Howe, *_Singularities_*
Lorine Niedecker, "North Central"
Jerome Rothenberg, "14 Stations"

Thanks for any help.

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.

[http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)

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86. **David-Baptiste Chirot**

Mark Twain's Unexpurgated Autbio: Dead for a Century, Twain Says What He Meant--NY Times Book Review

Sat 10 Jul 2010

BOOKS

| July 10, 2010

Dead for a Century, Twain Says What He Meant

By LARRY ROHTER

A very different and more pointedly political Mark Twain emerges in his new unexpurgated autobiography.

<http://www.nytimes.com/2010/07/10/books/10twain.html?emc=eta1>

The New Busy
is not the old busy. Search, chat and e-mail from your inbox.
[http://www.windowsslive.com/campaign/thenewbusy?](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)
[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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87. **David-Baptiste Chirot**

Avaaz: Save Sakineh

Sat 10 Jul 2010

Avaaz.org - The World in Action

Dear Friends,

Yesterday an Iranian woman, Sakineh Mohammadi Ashtiani, was saved by global protests from being stoned to death.

But she may still be hanged -- and, meanwhile, execution by stoning continues. Right now fifteen more people are on death row awaiting stoning in which victims are buried up to their necks in the ground and then large rocks are thrown at their heads.

The partial reprieve of Sakineh, triggered by the call from her children for international pressure to save her life, has shown that if enough of us come together and voice our horror, we may be able to save her life, and stop stoning once and for all. Sign the urgent petition now and send it onto everyone you know -- let's end this cruel slaughter NOW!

http://www.avaaz.org/en/stop_stoning/?v1

Sakineh was convicted of adultery, like all the other 12 women and one of the men awaiting stoning. But her children and lawyer say she is innocent and that she did not get a fair trial -- they state her confession was forced from her and, speaking only Azerbaijani, she did not understand what was being asked of her in court.

Despite Iran's signing of a UN convention that requires the death penalty only be used for the "most serious crimes" and despite the Iranian Parliament passing a law banning stoning last year, stoning for adultery continues.

Sakineh's lawyer says the Iranian government "is afraid of Iranian public reaction and international attention" to the stoning cases. And after Turkey and

Britain's Foreign Ministers spoke out against Sakineh's sentence, it was suspended.

Sakineh's brave children are leading the international campaign to save their mother and stop stoning. Massive international condemnation now could finally stop this sickening punishment. Let's join together today across the world to end this brutality. Sign the petition to save Sakineh and end stoning here:

http://www.avaaz.org/en/stop_stoning/?v1

In hope and determination,

Alice, David, Milena, Ben and the whole Avaaz team

SOURCES:

Iranians still facing death by stoning despite 'reprieve', The Guardian:

<http://www.guardian.co.uk/world/2010/jul/08/iran-death-stoning-adultery>

Britain condemns planned Iran stoning as 'medieval', AFP:

<http://www.google.com/hostednews/afp/article/ALeqM5hjVdkvkzicGeInqw2R10rCKRqs3A>

Support the Avaaz community! We're entirely funded by donations and receive no money from governments or corporations. Our dedicated team ensures even the smallest contributions go a long way -- donate here.

Avaaz.org is a 5.5-million-person global campaign network that works to ensure that the views and values of the world's people shape global decision-making. ("Avaaz" means "voice" or "song" in many languages.) Avaaz members live in every nation of the world; our team is spread across 13 countries on 4 continents and operates in 14 languages. Learn about some of Avaaz's biggest campaigns here, or follow us on Facebook or Twitter.

To contact Avaaz, please do not reply to this email. Instead, write to us at www.avaaz.org/en/contact or call us at [REDACTED] (US).

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

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88. **Lisa Samuels**

Re: lesbians don't want...

Sat 10 Jul 2010

Totally there agreeing - but I would avoid adding more glamor to Collins's economic clout by forming anything with his name in it. Especially my mouth. Therefore othering the story by writing/speaking differently is my preference. with loves, Lisa

On Sat, Jul 10, 2010 at 12:54 PM, Maria Damon <[REDACTED]> wrote:

> Okay, let's form a poetry collective: Lesbians and Non-lesbians Who Don't
> Want To Be Fucked By Billy Collins.

>

> Nana Zabic wrote:

>>

>> CA et co.,

>>

>> Billy Collins is more on the periphery of my world, a name whose bad
>> poems often appear in poetry textbooks I peruse to decide what to use
>> when I teach. I used to listen to NPR as white noise, but then I
>> couldn't stand it even as that, so I stopped listening quite a while
>> ago, and I didn't hear that interview. But based on what I know, I
>> wanna put it out there that non-lesbians also don't want to be fucked
>> by Billi Collins. Yuuuuck.

>>

>> CA, I think the best revenge is for you to write that poem "Undressing
>> Billy Collins" if you can, but I understand if you're too repulsed.

>>

>> Snezana

>>

>> On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[REDACTED]>

>> wrote:

>>

>>>

>>> He wrote this poem a loong time ago. I've got a parody of it in my
>>> unpublished chap of poems I hate turned into love poems. I've got one in
>>> there for Marvin Bell's Emily Dickinson poem, too.

>>>

>>> There's an ENTIRE anthology of questionable Emily Dickinson poems.

>>>

>>> Janet Holmes MS OF MY KIN is pretty nice, tho.

>>>

>>>

>>>
>>> --
>>> All best,
>>> Catherine Daly
>>> [REDACTED]
>>>
>>>
>>>
>>
>>
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>

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89. **carol dorf**

Re: Seeking Titles: Documentary / Social Poetry

Sat 10 Jul 2010

Nellie Wong "Dreams in Harrison Railroad Park"

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90. **carol dorf**

Re: Seeking Titles: Documentary / Social Poetry

Sat 10 Jul 2010

Marillyn Nelson "A Wreath for Emmett Till"

Perhaps less specific to what you are looking for but Rita Dove "Thomas and Belulah"

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91. **Pam Brown**

Re: : Seeking Titles: Documentary / Social Poetry

Sun 11 Jul 2010

Dear Kenneth,

Laurie Duggan - The Ash Range -
first published by University of Queensland Press, 2nd Edition
Shearsman Books, 2005

http://www.shearsman.com/pages/books/catalog/2005/duggan_ash.html

Best wishes,
Pam Brown

Date: Fri, 9 Jul 2010 10:22:49 -0400
From: Kenneth Sherwood <[REDACTED]>
Subject: Seeking Titles: Documentary / Social Poetry

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

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Susan Howe, *_Singularities_*
Lorine Niedecker, "North Central"
Jerome Rothenberg, "14 Stations"

Thanks for any help.

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92. **Justin Katko**
Contranight Escha Black

Sun 11 Jul 2010

English poet Josh Stanley's fourth book, **Contranight Escha Black**, is now out from Critical Documents. The title sequence was lobbed off in one goetic strike on the anniversary of the sepulchral evac; the thing itself just egregiously Black, with our 'cute Israeli / complicity' dripping from the platinum railroad ties I mean staples. SoundEye snug-lumberers will find it leaked discretely into their time-wallets; Greenwich meridian jumpers will find it catapulted indiscretely into their space-purses. In all cases, owners of the future past tense will find themselves five pounds or ten dollars less rich. Don't just buy one!

They're nearly sold out! They aren't even paid for yet! >>
<http://plantarchy.us/contranight.html>

My sword
 thou shalt
put my palms
 around your
sides split across
 volcanic cash eruption it
is called
capitalism in crisis
is fucking stupid
kill them other
simplifiers pronounce
this return of Marx
but racists come back
too I'm for all
resistance when
I am most unafraid
the good me in
the lime tree
flower like
my prison fire
my infinite blood time
my still wanting you
my angry
angelic love world
is also glacier
as furious burying

And that's the kind of fucking stupid ass go kill us all and bring us back shit you can't never take back. This latest artefact of the poetic mind is so indistinctly a farewell to England that the reader who chooses to regard it as an exclusively American edition may as well omit it and turn at once to page 999. The recent poem 'Relevant to the Kompany' is also appended to the sequence.

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93. **Dan Wilcox**

Third Thursday Poetry Night, July 15: Jason Crane

Sun 11 Jul 2010

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

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

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

Featured Poet: Jason Crane

-- 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 sexy host: Dan Wilcox.

Jason Crane was born in Lenox, Massachusetts. He's a jazz broadcaster and
writer. He's a husband and father. And he rides a bicycle.

Jason hosts the online jazz interview show The Jazz Session
(<http://thejazzsession.com>), featuring in-depth interviews with jazz musicians
from around the world.

Jason's first collection of poems, "Unexpected Sunlight," was recently
published by FootHills Publishing. His work has been published in "Blue Collar
Review" and "qarrtsiluni." You can read Jason's writing at <http://jasoncrane.org>.

(by Jason Crane)

*

Desperate young man
with haggard face
and flapping pants --

as best they can* *
under the streetlights
the shadows are

wrapping you about --* *
in your fatigue
and isolation, in all

the beauty of your * *
commonplace against
the incestuous

and leaning stars --* *
*

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94. **steve dalachinsky**

great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Mon 12 Jul 2010

great friend and poet writer anarchist fug tuli kupferberg passed away
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please pass on to your lists

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95. **steve dalachinsky**

Re: Mark Twain's Unexpurgated Autobio: Dead for a Century, Twain Says What He Meant--NY Times Book Review

Mon 12 Jul 2010

harvey picar passed as well today

On Sat, 10 Jul 2010 10:24:09 -0500 David-Baptiste Chirot

<[REDACTED]> writes:

> BOOKS

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>

> | July 10, 2010

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> Dead for a Century, Twain Says What He Meant

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> By LARRY ROHTER

>

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> A very different and more pointedly political Mark Twain emerges in
> his new unexpurgated autobiography.

>

> <http://www.nytimes.com/2010/07/10/books/10twain.html?emc=eta1>

>

>

> The New Busy is not the old busy. Search, chat and e-mail from your
> inbox.

>

<http://www.windowslive.com/campaign/thenewbusy?>

ocid=PID28326::T:WLMTAGL:O

N:WL:en-US:WM_HMP:042010_3

>

>

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96. **John Cleary**

Re: lesbians don't want...

Mon 12 Jul 2010

Hello, I think this is it exactly. I haven't listened to the interview, but it seems as if Gross wanted some spicy gossip about Dickinson, not information that would expand understanding of her work. At some point, I hope, we will evolve past the point of thinking of someone's sexuality as a juicy tidbit to snicker about. John

On Thu, Jul 8, 2010 at 1:10 PM, a. tsai <[REDACTED]> wrote:

John:

I think this is a very good question. For myself, I am more interested in gender/sexual politics only as it exists in someone's WORK as one lens of examination of poetry (or literature) rather than as mere fascination/autobiography. But, I would further say that when it comes to programs that are meant for wide distribution, those questions are asked because the answers themselves are talked about widely and the mainstream public loves scandal and intrigue, not because it's a worthy question for discussion.

*On Wed, Jul 7, 2010 at 10:08 AM, John Cleary <[REDACTED]> wrote:
Could someone explain whether or not Emily Dickinson's sexual preference should matter in an understanding and appreciation of her work? Should I care, does it inform me somehow, to know if a writer is gay or not?*

I am not being snarky, I am legitimately wondering.

On Tue, Jul 6, 2010 at 10:08 PM, CA Conrad <[REDACTED]> wrote:

...to be fucked by Billy Collins!

SOMEONE PLEASE TELL HIM THIS!

A dear friend of mine who knows how much I LOVE the poetry of Emily Dickinson called me today to tell me that Terry Gross was interviewing someone about Dickinson's poems. So I tuned into NPR and instantly cringed at the voice of Billy Collins (the Phil Collins of poetry!)

What ANGERED me most was when they were discussing her possible sexual preference(s). And he said, HE ACTUALLY SAID, that whether she was a lesbian or not, HE was going to put to rest this argument with HIS poem. Which he then read. It's called UNDRRESSING EMILY DICKINSON, and it's about wanting to FUCK HER, and how she sighs and makes little sounds in between his removing various items of clothing from her body.

Whether she was a lesbian or not, it's pretty clear to me that THAT very issue turned him on enough to write his sexual fantasy of putting his poet laureate prick inside her!

*I VOMIT
I VOMIT FOR YOU EMILY*

Not only that, if you listen to this show PLEASE NOTE how he makes such a big deal about how irrelevant her biography is. BUT THEN GOES AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS TO HIM THAT HE WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)

Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by the way? Because his excessively reductive view of her poems makes me think he needs to read Howe.

When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON for every single library in the world! And if they REFUSE TO TAKE IT, I'll just put in on the shelf MYSELF!

May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear Emily, I'm writing a poem called UNDRRESSING BILLY COLLINS, to see how he likes gay sex! I'll let you know how it goes!

CAConrad

*poetryisthecenterofmyworld: <http://CAConrad.blogspot.com><
<http://caconrad.blogspot.com/>>*

TAROT READINGS: <http://CConradTAROT.blogspot.com><
<http://caconradtarot.blogspot.com/>>

MY BATHTUB POETRY READING & other videos and MP3s:
<http://CConradMP3.blogspot.com> <<http://caconradmp3.blogspot.com/>>

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

guidelines

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97. **Iris Law**

LANTERN REVIEW seeks bloggers.

Mon 12 Jul 2010

Lantern Review: A Journal of Asian American Poetry is looking for a handful of talented bloggers to add to its staff for next year. We seek strong writers with an interest in Asian American poetry and a knowledge of the contemporary literary scene. Positions available: Book Reviewers, Columnists, Interviewers, Event Reporters. Prior blogging experience is not necessary, though it is a plus, as is experience with social media. More details, including qualifications and requirements, are available on our blog, at the following url:

<http://lanternreview.com/blog/2010/07/07/lr-news-apply-to-blog-for-us/>

Please apply via email (editors [at] lanternreview [dot] com) *by July 23rd*.

* * *

*Lantern Review: A Journal of Asian American Poetry

*Iris A. Law, Editor

Mia Ayumi Malhotra, Associate Editor

www.lanternreview.com

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98. **Camille Martin**

New @ Rogue Embryo: Leslie Scalapino's Plural Time + Blue Tulip Tree Leaf

Mon 12 Jul 2010

New @ Rogue Embryo

* Reading the Minds of Events: Leslie Scalapino's Plural Time (originally published in HOW2) (alert: long essay with probably too many footnotes, but if you like that kind of thing, take some vitamins and go for it)

<http://rogueembryo.wordpress.com/2010/07/08/reading-the-minds-of-events-leslie-scalapinos-plural-time/>

* Blue Tulip Tree Leaf (photograph): The tulip tree is one of my favourite trees that grows in Louisiana (and a large portion of North America as well). The exquisite flowers resemble tulips. Something about the light or water made the leaf appear bluish. The un-bayou-like sandy creek in Mississippi is named "Bayou LaTerre").

<http://rogueembryo.wordpress.com/2010/07/12/blue-tulip-tree-leaf-bayou-laterre/>

Cheers!

Camille Martin

Sonnets:

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

Codes of Public Sleep :

<http://www.spdbooks.org/Product/9781897388112/codes-of-public-sleep.aspx>

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99. **David Chiro**

O Cleveland! As Lebron Leaves, Harvey Pekar Goes on the "Big Sleep"

Mon 12 Jul 2010

Cult comic writer Harvey Pekar dead at 70 in Ohio

July 12, 2010, 10:44 AM EST

http://today.msnbc.msn.com/id/38206191/ns/today-today_books/?GT1=43001

CLEVELAND (AP) -- Comic-book writer Harvey Pekar, whose autobiographical comic book series "American

Splendor<<http://movies.msn.com/movies/movie/american-splendor.1/>>"

portrayed his life with bone-dry honesty and wit, was found dead at home early Monday, authorities said. He was 70.

Officers were called to Pekar's suburban home by his wife about 1 a.m., Cleveland Heights police Capt. Michael Cannon said. His body was found between a bed and dresser.

Pekar had been suffering from prostate cancer, asthma, high blood pressure and depression, according to Cannon. Pekar had gone to bed about 4:30 p.m. Sunday in good spirits, his wife told police.

An autopsy was planned, said Powell Caesar, a spokesman for the Cuyahoga County coroner's office in Cleveland. He had no information on the cause of death.

Pekar took a radically different track from the superhero-laden comics that had dominated the industry. He instead specialized in the lives of ordinary people, chronicling his life as a file clerk in Cleveland and his relationship with his third wife, Joyce Brabner. His 1994 graphic novel, "Our Cancer Year," detailed his battle with lymphoma.

The dreary cover scene shows him sprawled beside his wife on a snowy curbside with shopping bags on the ground. "Harvey, forget about the groceries, honey. Let's get you inside first," she says.

Pekar never drew himself but depended on collaborations with artists, most notably his friend R. Crumb, who helped illustrate the first issue of the ironically titled "American Splendor," published in 1976. It was made into an acclaimed 2003 film <<http://movies.msn.com/movies/movie/american-splendor.1/>>starring Paul Giamatti <<http://movies.msn.com/celebrities/celebrity/paul-giamatti/>>. The most recent "American Splendor" was released in 2008.

Pekar's quirky commentary developed a following and his insights and humor were often a bit on the dark side.

Lucy Shelton Caswell, curator of the Billy Ireland Cartoon Library & Museum at Ohio State University, said it was inaccurate to describe Pekar's work as "cult."

"His work was accepted by the mainstream," Caswell said. "It was bought by public libraries and read widely." The cartoon library has all of Pekar's works in its collection, she said.

"He will be remembered as an innovator who wrote stories about ordinary things that were then illustrated by some of the most notable cartoonists of the late 20th century," Caswell said. "People identified with what was writing about and the stories that these people were drawing because it was so ordinary."

In 2003, the New York Film Critics Circle honored "American Splendor" as best first film for the directing-writing team of Shari Springer Berman and Robert Pulcini <<http://movies.msn.com/celebrities/celebrity/robert-pulcini/>>. Part

feature and part documentary, with animated elements added, the film starred Giamatti as the disgruntled Pekar.

Pekar, who was a repeat TV guest of David Letterman<<http://movies.msn.com/celebrities/celebrity/david-letterman/>>, told The Associated Press in a 1997 interview that he was determined to keep writing his "American Splendor" series.

"There's no end in sight for me. I want to continue to do it," Pekar said. "It's a continuing autobiography, a life's work."

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100. **Mark Prejsnar**

Atlanta Poets Group this week

Mon 12 Jul 2010

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This Thursday night

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at

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This Thursday night

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at the 7 Stages Theater

1105 Euclid Ave.

Little Five PointsAtlanta, Georgia

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The Atlanta Poets Group

will perform a panoply of polyphonic and monophonic poetry

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Â

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Get yourself at least 31 postcards. These can be found at book stores, thrift shops, online, drug stores, antique shops, museums, gift shops. (You'll be amazed at how quickly you become a postcard addict.)

On or about July 27th, write an original poem right on a postcard and mail it to the person on the list below your name. (If you are at the very bottom, send a card to the name at the top.) And please WRITE LEGIBLY!

Starting on August 1st, ideally in response to a card YOU receive, keep writing a poem a day on a postcard and mailing it to successive folks on the list until you've sent out 31 postcards. Of course you can keep going and send as many as you like but we ask you to commit to at least 31 (a month's worth).

What to write? Something that relates to your sense of "place" however you interpret that, something about how you relate to the postcard image, what you see out the window, what you're reading, using a phrase/topic/or image from a card that you got, a dream you had that morning, or an image from it, etc. Like "real" postcards, get to something of the "here and now" when you write.

Do write original poems for the project. Taking old poems and using them is not what we have in mind. These cards are going to an eager audience of one, so there's no need to agonize. That's what's unique about this experience. Rather than submitting poems for possible rejection, you are sending your words to a ready-made and excited audience awaiting your poems in their mailboxes. Everyone loves getting postcards. And postcards with poems, all the better.

Once you start receiving postcard poems in the mail, you'll be able to respond to the poems and imagery with postcard poems or your own. That will keep your poems fresh and flowing. Be sure to check postage for cards going abroad. The Postcard Graveyard is a very sad place.

That's all there it to it. It's that fun and that easy.

To check out what we've done before, visit the blog [where you'll also see we also have Perennial Poetry Postcard List of folks who try to write a postcard poem at least once a week regardless of receiving in order to keep connections flowing.], Paul Nelson's website or our Facebook group.

To get started, click to register. Once you've registered, you just need to login to see the list of participants.

Email [REDACTED] if you have any questions. Paul E. Nelson

SPLAB!

C. City, WA

[REDACTED]

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102. **Dan Godston**

World Listening Day / Passport to Texas radio series

Mon 12 Jul 2010

Hi,

World Listening Day happens this Sunday, July 18. You are invited to participate! For more info, please visit

<http://www.worldlisteningproject.org/?p=667>.

Several weeks ago Cecilia Nasti, Executive Producer of the Passport to Texas radio series, interviewed me about World Listening Day. You can listen to that interview / episode of Passport to Texas by tuning in to one of these stations: <http://passporttotexas.org/listen/>. The podcast and transcription of the episode are available at <http://passporttotexas.org/world-listening-day/>

Cheers,

Dan

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103. **Vernon Frazer**

The SEx Queen of the Berlin Turnpike -- "Vernon Frazer's Greatest Hits"

Mon 12 Jul 2010

http://www.youtube.com/my_videos_edit?ns=1&video_id=zAmpdRiSIsk&next=%2Fmy_videos

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104. **Lou Rowan**

Golden Handcuffs Review 13

Mon 12 Jul 2010

Dear Colleagues, GH13 at the distributors, and ready for subscriptions. Contributors: David Antin, Charles Baudelaire, Charles Bernstein, Matt Briggs, Joseph Donahue, Francesca Duranti, Ken Edwards, Bernard Hoepffner, Victor Hugo, A D Jameson, Leslie Kaplan, Jami Macarty, Susan Smith Nash, Toby Olson, Meredith Quartermain, Peter Quartermain, Jed Rasula, Joyce Ravid, Leonard Schwartz, Pierre Senegès, Tyrone Williams, Augustus Young.

It is distributed by Ingram and Ubiquity, so your bookseller or news-stand can order readily.

We REALLY, REALLY need support. Subscriptions only \$20/annum in the US.
Checks to Golden Handcuffs Review (1825 NE 58th St, Seattle, WA 98105).
Paypal available through: [REDACTED]

Onward! Lou

Lou Rowan

[REDACTED]

www.lourowan.com

1825 NE 58th St.
Seattle, WA 98105

[REDACTED]

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105. **laura oliver**

Re: Seeking Titles: Documentary / Social Poetry

Mon 12 Jul 2010

Please excuse me if these titles have already been mentioned in this thread:

Ed Sanders' 1968

<http://poetry.about.com/library/weekly/aa082697.htm>

and

Strange Big Moon, The Japan and India Journals: 1960-1964 by Joanne Kyger

-Laura

Date: Sat, 10 Jul 2010 17:10:19 -0800

From: [REDACTED]

Subject: Re: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

Marillyn Nelson "A Wreath for Emmett Till"

Perhaps less specific to what you are looking for but Rita Dove "Thomas and Belulah"

The New Busy
think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail.
[http://www.windowlive.com/campaign/thenewbusy?](http://www.windowlive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5)
[tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-](http://www.windowlive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5)
[US:WM_HMP:042010_5](http://www.windowlive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5)

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106. **amy king**

YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Mon 12 Jul 2010

œTh

WHAT WOULD WOOLF AND WHITMAN DO?

(A PRACTICAL PRIMER)

œThis is the beauty of the new media. There is no way to control it.œ

œ“Srdja Popovic

Cont --

<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

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107. **Thomas savage**

***Re: great friend and poet writer anarchist fug tuli kupferberg
passed away today at noon please pass on to your lists***

Mon 12 Jul 2010

I'm really sorry to hear about this. Tuli has been a part of my life since I first heard the Fugs live when I was in my teens. So the man who jumped off the Brooklyn Bridge but didn't die, according to Ginsberg's great poem, has finally passed away. He had a long, good life and was a joy to many poets and other people both with his poems and his drawings.

From: steve dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Mon, July 12, 2010 5:04:27 AM

Subject: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

great friend and poet writer anarchist fug tuli kupferberg passed away today at noon

please pass on to your lists

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108. **Jim Andrews**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Mon 12 Jul 2010

do alternative means of publishing and/or distributing the same old stuff constitute a revolution?

ja

<http://vispo.com>

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

From: "amy king" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, July 12, 2010 1:21 PM

Subject: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

œTh

WHAT WOULD WOOLF AND WHITMAN DO?

(A PRACTICAL PRIMER)

œThis is the beauty of the new media. There is no way to control

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Popovic

Cont --

<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

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109. **amy king**

Goodbye -- Transfer of the Stain Series! [& Popsickle Literary Festival, July 24 & 25]

Mon 12 Jul 2010

Before we tell you all about the next poetry extravaganza

Dear Stain-goers,

Before we tell you all about the next poetry extravaganza from Stain, we have an exciting announcement for you. As of 2011, Stain of Poetry will be directed by three brilliant new curators: the poets STEVEN KARL, ERIKA MOYA, and CHRISTIE ANN REYNOLDS. The Stain of Poetry founder Amy King & her co-director Ana BoÅ¾iÄeviÄ‡ œ“ ie, we œ“ will bow out to focus on our new books and on editing the soon-to-launch e-journal ESQUE.

Our incoming trio of curators will introduce themselves to you at POPSICKLE: A FESTIVAL OF LITERARY ARTS on July 24 & 25, where they will host the Stain

portion of the readings, as well as at regularly scheduled Stain readings throughout the summer and fall. Don't worry, we (Amy and Ana) will be around till the close of year, so there will be plenty of opportunity to raise glasses of sake lemonade together. We are so excited to welcome Steven, Erika & Christie Ann to Stain of Poetry!

The next Stain reading will be part of POPSICKLE: A FESTIVAL OF LITERARY ARTS:

<http://www.facebook.com/#!/event.php?eid=108175169234412>

POPSICKLE 2010 unites Brooklyn's literary curators for a two-day festival of readings, performances and screenings. The festival will take place on July 24th and 25th, from 3-8 PM on Saturday July 24th & 1-5 PM on Sunday July 25th.

POPSICKLE will take place at Bushwick's beloved MARKET HOTEL at 1142 Myrtle Ave, Brooklyn.

Readers for the Festival include:

BEN FAMA, BRETT PRICE & DANI LEVENTHAL, CARTER EDWARDS, DAN MAGERS, EDDIE HOPELY, EMILY PETTIT, EVAN BURTON, GINA ABELKOP, JAMES COPELAND, JOSHUA MEHIGAN, LAUREN, RUSSELL, LEIGH STEIN, MARC NASDOR, MICHAEL BARRON, NATALIE LYALIN, NICOLE TRIGG, PAIGE TAGGART, TIMOTHY DONNELLY AND MORE.

Curated by the series organizers of the following: Body Actualized Control, The Bushwick Reading Series, CROWD, POETRY Time at SPACE SPACE, STAIN, and SUPERMACHINE.

Show up on July 24th and 25 for Bushwick's first monster literary festival, and visit http://www.facebook.com/l/c3ff5xqDTBno9JXYyBy5r_VYnTg;HTTP://POPSICKLEFESTIVAL.BLOGSPOT.COM/ for updates.

Cheers,

Amy & Ana

Juice + <http://amyking.org>

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110. **amy king**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Mon 12 Jul 2010

Taking an alternate route might be 'your own revolution,' as indicated by the title.

Or you really could just sit around waiting for the marketplace to find you, ever the undiscovered genius-in-wait.

Must we all stick to prescribed, 'sanctioned' publication methods?

Juice -

+ http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html

+ http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster

+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>

+ <http://amyking.org>

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

From: Jim Andrews <[REDACTED]>

do alternative means of publishing and/or distributing the same old stuff constitute a revolution?

ja

<http://vispo.com>

----- Original Message ----- From: "amy king" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, July 12, 2010 1:21 PM

Subject: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

WHAT WOULD WOOLF AND WHITMAN DO?

(A PRACTICAL PRIMER)

“This is the beauty of the new media. There is no way to control it.”

—Srdja Popovic

Cont --

<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

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111. **Nicholas Karavatos**

at Tigress Books in Salem, OR on Thursday, July 15 at 5:30 PM

Mon 12 Jul 2010

The Third Thursday Poets welcomes Nicholas Karavatos to Tigress Books in Salem, Oregon on July 15 at 5:30pm.

NICHOLAS KARAVATOS is included in the anthology **Punk Rock Saved My Ass** (Ukiah: Medusa's Muse, 2010) and the latest issue of **West Wind Review** (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled **No Asylum** (Arcata, 2009).

http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

<https://www.thirdthursdaypoets.org/>

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

Nicholas Karavatos' next poetry reading / book-signing is sponsored by Bay Area Writing Project as part of their series "Writing Teachers Write" at the Nomad Café, 6500 Shattuck, Oakland, CA on Wednesday, July 28, 2010 at 5:00pm.

NO ASYLUM is available from these independent booksellers:

Arcata, CA - Northtown Books

La Jolla, CA - D.G. Wills Books

Portland, OR - Powell's Books

San Francisco, CA - Bird & Beckett

San Francisco, CA - Books & Bookshelves

Venice, CA - Beyond Baroque

The New Busy
is not the old 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_3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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112. **John Cleary**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Mon 12 Jul 2010

Thank you for sharing this post.

-- John

On Mon, Jul 12, 2010 at 4:21 PM, amy king <[REDACTED]> wrote:

"Th
WHAT WOULD WOOLF AND WHITMAN DO?
(A PRACTICAL PRIMER)

"This is the beauty of the new media. There is no way to control it."
-Srdja
Popovic

Cont --

<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

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113. **Jennifer Karmin**

Red Rover Series / Experiment #38

Mon 12 Jul 2010

Red Rover Series

{readings that play with reading}

Experiment #38:

Poetics of the Multitude

SATURDAY, JULY 17th

7pm / doors lock 7:30

Featuring:

The Next Objectivists

with members

Adriene Dodt
Denise Dooley
Elizabeth Marino
Scott McFarland
Matthias Regan
Gene Tanta
Adam Weg
and a few surprises

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation \$4
we've got air-conditioning!

****NEW VENUE****

near CTA Damen blue line
third floor walk up
not wheelchair accessible

THE NEXT OBJECTIVISTS is a free, open-to-the-public poetry workshop dedicated to the study & reproduction of the outsidereal. We take this term from the "Black Mountain" poet Edward Dorn & our name from the second generation modernist poets associated with The Objectivist Press. Although writers associated with the Objectivists and Black Mountain "schools" (Bunting, Creeley, H.D., Niedecker, Pound, Reznikoff, Williams, Zukofsky to name only those we've already studied) are prominent stars in our constellation, our objective is not to reproduce any particular style, mode or tradition, but instead to draw on many different ways of doing and making in order to isolate those practices of writing & publishing & above all those poetic effects which lead us out of the neoliberal present & the future it imagines.

The Next Objectivists Poetry Workshop was founded in January 2009. From then until now it meets every other Thursday evening (7:00 - 10:00) at Mess Hall (<http://www.messhall.org/>) in Rogers Park, Chicago. Members make the curriculum as we go along. Our meetings are potlucks and beginners are always welcome. We read, discuss & write poetry together. As time allows we publish our findings through our website: <http://nextobjectivists.blogspot.com>

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

Email ideas for reading experiments
to us at 

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

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114. **Ruth Lepson**

***Re: great friend and poet writer anarchist fug tuli kupferberg
passed away today at noon please pass on to your lists***

Mon 12 Jul 2010

I am, too. I first heard the Fugs in a lobby at Stony Brook around 1967 & once stood behind Tuli K. in line at the Toronto Zoo.

On 7/12/10 4:30 PM, "Thomas savage" <[REDACTED]> wrote:

I'm really sorry to hear about this. Tuli has been a part of my life since I first heard the Fugs live when I was in my teens. So the man who jumped off the Brooklyn Bridge but didn't die, according to Ginsberg's great poem, has finally passed away. He had a long, good life and was a joy to many poets and other people both with his poems and his drawings.

From: steve dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Mon, July 12, 2010 5:04:27 AM

Subject: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

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115. **Murat Nemet-Nejat**

Re: O Cleveland! As Lebron Leaves, Harvey Pekar Goes on the "Big Sleep"

Mon 12 Jul 2010

Sorry to hear that. American Splendor also was a very interesting movie.

Murat

On Mon, Jul 12, 2010 at 2:50 PM, David Chirot <[REDACTED]> wrote:

Cult comic writer Harvey Pekar dead at 70 in Ohio

July 12, 2010, 10:44 AM EST

http://today.msnbc.msn.com/id/38206191/ns/today-today_books/?GT1=43001

CLEVELAND (AP) -- Comic-book writer Harvey Pekar, whose autobiographical comic book series "American

Splendor<<http://movies.msn.com/movies/movie/american-splendor.1/>>" portrayed his life with bone-dry honesty and wit, was found dead at home early Monday, authorities said. He was 70.

Officers were called to Pekar's suburban home by his wife about 1 a.m., Cleveland Heights police Capt. Michael Cannon said. His body was found between a bed and dresser.

Pekar had been suffering from prostate cancer, asthma, high blood pressure and depression, according to Cannon. Pekar had gone to bed about 4:30 p.m. Sunday in good spirits, his wife told police.

An autopsy was planned, said Powell Caesar, a spokesman for the Cuyahoga County coroner's office in Cleveland. He had no information on the cause of death.

Pekar took a radically different track from the superhero-laden comics that had dominated the industry. He instead specialized in the lives of ordinary people, chronicling his life as a file clerk in Cleveland and his relationship with his third wife, Joyce Brabner. His 1994 graphic novel, "Our Cancer Year," detailed his battle with lymphoma.

The dreary cover scene shows him sprawled beside his wife on a snowy curbside with shopping bags on the ground. "Harvey, forget about the groceries, honey. Let's get you inside first," she says.

Pekar never drew himself but depended on collaborations with artists, most notably his friend R. Crumb, who helped illustrate the first issue of the ironically titled "American Splendor," published in 1976. It was made into an acclaimed 2003

film<<http://movies.msn.com/movies/movie/american-splendor.1/>>*starring Paul*

Giamatti <<http://movies.msn.com/celebrities/celebrity/paul-giamatti/>>. The most recent "American Splendor" was released in 2008.

Pekar's quirky commentary developed a following and his insights and humor were often a bit on the dark side.

Lucy Shelton Caswell, curator of the Billy Ireland Cartoon Library & Museum at Ohio State University, said it was inaccurate to describe Pekar's work as "cult."

"His work was accepted by the mainstream," Caswell said. "It was bought by public libraries and read widely." The cartoon library has all of Pekar's works in its collection, she said.

"He will be remembered as an innovator who wrote stories about ordinary things that were then illustrated by some of the most notable cartoonists of the late 20th century," Caswell said. "People identified with what was writing about and the stories that these people were drawing because it was so ordinary."

In 2003, the New York Film Critics Circle honored "American Splendor" as best first film for the directing-writing team of Shari Springer Berman and Robert Pulcini <<http://movies.msn.com/celebrities/celebrity/robert-pulcini/>>. Part feature and part documentary, with animated elements added, the film starred Giamatti as the disgruntled Pekar.

Pekar, who was a repeat TV guest of David Letterman<<http://movies.msn.com/celebrities/celebrity/david-letterman/>>, told The Associated Press in a 1997 interview that he was determined to keep writing his "American Splendor" series.

"There's no end in sight for me. I want to continue to do it," Pekar said. "It's a continuing autobiography, a life's work."

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116. **Jules Boykoff**

Re: Seeking Titles: Documentary / Social Poetry

Tue 13 Jul 2010

Allison Cobb, *_Green-Wood_* (Factory School Press, 2010). :

<http://www.spdbooks.org/Product/9781600010675/greenwood.aspx>

Kaia Sand, *_Remember to Wave_* (Tinfish Press, 2010). :

http://tinfishpress.com/remember_to_wave.html

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117. **Obododimma Oha**

The Naked Truth

Tue 13 Jul 2010

"The metaphors used in describing the aesthetics of the naked body in those days suggested the people's innocent appreciation of the pleasures of being in the flesh. The pubic hair that was rich and exuberant was called the "ozo ebule," the mane of the ram. The woman's breasts that were firm and ready were described as the ripe udala fruit. Naked bodies of humans always stimulated the creative sensibility and provided a language that said things beyond taboo."

Read the rest of "The Naked

Truth<<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5593034-182/story.csp>>"

at:

<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5593034-182/story.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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118. **Pam Brown**

Calling doublechange or Kristin Prevallet

Tue 13 Jul 2010

Dear Poeticists,

Does anyone have an email address for 'doublechange.com' editorial contact please?

Or, failing that, does anyone have Kristin Prevallet's current email address?

Please back channel if you can help

██████████

Thanks a million,

Pam Brown

--

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

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

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

& continuing with Jacket2 in 2011

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119. **steve dalachinsky**

Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Tue 13 Jul 2010

the kind that never spoke back HA

On Tue, 13 Jul 2010 07:32:01 -0500 mIEKAL aND <██████████>

writes:

> Tuli had parrots? Anyone know what kind?

>

> On Tue, Jul 13, 2010 at 6:00 AM, Gerald Schwartz

> <██████████> wrote:

> > As the 1st Gulf War broke out I interviewed him live over the air

> on WRPI... for over an hour... and at one point he said (with his

> parrots bickering in the background) "You know, this all comes down

> to Apha apes wanting their ways, having their way."

> >

> > Gerald S.

> >

> >
> > ---- Ruth Lepson <[REDACTED]> wrote:
> >> I am, too. I first heard the Fugs in a lobby at Stony Brook
> around 1967 &
> >> once stood behind Tuli K. in line at the Toronto Zoo.
> >>
> >>
> >> On 7/12/10 4:30 PM, "Thomas savage" <[REDACTED]>
> wrote:
> >>
> >> > I'm really sorry to hear about this. Tuli has been a part of
> my life since I
> >> > first heard the Fugs live when I was in my teens. So the man
> who jumped off
> >> > the
> >> > Brooklyn Bridge but didn't die, according to Ginsberg's great
> poem, has
> >> > finally
> >> > passed away. He had a long, good life and was a joy to many
> poets and other
> >> > people both with his poems and his drawings.
> >> >
> >> >
> >> >
> >> >
> >> >
> >> > _____
> >> > From: steve dalachinsky <[REDACTED]>
> >> > To: [REDACTED]
> >> > Sent: Mon, July 12, 2010 5:04:27 AM
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> Check guidelines &
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120. **Jim Andrews**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Tue 13 Jul 2010

| *Taking an alternate route might be 'your own revolution,' as indicated by the title.*

I would have thought "revolution" operates at at least a slightly higher level than the solipsistic.

> Or you really could just sit around waiting for the marketplace to find
> you,
ever the undiscovered genius-in-wait.

it had dawned on some of them that they were already living in a post-capitalist world, but still it wasn't quite clear what that would eventually mean. what was clear, however, was that "marketplaces" and "poetry" just didn't have much in common anymore. paying the meagre connection even lip service had become tiresome and insulting.

| *Must we all stick to prescribed, 'sanctioned' publication methods?*

of course not.

ja
<http://vispo.com>

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121. **steve dalachinsky**

tuli

Tue 13 Jul 2010

"WHAT THE HELL WAS THAT?"

Tuli Kupferberg, Poet, Songwriter, Anarchist, Jew - Dies at 86

Born Norman or in Hebrew, Naphtali on Sept 28, 1923 (one day and 22 years before me), poet, singer-songwriter, revolutionary, publisher, street vender, historian, mentor sage, wise man and wise guy, forward-thinking artist, activist, intellectual, pacifist, teacher, dreamer with a desire to contribute his ideas for the construction of a better world, boho and dear friend Tuli Kupferberg, who, though never really considering himself Beat was anthologized as early as 1959 in Fred McDarrah's *The Beat Scene*, died on Monday at N.Y. Downtown Hospital in Manhattan at the age of 86 after a prolonged battle with Life and all its joys and griefs and after suffering two debilitating strokes. In the 1964 at age 40 he went on to become, in own his words, "the world's oldest rock star" after co-founding the Fugs with poet Ed Sanders, and then-member Ken Weaver. They were in my opinion the first poetry/folk-rock band and a definite precursor of punk, bawdy and politically outspoken. Their first lp was produced by the equally legendary Harry Smith on Broadside and later re-issued on ESP along with their other lps. His first solo record, *No Deposit, No Return* was also issued by ESP. At the height of their career during the psychedelic era the group was signed by the then co-owned Frank Sinatra label Reprise who also signed Hendrix among others. When very he young worked as a medical librarian.

Tuli lived 2 blocks from my apt. We first officially met while both of us were hawking our wares on the street though I had known him through the music having first seen the Fugs play way back in the '60s in various venues such as a loft space on Great Jones street, the Provincetown Theatre, The Astor Place Theater, and once even at a free concert in Thompkins Square Park, where, standing behind me to my amazement was none

other than Charles Mingus. When Tuli and I first conversed some time in the mid-70's he was hawking these pamphlets which were I think, like \$1.29 for one and 99 cents for two, the catch being the more you bought the cheaper the became. Though I could be wrong, memory being what it is > Hey Tuli help me out here. He was fluent in yiddish. Had a passion for Yiddish theater which he shared with fellow poet and street vendor Harry Nudel and though he loved being a Yid was an avid supporter of Palestine. Tuli always told me he hated poetry and the scene in general. He was never hierarchical and didn't choose his friends on their status in the art world but on his ability to share with them his knowledge, sharp wit and love. There were the many times we sat together in the park sharing a pint of Haagen Daz or a Good Humor bar. He loved ice cream. Particularly chocolate.

Tuli's great songs included Morning, Morning, Kill For Peace and Nothing. On their last cd he wrote the poignantly beautiful "Where is My Wandering Jew Tonight" never forgetting his roots. Another song in that vein and of mocking protest was "Backward Jewish Soldiers" a para-song based on "Onward Christian Soldiers." Tuli became something of celebrity when he was mentioned in Allen Ginsberg's "Howl" as being the one who "jumped off the Brooklyn Bridge" then walking away "unknown and forgotten." It was actually the Manhattan Bidge but the Brooklyn Bridge seemed more romantic. Actually he didn't walk away but was to Gouveneur Hospital with a minor spinal fracture.

He was published in and published such zines as Birth and Yeah and was the first to publish the African - American Beat poet Ted Joans as well as over 50 of his own books. He loved to take standard tunes which were called para-songs and write his own lyrics to them doing this more and more in his later years and while bedridden wrote a series of short pieces he called "perverbs" punning on well-known aphorisms and posting them on YouTube. He had a long running cable show called Revolting News which in its latter stages was filmed and edited by his long time partner Thelma Blitz.

Tuli has spent the past 20 or so years selling his cartoons on the street (me spending many of them with him or directly across the street selling lps and books) and inspiring many of us to not give up despite the adversities of government, war and \$\$\$\$\$. He embraced his Beatnik lifestyle as a friend once told me I should. He never shrank from his commitment to protest injustice. Never gave into the "MAN". Never took the straight and narrow path. Always fought corporate interests and a greedy, demonic capitalistic value system.

Long time drummer for the Fugs Coby Batty told me this story on the phone the day Tuli passed that one day while walking in Brooklyn Tuli turned and said that he wanted his epitaph to read "What the hell was that?" - and as he mentioned in one of his perverbs - "Life is funny, you can die." How Jewish can ya get??

His is survived by his wife, Sylvia Topp, three children, grand kids.

On Tue, 13 Jul 2010 12:54:16 +0000 Joel Lewis <[REDACTED]> writes:

> I knew Pekar before he gained fame as a comic book writer. I worked
> in a
> jazz collectors shop in North Bergen, NJ & he was a legend among a
> group of
> Cleveland jazzbeaus. He would call us up on saturday (our only real
> sales
> day0 & want to speak to my boss, soul jazz producer Bob Porter,

> about Gene
> Ammons.
>
> Harvey did a fantastic strip called "Local Poet" which is sadly not
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> reality of being a working poet. This was characteristic of the best
> of his
> work -- being able to get inside the nuances of everyday lived life
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> another example was "Standing Behind Old Jewish Ladies in the
> Supermarket
> Line". he was also an acute observer of racial and ethnic differences
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> working class community. The best of this stuff is found in the
> early
> issues, before Harvey starts appearing on the old Letterman Late,
> late show
> & becomes a bit of a cult object.
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> Hopefully, someone will collect pekar's jazz writings, mostly
> reviews and,
> in later years, liner notes. They were honest and informed. Unlike a
> lot of
> older fans, he keep up with jazz currents. I interviewed him for an
> article
> at the time of his "Our Cancer Year". He was telling me about his
> interest
> in John Zorn & the then-rising "downtown scene" & added "I'm always
>
> interested in what's going on NOW."
>
> Joel Lewis
>
>
>

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122. **whit griffin**

New Skysill Press Publication

Tue 13 Jul 2010

Dear All, I'm excited to announce the Skysill Press publication of my new book, Pentateuch: <http://skysillpress.blogspot.com/2010/07/just-published.html> whit

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123. **Gerald Schwartz**

***Re: great friend and poet writer anarchist fug tuli kupferberg
passed away today at noon please pass on to your lists***

Tue 13 Jul 2010

As the 1st Gulf War broke out I interviewed him live over the air on WRPI... for over an hour... and at one point he said (with his parrots bickering in the background) "You know, this all comes down to Apha apes wanting their ways, having their way."

Gerald S.

---- Ruth Lepson <[REDACTED]> wrote:

> I am, too. I first heard the Fugs in a lobby at Stony Brook around 1967 &
> once stood behind Tuli K. in line at the Toronto Zoo.

>

>

> On 7/12/10 4:30 PM, "Thomas savage" <[REDACTED]> wrote:

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> > I'm really sorry to hear about this.Â Tuli has been a part of my life since I
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> > people both with his poems and his drawings.

> >

> >

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> >

> >

> > From: steve dalachinsky <[REDACTED]>

> > To: [REDACTED]

> > Sent: Mon, July 12, 2010 5:04:27 AM

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124. David-Baptiste Chirot

Tuli Kupferberg, Bohemian and Fug, Dies at 86

Tue 13 Jul 2010

Tuli Kupferberg, Bohemian and Fug, Dies at 86

<http://www.nytimes.com/2010/07/13/arts/music/13kupferberg.html?ref=arts>

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

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125. **amy king**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Tue 13 Jul 2010

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

From: John Cleary <j

Most welcome, John!

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

From: John Cleary <[REDACTED]>

Thank you for sharing this post.

-- John

On Mon, Jul 12, 2010 at 4:21 PM, amy king <[REDACTED]> wrote:

WHAT WOULD WOOLF AND WHITMAN DO?
(A PRACTICAL PRIMER)

“This is the beauty of the new media. There is no way to control it.”
Srdja
Popovic

Cont --

<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>
/

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126. **mIEKAL aND**

Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Tue 13 Jul 2010

Tuli had parrots? Anyone know what kind?

On Tue, Jul 13, 2010 at 6:00 AM, Gerald Schwartz <[REDACTED]> wrote:

> As the 1st Gulf War broke out I interviewed him live over the air on WRPI...
for over an hour... and at one point he said (with his parrots bickering in the
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127. **amy king**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Tue 13 Jul 2010

"Revolution" can operate on any level at any scale, including that of a 45 rpm record player, even now.

No one escapes the marketplace, not even the supposed hermit or the virtual interloper using the gas of his own 'private' internet / feelings.

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

From: Jim Andrews <[REDACTED]>

Taking an alternate route might be 'your own revolution,' as indicated by the title.

I would have thought "revolution" operates at at least a slightly higher level than the solipsistic.

> Or you really could just sit around waiting for the marketplace to find you, ever the undiscovered genius-in-wait.

it had dawned on some of them that they were already living in a post-capitalist world, but still it wasn't quite clear what that would eventually mean. what was clear, however, was that "marketplaces" and "poetry" just didn't have much in common anymore. paying the meagre connection even lip service had become tiresome and insulting.

â€œThis is the beauty of the new media. There is no way to control it.â€
â€”Srdja
Popovic

Cont --

<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

/

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128. **steve dalachinsky**

re tuli funeral

Tue 13 Jul 2010

tuli to be funeralized at st marks sat 12-3 then buried and afterward a "party" somewhere maybe at st marks

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129. **Joel Lewis**

Harvey Pekar

Tue 13 Jul 2010

I knew Pekar before he gained fame as a comic book writer. I worked in a jazz collectors shop in North Bergen, NJ & he was a legend among a group of Cleveland jazzbeaus. He would call us up on saturday (our only real sales day) & want to speak to my boss, soul jazz producer Bob Porter, about Gene Ammons.

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Hopefully, someone will collect pekar's jazz writings, mostly reviews and, in later years, liner notes. They were honest and informed. Unlike a lot of older fans, he kept up with jazz currents. I interviewed him for an article at the time of his "Our Cancer Year". He was telling me about his interest in John Zorn & the then-rising "downtown scene" & added "I'm always interested in what's going on NOW."

Joel Lewis

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130. **steve dalachinsky**

Re: tuli

Tue 13 Jul 2010

not done yet

On Tue, 13 Jul 2010 15:02:14 -0500 Maria Damon <[REDACTED]> writes:

> lovely, steve. thanks.

>

> steve dalachinsky wrote:

> > "WHAT THE HELL WAS THAT?"

> >

> > Tuli Kupferberg, Poet, Songwriter, Anarchist, Jew - Dies at 86

> >

> > Born Norman or in Hebrew, Naphtali on Sept 28, 1923 (one day and

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> > Fred McDarrah's The Beat Scene, died on Monday at N.Y. Downtown
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> > in Manhattan at the age of 86 after a prolonged battle with Life
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> >> another example was "Standing Behind Old Jewish Ladies in the
> >> Supermarket
> >> Line". he was also an acute observer of racial and ethnic
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> >> in a
> >> working class community. The best of this stuff is found in the
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> >> issues, before Harvey starts appearing on the old Letterman Late,
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> >> & becomes a bit of a cult object.
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> >> Hopefully, someone will collect pekar's jazz writings, mostly
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> >> in later years, liner notes. They were honest and informed.
> Unlike a
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> >> at the time of his "Our Cancer Year". He was telling me about his
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> >> interest
> >> in John Zorn & the then-rising "downtown scene" & added "I'm
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> >> interested in what's going on NOW."
> >>
> >> Joel Lewis
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131. **Pierre Joris**
Current Nomadics Blog Posts

Tue 13 Jul 2010

Check out these recent post from Nomadics blog at <http://pierrejoris.com/blog/>

Water, Rather than Oil

Tuli Kupferberg (1923-2010)

Robin Blaser Reading in Berkeley

Celan, Goethe, Hahneman, Handke and more.

Enough Oily Eyesores Already — I want Desert!

Jamais Deux sans Trois: Oil Dispersal Projection

Gulf Of Mexico Sea Floor Fractured Beyond Repair

Gulf Oil isn't All that's Leaking...

Picasso, Pablo Ruiz: Spanish Poet Who Dabbled in Painting, Drawing, and Sculpture

& have a great summer!

Pierre

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

=====

=

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132. **Nicholas Ruiz III**
What Is a Philosopher?

Tue 13 Jul 2010

Kritikos V.7, May-June 2010

What is a Philosopher?

<http://intertheory.org/philosopher.htm>

Nicholas Ruiz III, Ph.D

NRIII for Congress 2010

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

Editor, Kritikos

<http://intertheory.org>

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133. **Nic Sebastian**

Ten Questions on Poets and Technology: John Vick

Tue 13 Jul 2010

John Vick responds this week to Ten Questions on Poets and Technology -

<http://bit.ly/abA09T>. Best, Nic

Nic Sebastian <http://verylikeawhale.wordpress.com>

The New Busy
is not the too busy. Combine all your e-mail accounts with Hotmail.

<http://www.windowlive.com/campaign/thenewbusy?>

[tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4](http://www.windowlive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4)

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134. **Dean Brink**

Re: Seeking Titles: Documentary / Social Poetry

Tue 13 Jul 2010

Dear Kenneth,

If you are interested in exploring historically grounded writing that is just beyond the standard canon you might take a look at Brian Turner's *_Here Bullet_*, Barrett Watten's *_Bad History_*, Eliot Weinberger's *_What Happened Here_*, Rodrigo Toscano's dramatic-poetic engagements in *_Collapsible Poetics Theater_*, and Ali Zarrin's *_I Made You Mine, America_* and *_The Book of I_*.

Best wishes for your project.

Dean Brink

Tamkang University, Taiwan

interpoetics.blogspot.com

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135. **David Chirot**

**Re: Seeking Titles: Documentary / Social Poetry & Dyslexic
Decompositions**

Tue 13 Jul 2010

Dear Mark--

Many thanks!! (How cd i forget a title i love so much!--)

I had just been writing abt "Decompositions" and so "they" found their way into the "Smithsonian Depositions"--!!

Perhaps one might call it the "Decomposition of Old Depositions Muddled the Inks of Composition: Seismic Shifts in Title Recall Affect Textual Topographies"

Thanks again Mark and all very best for your summer--
et--- Joyeux Fetes!! pour le Quartrorze Juillet!

abrazos!

david

On Fri, Jul 9, 2010 at 11:34 PM, Mark DuCharme <[REDACTED]> wrote:

Dave,

*The correct title of the Coolidge work that you speak of is Smithsonian
Depositions / Subject to a Film.*

All Best,

Mark DuCharme

Date: Fri, 9 Jul 2010 15:13:22 -0500

From: [REDACTED]

Subject: Re: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

Dear Kenneth--

In the tradition of his great grandfather Herman Melville, Paul Metcalf combined documentary materials with fiction (as Melville does in Moby Dick)--in his great collage book Genoa: A Telling of Wonders, which is a novel interspersed with writings of Melville's and the Dairies of Columbus.

Metcalf then went further, creating works which are completely made of others' writing, arranged as both historical/geological/floarl/fauna documentary materials arranged with a brilliant ear, creating music out of documentary (non-literary often) texts--his masterpiece in this vein is APALACHE--not a word of it being Paul's, yet at the same time, by way of his

eye, ears, hands, tongue making the materials both intensely personal and opening them outwards as though they have arisen from the ground itself. (Paul lived for some time on Quarry Road, very appropriately, as Susan Howe once pointed out--Paul had a great influence/effect on Howe's writings, as he himself had made use of Olson's works--minus the misogyny.) Other works by Paul treat the landscape, the shifting of the earth's tectonic plates in relation with migraines and a trip on route I-57, through Illinois, investigating the history and landscape of the region as he celebrates being "I-57" (he literally had just become "I-57" as in--Paul Metcalf, 57 years old.) Several others of Paul's works combine documentary materials with a kind of theatrical performance, a staging of historical events and personages in an imagined and associated theater--as in *BOTH*, a book which combines the lives & personages of John Wilkes Booth & Edgar Allan Poe (Booth/Poe yielding the "both" of the title.) The performance and theatre aspect of the book, (Paul also wrote plays and performed in a few)--of course, has as cathartic event the famous night in Ford's theater, in which Booth plays the role of his life & assassinates President Lincoln. Place also plays a great role, is a great theme in Metcalf's works--as in *Apalache* & *I-57*--and in others works such as *Huscaran*, regarding the Indians of Peru, and *The Wonderful White Whale of Kansas*, which combines the life and works of Frank Baum author of the *Oz Books*, with *Moby Dick* into a study of the meaning of home. *Waters of Potomac*, like *Apache* is the "telling of"--historical/geological/botanical etc--of wonders of that region, told, like *Apalache* via the poetic arrangement of documentary materials. In *Zip Odes*, small poems are composed for each state in the Union by using place names in the different Zip Code areas of the country. Many other works combine geographical and historical materials linking race tracks in North Carolina with sites and histories in South America--

Though Metcalf's works are in prose, it is a prose which traverses many modulations of the prose poem, making use of the lyrical impulse, the "voices" of history as in Pound's and WCW's works, documentary drawing on popular culture and contemporary historical events as John Dos Passos did in the USA trilogy, and the grandeur a form of epic in *APALACHE*. Though the form is in physical appearance prose or prose poem, the underlying structuring of the works is via the ear, via the poetic impulses and rhythms which run through the flow of time, history, geology, the lives of people, places, things, animals, insects, plants--

Often the poetry of Metcalf's most astonishing passages attains the condition of music--Paul was a great admirer of another user of documentary materials, composer Charles Ives.

Coffee House, fortunately while Paul was still alive--published a magnificent three volume *Collected Works* by Paul, which includes also his theatrical pieces and essays.

Asked at one point about his "collage" style of poetic/documentary

construction, Paul jokingly called it "Totem Paul"--a vertical construction of the materials in space and time.

In another joking vein, as though seeing a cockeyed reflection of his own mixture of the documentary and other genres/media, Paul once wrote to me that a collage in Missouri was offering a course in the "South Sea Island Works of Herman Melville and the Hwiian films of Elvis Presley."

Paul was greatly admired by poets, more so than by prose writers. Besides Susan Howe, Robert Creeley was a great admirer of his works, as was Clark Coolidge, among many others. For roughly a decade Paul and his wife Nancy lived in close proximity to Black Mountain College and often attended events there as well as developing friendships with many of the poets and artists.

Paul first met Charles Olson when the latter was traveling about New England & New York, in search of the scattered volumes of Melville's library--with an eye towards assembling as many of the volumes as possible for the literary treasures they contained by way of Melville's Marginalia. 12-14 years old at the time, the much older Olson appeared to Paul as yet another one of the stream of Melville fans and obsessed fanatics, though far larger, and far more intensely essaying not only to collect information, but to become, as much as possible, a member of the Melville/Metcalf family line. For example, a vivid memory of Paul's was watching the gigantically framed Olson trying to hide behind bushes as he followed Melville's daughter down the street, trying to imitate her walk, as though a "magical" way of "walking the walk" or "faking it until you make it" would transform him into an actual "embodiment" of the Melville "line."

I can't recommend Paul's work to you highly enough, with the understanding, however, that he may not be technically/formally speaking, conventionally "poet enough" to "qualify." As Prose poetry, perhaps Paul's work might qualify--

Another work which is similar in some ways to Paul's is the brilliant *Smithsonian Decompositions* by Clark Coolidge. I would highly recommend this work, also--as Coolidge weaves a poetic "narrative" of a sort by combining quotes from interviews with Jean-Luc Godard, historical, geological texts, quotations from various fictional/poetical works linked by both associative trains of thought and the poetry of pure sound (as does Paul). *Smithsonian Decompositions*, like many of Paul's works, is a work of the imagination constructed out of streams of factual "things"--quotations, allusions, puns, "sound poetry" aspects, and the conveyance of visions of the imagination via the sturdy poem's "machine made out of words" (WCW).

I hope perhaps to have interested you into at least taking a look at Paul's works, as well as Coolidge's extraordinary *Smithsonian Decompositions*--

Date: Fri, 9 Jul 2010 10:22:49 -0400

From: [REDACTED]

Subject: Seeking Titles: Documentary / Social Poetry

To: [REDACTED]

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

*Charles Reznikoff, _Testimony_*

*Muriel Rukeyser, _US 1_*

*Kamau Brathwaite, _Middle Passages_*

*Rosemarie Waldrop, _A Key Into the Language of America_*

*Mark Nowak, _Coal Mountain Elementary_*

*Allen Ginsberg, _Kaddish_*

*David Antin, _Code of Flag Behavior_*

*WC Williams, _Paterson_*

*Charles Olson, _Maximus_*

*Melvin Tolson, _Libretto for the Republic of Liberia_*

*Susan Howe, _Singularities_*

Lorine Niedecker, "North Central"

Jerome Rothenberg, "14 Stations"

Thanks for any help.

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.

*[http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)*

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

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136. **David-Baptiste Chirot**

FW: Klebnikov Karnaval--from Guido Vermeulen

Tue 13 Jul 2010

includes invite--takes place in belgium in sept--in belgian russian french etc

From: [REDACTED]

To: [REDACTED]

Subject: Klebnikov Karnaval--from Guido Vermeulen

Date: Tue, 13 Jul 2010 10:42:07 -0500

KLEBNIKOVJul 13, '10 10:16 AM

for everyoneLink: <http://khlebnikov.wordpress.com>

Organisers of a yearly poetry festivalTags: belgium, poetry, vispo The New Busy
think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. Get busy.

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

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137. **nieuwland jeroen**

Re: What Is a Philosopher?

Tue 13 Jul 2010

Nice piece, thanks. You raise this as the most pressing question for our time:
"Why is the world failing in its promise of justice for all?" Well what about
Badiou to name just one obvious example? He has a radical egalitarian
philosophy & is also active politically, involved with the sans papiers in France.
Agreed, though, that there are too few philosophers around, in your sense of
the word, but were there ever enough? Best, Jeroen

From: Nicholas Ruiz III <[REDACTED]>

To: [REDACTED]

Sent: Tue, July 13, 2010 3:49:55 PM

Subject: What Is a Philosopher?

Kritikos V.7, May-June 2010

What is a Philosopher?

<http://intertheory.org/philosopher.htm>

Nicholas Ruiz III, Ph.D

NRIII for Congress 2010

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

Editor, Kritikos

<http://intertheory.org>

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138. **steve dalachinsky**

Re: re tuli funeral

Tue 13 Jul 2010

cemetery for tuli is

Greenwood Cemetry is on 5th Ave and 25th Street Brookyn,
(kind of Bay Ridge - Bensonhurst but I'm not sure,
interdenominational - Henry Ward Beecher, Basquiat
and Leonard Bernstein all rest there.

> tuli to be funeralized at st marks sat 12-3 then buried and

> afterward a

> "party" somewhere maybe at st marks

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139. **amy king**

CFW -- call for submissions

Tue 13 Jul 2010

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

From: Katerina Stoykova-Klemer

Call for submissions: Accents Publishing, an independent press for brilliant voices (<http://www.accents-publishing.com/>), seeks poems of up to 50 words for an anthology of very short poems, edited by Katerina Stoykova-Klemer.

Previously published work is accepted if credited. Send submissions, along with short bio, in the body of an e-mail to [REDACTED]

Poetry, Publishing, Women & the Internet

+ <http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

Poets for Living Waters
+ <http://poetsgulfcoast.wordpress.com/>

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140. **Benjamin Rybeck**

Sonora Review Poetry Contest - \$1000 Prize

Tue 13 Jul 2010

A prize of \$1,000 and publication in Sonora Review - the literary journal published at the University of Arizona - is given annually for a poem. Claudia Rankine will judge. Submit up to three poems totaling no more than 10 pages with a \$15 entry fee, either by post or online through our website. Each submission includes a copy of the winter issue and must be submitted online or postmarked by midnight December 1. Last year's recipient of the award, judged by Caroline Bergvall, was Peter Jay Shippy for his poem "White for diluting dreams."

Submit online at sonorareview.com.

Submit by post:

Sonora Review, Poetry Contest,
Department of English, University of Arizona
Tucson, AZ 85721.

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141. **carol dorf**

Re: Harvey Pekar

Tue 13 Jul 2010

I didn't know Pekar, but this spring he came out to Berkeley to do a performance along with Dan Plonsey (a local composer & a colleague) at the Center for Jewish Studies. Plonsey and Pekar they had collaborated on an opera. The evening was very loosely structured; but I agree that Pekar's discussion of jazz was very much focused on contemporary music. The parts of the opera Plonsey's band and Pekar performed were compelling -- I hope the performance as a whole is revived.

On Tue, Jul 13, 2010 at 4:54 AM, Joel Lewis <[REDACTED]> wrote:

I knew Pekar before he gained fame as a comic book writer. I worked in a jazz collectors shop in North Bergen, NJ & he was a legend among a group of Cleveland jazzbeaus. He would call us up on saturday (our only real sales day) & want to speak to my boss, soul jazz producer Bob Porter, about Gene Ammons.

Harvey did a fantastic strip called "Local Poet" which is sadly not in the "best of" volume that came out when the movie was released. It perfectly captured a local scene (with even a nod to da levy!) & to the reality of being a working poet. This was characteristic of the best of his work -- being able to get inside the nuances of everyday lived life -- another example was "Standing Behind Old Jewish Ladies in the Supermarket Line". he was also an acute observer of racial and ethnic differences in a working class community. The best of this stuff is found in the early issues, before Harvey starts appearing on the old Letterman Late, late show & becomes a bit of a cult object.

Hopefully, someone will collect pekar's jazz writings, mostly reviews and, in later years, liner notes. They were honest and informed. Unlike a lot of older fans, he kept up with jazz currents. I interviewed him for an article at the time of his "Our Cancer Year". He was telling me about his interest in John Zorn & the then-rising "downtown scene" & added "I'm always interested in what's going on NOW."

Joel Lewis

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142. **Maria Damon**

Re: tuli

Tue 13 Jul 2010

lovely, steve. thanks.

steve dalachinsky wrote:

> "WHAT THE HELL WAS THAT?"

>

> Tuli Kupferberg, Poet, Songwriter, Anarchist, Jew - Dies at 86

>

> Born Norman or in Hebrew, Naphtali on Sept 28, 1923 (one day and 22

> years before me), poet, singer-songwriter, revolutionary, publisher,

> street vender, historian, mentor sage, wise man and wise guy,

> forward-thinking artist, activist, intellectual, pacifist, teacher,

> dreamer with a desire to contribute his ideas for the construction of a

> better world, boho and dear friend Tuli Kupferberg, who, though never

> really considering himself Beat was anthologized as early as 1959 in

> Fred McDarragh's The Beat Scene, died on Monday at N.Y. Downtown Hospital

> in Manhattan at the age of 86 after a prolonged battle with Life and all

> its joys and griefs and after suffering two debilitating strokes. In the

> 1964 at age 40 he went on to become, in his own words, "the world's

> oldest rock star" after co-founding the Fugs with poet Ed Sanders, and
> then-member Ken Weaver. They were in my opinion the first
> poetry/folk-rock band and a definite precursor of punk, bawdy and
> politically outspoken. Their first lp was produced by the equally
> legendary Harry Smith on Broadside and later re-issued on ESP along with
> their other lps. His first solo record, No Deposit, No Return was also
> issued by ESP. At the height of their career during the psychedelic era
> the group was signed by the then co-owned Frank Sinatra label Reprise who
> also signed Hendrix among others. When very he young worked as a medical
> librarian.

>

>

> Tuli lived 2 blocks from my apt. We first officially met while both of
> us were hawking our wares on the street though I had known him through
> the music having first seen the Fugs play way back in the '60s in various
> venues such as a loft space on Great Jones street, the Provincetown
> Theatre, The Astor Place Theater, and once even at a free concert in
> Thompkins Square Park, where, standing behind me to my amazement was
none

> other than Charles Mingus. When Tuli and I first conversed some time in
> the mid-70's he was hawking these pamphlets which were I think, like
> \$1.29 for one and 99 cents for two, the catch being the more you bought
> the cheaper the became. Though I could be wrong , memory being what it is

>

>> Hey Tuli help me out here. He was fluent in yiddish. Had a passion for

>>

> Yiddish theater which he shared with fellow poet and street vendor Harry
> Nudel and though he loved being a Yid was an avid supporter of Palestine.
> Tuli always told me he hated poetry and the scene in general. He was
> never hierarchical and didn't choose his friends on their status in the
> art world but on his ability to share with them his knowledge, sharp wit
> and love. There were the many times we sat together in the park sharing a
> pint of Haagen Daz or a Good Humor bar. He loved ice cream. Particularly
> chocolate.

>

>

> Tuli's great songs included Morning, Morning, Kill For Peace and Nothing.
> On their last cd he wrote the poignantly beautiful " Where is My
> Wandering Jew Tonight" never forgetting his roots. Another song in that
> vein and of mocking protest was "Backward Jewish Soldiers" a para-song
> based on "Onward Christian Soldiers." Tuli became something of
> celebrity when he was mentioned in Allen Ginsberg's "Howl" as being the

> one who "jumped off the Brooklyn Bridge" then walking away "unknown and
> forgotten." It was actually the Manhattan Bidge but the Brooklyn Bridge
> seemed more romantic. Actually he didn't walk away but was to Gouveneur
> Hospital with a minor spinal fracture.

>

> He was published in and published such zines as Birth and Yeah and was
> the first to publish the African - American Beat poet Ted Joans as well
> as over 50 of his own books.

> He loved to take standard tunes which were called para-songs and write
> his own lyrics to them doing this more and more in his later years and
> while bedridden wrote a series of short pieces he called "perverbs"
> punning on well-known aphorisms and posting them on YouTube. He had a
> long running cable show called Revolting News which in its latter stages
> was filmed and edited by his long time partner Thelma Blitz.

>

> Tuli has spent the past 20 or so years selling his cartoons on the street
> (me spending many of them with him or directly across the street selling
> lps and books) and inspiring many of us to not give up despite the
> adversities of government, war and \$\$\$\$\$. He embraced his Beatnik
> lifestyle as a friend once told me I should. He never shrank from his
> commitment to protest injustice. Never gave into the "MAN". Never took
> the straight and narrow path. Always fought corporate interests and a
> greedy, demonic capitalistic value system.

>

>

>

> Long time drummer for the Fugs Coby Batty told me this story on the phone
> the day Tuli passed that one day while walking in Brooklyn Tuli turned
> and said that he wanted his epitaph to read "What the hell was that?" -
> and as he mentioned in one of his perverbs - "Life is funny, you can
> die." How Jewish can ya get??

>

> His is survived by his wife, Sylvia Topp, three children, grand kids.

>

> On Tue, 13 Jul 2010 12:54:16 +0000 Joel Lewis <[REDACTED]>
> writes:

>

>> I knew Pekar before he gained fame as a comic book writer. I worked
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>> jazz collectors shop in North Bergen, NJ & he was a legend among a
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>> work -- being able to get inside the nuances of everyday lived life
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>> Line". he was also an acute observer of racial and ethnic differences
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>> issues, before Harvey starts appearing on the old Letterman Late,
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>> & becomes a bit of a cult object.
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>> older fans, he keep up with jazz currents. I interviewed him for an
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>>
>> interested in what's going on NOW."
>>
>> Joel Lewis
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>>

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143. **Francis Raven**

Re: New Issue of There Is Now Online

Tue 13 Jul 2010

it looks so great, thanks again for including me!
all my best
Francis

On Fri, Jul 9, 2010 at 7:49 PM, Loretta Clodfelter

<[REDACTED]> wrote:

> The most recent issue of There is now up at <http://www.therejournal.com>.

>

> Check out new work from Dean Brink, Jeff Crouch, Lara Durback, Melissa

> Eleftherion, Mark Stephen Finein, Crag Hill, Carrie Hunter, erica

> lewis, Anne Elezabeth Pluto, Francis Raven, Christopher Rizzo, Sam

> Schild, Jennifer Styperk, and Nicolette Westfall.

>

>

--

Francis Raven

2125 14th St. NW #332

Washington DC 20009

[REDACTED]

[REDACTED]

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

Raven's Occasional Spice Club:

<http://www.kickstarter.com/projects/716933849/ravens-occasional-spice-club>

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144. **Pam Brown**

thanks - I have double change & Kristin Prevallet contacts

Tue 13 Jul 2010

Dear Poeticists,

Thanks very much

I have double change & Kristin Prevallet contacts now

All the best,
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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145. **William James Austin**

Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Tue 13 Jul 2010

Very sorry to hear this. I spent some time with Ed Sanders many years ago. I met Tuli on the streets of Soho. He was sitting behind a little sidewalk table (Spring Street), selling his poetry. Of course I own the Fugs' recordings. When they were appearing at the Cafe Wha, I was a regular performer a block away at the Cafe Bizarre. Those were great days.

So long, Tuli. Write for the sky.

William James Austin

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

From: mIEKAL aND <[REDACTED]>

To: POETICS <[REDACTED]>

Sent: Tue, Jul 13, 2010 8:39 am

Subject: Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Tuli had parrots? Anyone know what kind? On Tue, Jul 13, 2010 at 6:00 AM, Gerald Schwartz <[REDACTED]> wrote: As the 1st Gulf War broke out I interviewed him live over the air on WRPI... or over an hour... and at one point he said (with his parrots bickering in the ackground) "You know, this all comes down to Apha apes wanting their ways, aving their way."

Gerald S.

---- Ruth Lepson <[REDACTED]> wrote:

> I am, too. I first heard the Fugs in a lobby at Stony Brook around 1967 &

> once stood behind Tuli K. in line at the Toronto Zoo.

>

>
> On 7/12/10 4:30 PM, "Thomas savage" <[REDACTED]> wrote:
>
> > I'm really sorry to hear about this. Tuli has been a part of my life since
> > first heard the Fugs live when I was in my teens. So the man who jumped
ff
> > the
> > Brooklyn Bridge but didn't die, according to Ginsberg's great poem, has
> > finally
> > passed away. He had a long, good life and was a joy to many poets and
ther
> > people both with his poems and his drawings.
> >
> >
> >
> >
> >
> >
> > _____
> > From: steve dalachinsky <[REDACTED]>
> > To: [REDACTED]
> > Sent: Mon, July 12, 2010 5:04:27 AM
> > Subject: great friend and poet writer anarchist fug tuli kupferberg passed
> > away
> > today at noon please pass on to your lists
> >
> > great friend and poet writer anarchist fug tuli kupferberg passed away
> > today at noon
> > please pass on to your lists
> >

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146. **Rob McLennan**
12 or 20 questions with Jessica Smith,
Tue 13 Jul 2010

<http://robmcclennansindex.blogspot.com/2009/06/12-or-20-questions-second-series.html>

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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147. **steve dalachinsky**

tuli update from family

Wed 14 Jul 2010

We have arranged to hold a service for Tuli at St. Marks church from 12-3 on Saturday, with a reception following shortly thereafter. We will have a viewing in a separate room at the beginning of the service for anyone who wishes to see him. We are still working on the details for the reception and will let you know shortly. There will be no religious element to the service, and Coby, Steve and Ed will be the main speakers, after which anyone who wants to can talk, sing, recite poetry, or whatever they like. He will be buried at Greenwood cemetery in Brooklyn on Monday morning at 9 am. We will send out another email with more details once we have figured them out, but you are welcome to tell anyone who asks, the funeral is open to whoever wishes to attend.

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148. **steve dalachinsky**

Re: re tuli funeral

Wed 14 Jul 2010

update burial on monday reeption and srvice saturday

We have arranged to hold a service for Tuli at St. Marks church from 12-3 on Saturday, with a reception following shortly thereafter. We will have a viewing in a separate room at the beginning of the service for anyone who wishes to see him. We are still working on the details for the reception and will let you know shortly. There will be no religious element to the service, and Coby, Steve and Ed will be the main speakers, after which anyone who wants to can talk, sing, recite poetry, or whatever they like. He will be buried at Greenwood cemetery in Brooklyn on Monday morning at 9 am. We will send out another email with more details once we have figured them out, but you are welcome to tell anyone who asks, the funeral is open to whoever wishes to attend.

On Wed, 14 Jul 2010 01:02:06 +0530 steve dalachinsky <[REDACTED]>
writes:

> cemetery for tuli is

>
> Greenwood Cemetery is on 5th Ave and 25th Street Brooklyn,
> (kind of Bay Ridge - Bensonhurst but I'm not sure,
> interdenominational - Henry Ward Beecher, Basquiat
> and Leonard Bernstein all rest there.
> > tuli to be funeralized at st marks sat 12-3 then buried and
> > afterward a
> > "party" somewhere maybe at st marks
>
>
>

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149. **Jonathan Morse**

I blog about censorship, representation, and a line by Wallace Stevens

Wed 14 Jul 2010

at

<http://jonathan-morse.blogspot.com/2010/07/descartes-and-plato-humorists-in.html>

Jonathan Morse

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150. **David Hadbawnik**

kadar koli #5 now available

Wed 14 Jul 2010

Announcing the new issue of Kadar Koli <<http://habenichtpress.com/?p=443>>

<http://habenichtpress.com/?p=443>

Featuring visual art, translation, and poetry by: *Barbara Maloutas*, *Brenda Ijima*, *Roger Snell*, *Nathaniel Mackey*, *Clifton Riley*, *Susan Briante*, *Teresa K. Miller*, *Kim Gek Lin Short*, *Warren Craghead*, *Ammiel Alcalay*, *Eileen Myles*, *Richard Owens*, *Carrie Kaser*, *Jessica Smith*, *Aaron Lowinger*, *Sarah Peters*, *Lisa A. Forrest*, *Michael Kelleher*, *Maria Mazziotti Gillan*, *Sean Reynolds*. Edited by *Micah Robbins* and *David Hadbawnik*. Designed by *Clifton Riley*.

\$10 plus shipping

get your copy today....

--DH

151. **Nicholas Karavatos**

Re: at Tigress Books in Salem, OR on Thursday, July 15 at 5:30 PM

Wed 14 Jul 2010

The poet will be accompanied by electronic guitarist Jeff Kelley.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Mon, 12 Jul 2010 21:19:01 +0000
> From: [REDACTED]
> Subject: at Tigress Books in Salem, OR on Thursday, July 15 at 5:30 PM
> To: [REDACTED]
>
>
> The Third Thursday Poets welcomes Nicholas Karavatos to Tigress Books in Salem, Oregon on July 15 at 5:30pm.
>
> NICHOLAS KARAVATOS is included in the anthology **Punk Rock Saved My Ass** (Ukiah: Medusa's Muse, 2010) and the latest issue of **West Wind Review** (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled **No Asylum** (Arcata, 2009).
http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp
>
> David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."
>
> Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.
>
> <https://www.thirdthursdaypoets.org/>
> <http://www.teapartybookshop.com/>
>

> Nicholas Karavatos' next poetry reading / book-signing is sponsored by Bay Area Writing Project as part of their series "Writing Teachers Write" at the Nomad Café, 6500 Shattuck, Oakland, CA on Wednesday, July 28, 2010 at 5:00pm.

>

> NO ASYLUM is available from these independent booksellers:

> Arcata, CA - Northtown Books

> La Jolla, CA - D.G. Wills Books

> Portland, OR - Powell's Books

> San Francisco, CA - Bird & Beckett

> San Francisco, CA - Books & Bookshelves

> Venice, CA - Beyond Baroque

>

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>

> The New Busy is not the old 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_3

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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152. **Alan Sondheim**

Video documentation of Netfilmmakers event and talks in Copenhagen last year -

Wed 14 Jul 2010

Video documentation of Netfilmmakers event and talks in Copenhagen last year

-

Gazira Babeli, Lance Shields, myself - check it out -

<http://www.netfilmmakers.dk/netblog/?p=1333>

Thanks to everyone at Netfilmmakers for this!

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153. **Nicholas Ruiz III**
Re: What Is a Philosopher?
Thu 15 Jul 2010

Thanks - I've a few of Badiou's books - his writing is fairly interesting. I agree - if you're implying that there have never been enough philosophers. And that's one point, I suppose. And we've reached the point of diminishing returns for institutionalized philosophy, and poetics, I imagine.

Nick

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

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

Director, Florida Forum for Social Justice
<http://intertheory.org/ffsj.htm>

From: nieuwland jeroen <[REDACTED]>
To: [REDACTED]
Sent: Tue, July 13, 2010 1:55:20 PM
Subject: Re: What Is a Philosopher?

Nice piece, thanks. You raise this as the most pressing question for our time: "Why is the world failing in its promise of justice for all?" Well what about Badiou to name just one obvious example? He has a radical egalitarian philosophy

& is also active politically, involved with the sans papiers in France. Agreed, though, that there are too few philosophers around, in your sense of the word, but were there ever enough?

Best,
Jeroen

From: Nicholas Ruiz III <[REDACTED]>
To: [REDACTED]
Sent: Tue, July 13, 2010 3:49:55 PM
Subject: What Is a Philosopher?

Kritikos V.7, May-June 2010

What is a Philosopher?

<http://intertheory.org/philosopher.htm>

Nicholas Ruiz III, Ph.D

NRIII for Congress 2010

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

Editor, Kritikos

<http://intertheory.org>

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154. **Dan Godston**

Sounding into World Listening Day

Thu 15 Jul 2010

Sounding into World Listening Day

Saturday July 17 (10 p.m.) at Brown Rice

"Sounding into World Listening Day" is an event that starts on the eve of the first World Listening Day and concludes on World Listening Day. This event is being organized by members of the World Listening Project. The purposes of World Listening Day are:

- . to celebrate the practice of listening as it relates to the world around us, environmental awareness, and acoustic ecology;
- . to raise awareness about issues related to the World Soundscape Project, World Listening Project, World Forum for Acoustic Ecology, and individual and group efforts to creatively explore phonography;
- . and to design and implement educational initiatives which explore these concepts and practices.

performers / performances will include:

excerpted performance of Staring at Walls, a play by Spencer Hutchinson

Alpha Bruton -- Vibrational Sound Narratives Projection

Jayve Montgomery -- reeds, electronics

Mojdeh Stoakley -- audio

Alex Wing -- upright bass, guitar

Jennifer Mosier -- electronics

Norman Long -- electronics

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet, poetry

Kai Kraatz -- electronics

Bill Whitmer -- amplified banjo

Audio contributed by other World Listening Day participants around the world will be integrated into the performance. This includes contributions by DJ Spooky and other individuals, as well as audio which will be streaming live from locations around the world.

\$10 suggested donation / sliding scale

Brown Rice

4432 N. Kedzie Ave., 1st floor

Chicago, IL 60625

www.brownricemusic.org

<http://www.worldlisteningproject.org/?p=667>

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155. **CA Conrad**

NYC Chinatown poetry...

Thu 15 Jul 2010

NYC Chinatown (Soma)tic Poetry Workshop,
all details here: <http://myforehead.blogspot.com/>

I'm looking forward to this!

CAConrad

--

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

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

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156. **steve dalachinsky**

Re: Oil at 3:25 p.m. Today...

Thu 15 Jul 2010

hooray but it's just a band aid right now

On Thu, 15 Jul 2010 14:45:57 -0700 amy king <[REDACTED]>
writes:

> As of 3:25 p.m. TODAY the oil flow has supposedly stopped

>

> --

>

<http://abcnews.go.com/WN/gulf-oil-spill-bps-cap-success-oil-stops/story?id=11173330>
>
>
>
> But the poems have not -- <http://poetsgulfcoast.wordpress.com/>
>
>
>
> *****
> Poetry, Publishing, Women & the Internet
> +
>
<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>
>
>
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> Poets for Living Waters
> + <http://poetsgulfcoast.wordpress.com/>
> *****
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157. **Jeffrey Side**

The new ebook from Argotist Ebooks is "King Amour" by Jack Foley

Thu 15 Jul 2010

The new ebook from Argotist Ebooks is "King Amour" by Jack Foley.

Description:

Jack Foley's "King Amour" are amour-plated adventures that take the rider on a fifty-year journey in a soi-disant consciousness that takes itself serially and postulates both pos and impostures in a grand, grad granulation of

mic and picturation. The Kong is dead, but the Konig kicks. Who but Amour would dorothy these ravings? As the great, inspiring, and possibly loony Samuel Greenberg wrote, "The blue, faded purple, horizon mount / Seemed to bellow the valleys in mists / Of enriching, ensuing, divine shadowings... / Where may this be?"

Available as a free ebook here:

<http://www.lulu.com/product/ebook/king-amour/11781047>

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158. **Christophe Casamassima**

Dialogue's End: Chris McCreary & Marthe Reed Inter[Re]View each other

Thu 15 Jul 2010

Dialogue's End is a locus for interview, reviews, views...

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

This week's feature centers around Chris McCreary's new Furniture Press Books title, Undone: a fakebook, and Marthe Reed's Black Radish Books title, Gaze...

Next up, Emily Carr and David Wolach...

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159. **amy king**

Oil at 3:25 p.m. Today...

Thu 15 Jul 2010

As of 3:25 p.m. TODAY the oil flow has supposedly stopped

--

<http://abcnews.go.com/WN/gulf-oil-spill-bps-cap-success-oil-stops/story?id=11173330>

But the poems have not -- <http://poetsgulfcoast.wordpress.com/>

Poetry, Publishing, Women & the Internet

+ <http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

Poets for Living Waters

+ <http://poetsgulfcoast.wordpress.com/>

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160. **Stephen Vincent**

Reading Report: D McNaughton & L Kearney

Thu 15 Jul 2010

Bullets into the dark - so well crafted; tender,
sharp, so much on
target: Lawrence Kearney & Duncan McNaughton at
Books &
Bookshelves (SF) last night, the darkness in the psychic
eaves. To my
knowledge, nothing quite like it in Contemp. Am.
Poetry. Poe in hand
& much else unveiling the historic &
present street, here &
wars abroad, the Papacy included. Tar dark
shivers. Terrific. If unfamiliar, suggest looking for their books!

Stephen Vincent

<http://stephenvincent.net/blog/>

New piece/ Paris: Ellsworth Kelly, C Brancusi, the Mali gazelle,
& the staircase shadow (pix inclu)

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161. **Jeffrey Side**

Interview with Norman Fischer at The Argotist Online

Thu 15 Jul 2010

Interview with Norman Fischer at The Argotist Online:

Excerpt:

"First, no one needs me to write, there are enough great writers already.
Second, I must do this, and will always fail, yet this doesn't matter. I will
continue to believe that I will get it right the next time and this belief will keep
me going. It strikes me that writing (at least writing as I view it, experimental--
if that is the word, though I am sure it is not--writing) is a faith. An irrational
faith. Really, it is a religion for writers, writing. Writing, you feel whole. Not
writing, you feel sinful, unholy, incomplete, guilty, not right. Even if no one is
paying money or attention, and you are not getting anywhere at all, you have to
do it. I was thinking this the other day, talking to the many good friends, poets,
who were at Leslie Scalapino's funeral, a full on Zen Buddhist funeral at
which I was officiating: that religion is essentially an imaginative practice. As
writing is. It's not 'œreal' in the sense we commonly use that word.
Writing is also not real. And yet it is essential."

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

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162. **Jen Tynes**

Call for submissions: Horse Less Review #8

Thu 15 Jul 2010

From now until August 15, horse less press will be accepting submissions for horse less review #8. please send 3-10 pages of text to [REDACTED]. We prefer all pieces to be collected in one Word or RTF or PDF attached file. To get a sense of what we're into, check out the archives:
<http://www.horselesspress.com/horselessreview.html>

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163. **steve dalachinsky**

my short piece about tuli on line

Fri 16 Jul 2010

The piece is now up: <http://blogs.forward.com/the-arty-semite/>.

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164. **Obododimma Oha**

CONTEXT, Volume 13, Number 1, March 2010

Fri 16 Jul 2010

The current issue of *CONTEXT: Journal of Social & Cultural Studies<<http://contextjournal.wordpress.com/current-issue/>> * (ISSN 1119 -- 9229) is now available. Contributors to this edition are: Jen Westmoreland Bouchard, John M. Bennett, Judith E. Johnson, Ayo Kehinde, Sarala Krishnamurthy, Biko Agozino, Tim Mayo, Francis Raven, Ifeyinwa Okolo, Alexander Kure, Sule E. Egya, Abdullahi M. Ashafa, Mukhtar U. Bunza, and Musa Idris Okpanachi.

--

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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165. **Dan Godston**

World Listening Day at the Chicago Underground Library

Fri 16 Jul 2010

World Listening Day at the Chicago Underground Library

Sunday, July 18 (2 p.m.)

You are invited to come to a World Listening Day event that is being hosted by the Chicago Underground Library --

* a soundwalk that happens inside the building and around the neighborhood * a performance led by composer and instrument builder Douglas Ewart * a listening party, with field recordings being played. Participants will include Eric Leonardson, Fereshteh Toosi, Norman Long, Jimmy Bennington, Dan Godston, and other TBA individuals.

This event is being organized by the Midwest Society for Acoustic Ecology. It is free and open to the public, BYOB, bring your own food!

Chicago Underground Library -- 621 W. Belmont, 2nd Floor, Chicago,
<http://underground-library.org>

World Listening Day -- <http://www.worldlisteningproject.org/?p=667>

Midwest Society for Acoustic Ecology -- <http://mwsae.org/>

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166. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Brainiography" by Evelyn Posamentier

Sat 17 Jul 2010

The new ebook from Argotist Ebooks is "Brainiography" by Evelyn Posamentier

Description:

In "Brainiography" Evelyn Posamentier creates a dreamscape in which objects become animate and humans objectified, both inhabiting a marginal realm between physical and virtual dimensions. In language that is neither pre-modern nor postmodern, a compelling narrative brings language to a turning point. Here is poetry responsive to encounters with world and technology "brutal and immediate. A new form of witness.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/brainiography/11786920>

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167. **Jeffrey Side**

Jake Berry and Chris Mansel in Conversation at The Argotist Online

Sat 17 Jul 2010

Jake Berry and Chris Mansel in Conversation

“There is still great poetry sneaking out as pop music because that's the medium in which it is performed. It's a long list and everyone that really loves popular music and devotes time to listening to it will know immediately what I'm talking about. When I use the term popular music, I mean all the music that has been popular in terms of a large audience (compared to other forms like classical, avant-garde, art song and so forth) over the last century as recording technology has made music available to everyone.

There's no small amount of modernism in pop music either. But you rarely hear people complain about the difficulty of a Radiohead lyric for instance, or the obscurity of Beck's references. People talk about the words. They recognize them as being more abstract, but that isn't a problem. There are millions of people walking around singing lyrics that are open to as many interpretations as there are listeners and few have a problem with this.

Does the fact that you can sing an obscure bit of poetry make it better somehow than reading it in a book? Maybe it does. Maybe someone should set The Maximus Poems to a nice backbeat, mix in a heavy bass line and some nice guitar licks. I bet if a successful artist did that and didn't call any attention to the fact, beyond the essential permission notice buried in the credits, we'd have people all over the world singing Olson.”

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

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168. **Jim Finnegan**

Gloucester Writers House

Sat 17 Jul 2010

GLOUCESTER WRITERS CENTER

Contact: [REDACTED] or [REDACTED]

(Peter Anastas, Charles Olson and Vincent Ferrini, left to right,
at 126 East Main Street c.1965. Mark Power photograph)

Gloucester may soon be home to a new cultural and literary center.

When Gloucester's Poet Laureate Vincent Ferrini died on Christmas Eve 2007, many of his friends in Gloucester and around the world hoped his house could be purchased and turned into a center where artistic activities could be shared with the community. Today this idea is very close to becoming a reality.

Plans are progressing to establish The Gloucester Writers Center at the Ferrini house in Gloucester, Massachusetts. This former home of Vincent Ferrini (1913-2007) lies across the harbor from Charles Olson's (1910-1970) 28 Fort Square home. These two poets, known as the consciences of our city for over half a century, wrote about Gloucester with enlightened passion and energy. Organizers of this project believe it is only fitting that a place that honors their work and keeps their vision alive be established.

Since Ferrini's death Paul Sawyer, an old friend of Vincent's who lives in California, has been advocating for the purchase of the house. This spring, Sawyer, a Unitarian- Universalist Minister, called Vincent's nephew filmmaker Henry Ferrini to report that he has Pancreatic Cancer and has been given a year to live. With that time he wanted to put his energy toward helping to create a Vincent Ferrini/ Charles Olson Writers Center at Vincent's East Main Street studio. The poet's nephew was moved by Reverend Sawyer's decision.

His decision has motivated many people close to Vincent, Charles and Paul to work toward creating an innovative educational and cultural organization that will be a lasting asset to Gloucester. Ferrini said.

To date the group has raised \$84,900 toward the purchase price of \$100,000. According to Ferrini, the timing and situation for this project couldn't be better.

Raising the \$100,000 means we'll be mortgage free and tax-exempt, an enviable position for any organization. The Center can live on in perpetuity with out much overhead. Plus 2010 is Charles Olson's Centenary, he says, and attention is focused on Olson and Gloucester.

The group hopes that by the time Gloucester celebrates Olson's centenary in October the house will be open to tour. Tax-deductible contributions for the establishing of the Ferrini Olson Writers Center can be made to the Charles Olson Society and sent to Henry Ferrini, 5 Wall Street, Gloucester, MA 01930

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169. **Jeffrey Side**

(no subject)

Sat 17 Jul 2010

The new ebook from Argotist Ebooks is 'Light as a Fetter' by Chris Stroffolino
Description:

Chris Stroffolino's 'Light as a Fetter' is a collection of poems inspired by Cliffs Notes, which John Ashbery has described as "carelessly brilliant". Available as a free ebook here:

<http://www.lulu.com/product/ebook/light-as-a-fetter/11787261>

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170. **Jeffrey Side**

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Available as a free ebook here:

<http://www.lulu.com/product/ebook/light-as-a-fetter/11787261>

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171. **Brian Seabolt**

Raft Magazine: call for new work

Sat 17 Jul 2010

Raft, a new online literary journal, is currently accepting submissions. Please click <http://www.raftmagazineonline.com> for our mission statement and contact information.

--

Search for products and services at:

<http://search.mail.com>

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172. **Ruth Lepson**

Re: Gloucester Writers House

Sat 17 Jul 2010

I'm there!

On 7/17/10 9:40 AM, "Jim Finnegan" <[REDACTED]> wrote:

GLOUCESTER WRITERS CENTER

Contact: [REDACTED] or [REDACTED]

*(Peter Anastas, Charles Olson and Vincent Ferrini, left to right,
at 126 East Main Street c.1965. Mark Power photograph)*

Gloucester may soon be home to a new cultural and literary center.

*When Gloucester's Poet Laureate Vincent Ferrini died on Christmas Eve 2007,
many of
his friends in Gloucester and around the world hoped his house could be
purchased and
turned into a center where artistic activities could be shared with the
community. Today
this idea is very close to becoming a reality.*

*Plans are progressing to establish The Gloucester Writers Center at the
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Gloucester, Massachusetts. This former home of Vincent Ferrini (1913-2007)
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the harbor from Charles Olson's (1910-1970) 28 Fort Square home. These two
poets,
known as the consciences of our city for over half a century, wrote about
Gloucester with
enlightened passion and energy. Organizers of this project believe it is only
fitting that a
place that honors their work and keeps their vision alive be established.*

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been advocating for the purchase of the house. This spring, Sawyer, a
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has Pancreatic Cancer and has been given a year to live. With that time he
wanted to put
his energy toward helping to create a Vincent Ferrini/ Charles Olson Writers
Center at
Vincent's East Main Street studio. The poet's nephew was moved by Reverend
Sawyer's
decision.*

*³His decision has motivated many people close to Vincent, Charles and Paul to
work toward creating an innovative educational and cultural organization that
will be a
lasting asset to Gloucester.² Ferrini said.*

To date the group has raised \$84,900 toward the purchase price of \$100,000.

According to Ferrini, the timing and situation for this project couldn't be better.²

³ Raising the \$100,000 means we'll be mortgage free and tax-exempt, an enviable position for any organization. The Center can live on in perpetuity with out much overhead. Plus 2010 is Charles Olson's Centenary,² he says, ³and attention is focused on Olson and Gloucester.²

The group hopes that by the time Gloucester celebrates Olson's centenary in October the house will be open to tour. Tax-deductible contributions for the establishing of the Ferrini Olson Writers Center can be made to the Charles Olson Society and sent to Henry Ferrini, 5 Wall Street, Gloucester, MA 01930

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173. **Jeff Davis**

Fwd: 2nd Annual Re-Viewing Black Mountain College Conference

Sat 17 Jul 2010

This in from the Black Mountain College Museum + Arts Center:

The July 31st Deadline for Proposals is Approaching!
2nd Annual Re-Viewing Black Mountain College Conference
October 8-10, 2010

The legacy of Black Mountain College continues to influence contemporary culture in multiple realms. This conference aims to investigate its history as well as the multiple paths of influence, actual and possible, identifiable in the contemporary world and beyond.

Co-hosted by The Black Mountain College Museum + Arts Center and the University of North Carolina at Asheville

Keynote Speaker: Kenneth Snelson Kenneth Snelson is a major American sculptor with work in collections including the Metropolitan Museum of Art, MOMA, the Whitney Museum of American Art, the Walker Art Center in Minneapolis, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., museums in Holland, Australia, Japan and Germany and public art commissions all over the world. He also holds several U.S. patents. Snelson was a student at Black Mountain College in the summers of 1948 and 1949, where he worked closely with Buckminster Fuller, and where he discovered the principle known as "tensegrity". Known primarily for his gravity defying sculptures, Snelson is also an accomplished photographer with a particular

interest in panoramic photographs. The recent publication Kenneth Snelson: Forces Made Visible traces this important artist's five-decade career.

Papers, performances, multi-media and panel proposals in all relevant disciplines are welcome. Abstracts of 400-600 words should be submitted to Brian Butler (██████) by July 31, 2010. Notification will be made by August 28, 2010.

(I'm hoping for some good panels on Olson, myself)

On the web at <http://naturespoetry.blogspot.com>

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174. **Kyle Schlesinger**

Poems & Pictures

Sat 17 Jul 2010

POEMS & PICTURES

Curated by Kyle Schlesinger

Center for Book Arts

28 West 27th Street, 3rd Floor

New York City

July 7, 2010 - September 11, 2010

Poems and Pictures: A Renaissance in the Art of the Book (1946 - 1981) examines relationships between visual and language art. The exhibit features over 60 books produced between 1946 and 1981, as well as paintings, collages, periodicals, and ephemera. Poets, artists and collaborators include John Ashbery, Asa Benveniste, Bill Berkson, Wallace Berman, Joe Brainard, Frances Butler, Robert Creeley, Jim Dine, Johanna Drucker, Kenward Elmslie, Ted Greenwald, Philip Guston, Alastair Johnston, RB Kitaj, Joanne Kyger, Henry Miller, Michael Myers, Frank O'Hara, Ron Padgett, Kenneth Patchen, Tom Raworth, Larry Rivers, George Schneeman, Holbrook Teter, Wes Wilson, and many more. The exhibition concludes with corresponding works by emerging artists and writers such as Charles Alexander, Aaron Cohick, Karen Randall, and Emily McVarish.

&

Don't miss the panel discussion featuring painter Trevor Winkfield, poet Miles Champion and publisher of Granary Books Steve Clay. Moderated by Michael Basinski, poet and curator of the Poetry Collection at the University at Buffalo. Wednesday, July 28th @ 6:30pm

A comprehensive catalog will be available in August. Reserve your copy by writing to ██████

<http://www.centerforbookarts.org/exhibits/.org>

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175. **sam truitt**

Wolsak's SQUEEZED LIGHT... Review Copies Available

Sat 17 Jul 2010

Station Hill announces the fall publication of:

Squeezed Light: Collected Poems 1994-2005

by Lissa Wolsak

Lissa Wolsak, a poet who seemingly emerged fully-formed in the mid-1990s, now offers access to the realized body of her work in this collection. Neither easily classified nor directly traceable to a particular school or lineage, she stands instead within her own continuously evolving context—one as free of convention and fashion as it is independent of thought outside the work itself. “The mirror would do well to reflect further,” demands Jean Cocteau’s Orphic radio voice, and Wolsak’s poetry answers to this strange admonition: For the self-reflective moment in her work takes us far beyond familiar literary practices of self-attention and recursive discourse. Again and again this work reaches a genuinely mysterious interpenetration of vivid awareness, renewed language, and human care.

SQUEEZED LIGHT includes all of Wolsak’s previously published poetry to date, her essay in poetics “An Heuristic Prolusion,” an interview with the author, and an introductory essay by George Quasha with Charles Stein.

For a PDF of SQUEEZED LIGHT for review consideration, please email



All past poets, in particular, Pound and Zukofsky, were not porous enough. Lissa Wolsak subtends as egregiously porous. She pours tenacious slipperiness every which way—how very yes. —Madeline Gins

It’s not that Lissa Wolsak’s words are made up, but that the words have made up a relation between themselves that is of the author. In order for isolate words to be continuous “acts of symmetry,” they are “to move through that silence which linear language admits, its lack of fullness, its utter necessity.” Her words are this non-random arising in necessity. —Leslie Scalapino

I am still learning to read Lissa Wolsak—an immensely entertaining and demanding project. I am being reeducated in the pleasures of using the dictionary to discover how awareness of the roots and branches of words tightens their hold on the world. —Charles Altieri

ISBN 978-1-58177-116-9 1-58177-116-9

Publication September 1, 2010

Pages 288 Size 6.00 x 9.00 in.

Price \$21.95

Binding Paperback

Sam Truitt

Managing Director

Station Hill Press of Barrytown

120 Station Hill Road

Barrytown, NY 12507

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C- [REDACTED]

www.stationhill.org

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176. **Camille Martin**

New @ Rogue Embryo: Monty Reid's phantom settlement + passion flowers, Gulf fritillaries, and cultural exoticism

Sun 18 Jul 2010

New @ Rogue Embryo

* Passion Flowers, Gulf Fritillary Butterflies, and Cultural Exocitism

<http://rogueembryo.wordpress.com/2010/07/17/passion-flowers-gulf-fritillary-butterflies-and-cultural-exoticism/>

* Monty Reid's The Luskville Reductions: Poems from a Phantom Settlement

<http://rogueembryo.wordpress.com/2010/07/13/monty-reids-the-luskville-reductions-poems-from-a-phantom-settlement/>

Cheers!

Camille Martin

Sonnets:

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

Codes of Public Sleep :

<http://www.spdbooks.org/Product/9781897388112/codes-of-public-sleep.aspx>

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177. **Noah Eli Gordon**

2010 Subito Press Book Competition

Sun 18 Jul 2010

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

Submissions will be accepted from June 1st to August 14th, 2010 (postmark date). _____ The New

Busy is not the old 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_3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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178. **Mark Young**

Now out from Otoliths—"Expanding The Radius" by Mary Ellen Derwis & Joe Balaz

Sun 18 Jul 2010

Expanding The Radius

Mary Ellen Derwis & Joe Balaz

72 pages, full color

Otoliths, 2010

ISBN: 978-0-9807651-0-6

\$24.95 (currently with free postage in the U.S.)

URL: <http://www.lulu.com/product/paperback/expanding-the-radius/11020602>

Early on in **Expanding The Radius**, Mary Ellen Derwis gives us an untitled narrative sequence of digital art, hinting at the human form, which picks up again towards the end of the book in a more figurative sequence—"Rendezvous". Intimate portraits, wider anthropological insights, and other strongly titled art also prevail. Among other tightly woven directives, Joe Balaz includes multi-paged narrations "High in Blue", "Fairly Textual", and "The Industrial Poet". Then there are the collaborations which find a distinct third voice, as often happens when two people are so creatively in synch. The book ends with two of Mary Ellen's urban shots that include typographical symbols and a similar photo, a final pun by Joe—"C and Leave". Many of these images have appeared separately in the quarterly "Otoliths"; now it's a pleasure to see/read this combined three headed body of always direct, sometimes humorous, often profound digital art, visual poetry, and collaborations. —*C. Mehrl Bennett*

& a reminder that the full Otoliths catalog, which includes Paul Siegell, Nick Piombino, Sheila Murphy, Adam Fieled, Martin Edmond, Eileen Tabios, Nico Vassilakis, Spencer Selby, Denise Duhamel & Sandy McIntosh, Anny Ballardini, Geof Huth, & many more authors, can be found at The Otoliths Storefront <http://stores.lulu.com/l_m_young>.

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179. **richard owens**

Re: 2010 Subito Press Book Competition

Sun 18 Jul 2010

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?

Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."

&&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell. & it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

but, then again, it's all abt building a respectable career, right? & so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sun, 7/18/10, Noah Eli Gordon <[REDACTED]> wrote:

From: Noah Eli Gordon <[REDACTED]>

Subject: 2010 Subito Press Book Competition

To: [REDACTED]

Date: Sunday, July 18, 2010, 2:08 AM

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

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Busy is not the old 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_3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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180. **Adam Fieled**

"The Decay of Spirituality in Poetry"

Sun 18 Jul 2010

This is an essay of mine newly published in Word for Word, "The Decay of Spirituality in Poetry":

<http://www.wordforword.info/vol17/Fieled.htm>

Many thanks to Jonathan Minton.

Enjoy.

Adam

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181. **Jennifer Karmin**

4000 WORDS 4000 DEAD: call for submissions

Sun 18 Jul 2010

4000 WORDS 4000 DEAD

call for submissions

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent
to Dick Cheney in 2008

Jennifer Karmin has been collecting 4000 WORDS for the over 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians. Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [REDACTED].

Sponsored by:

NOT CONTENT

A series of text projects curated by Les Figs Press
as part of Los Angeles Contemporary Exhibitions
year-long initiative Public Interest
<http://www.notcontent.lesfigs.com>

UNNATURAL ACTS

July 21-August 11

Los Angeles, California

Taking its name from the historic collaborative writing marathons led by Bernadette Mayer and others in NYC during 1972-73, Unnatural Acts will explore the themes of hunger, war, and desire through public acts of collaboration.

Beginning with two days of installation and performance by Amina Cain and Jennifer Karmin, a group of eleven writers/artists will gather on the third day to write together over the course of eight hours. In a daily ritual inaugurated on the fourth day, the outline of a new person's body will be traced onto the bodies of text until the exhibit closes on August 11th.

ALL EVENTS OPEN TO THE PUBLIC - 6522 Hollywood Blvd
<http://www.welcometolace.org/events/view/unnatural-acts>

July 21: Amina Cain

Installation (12-5)

Hunger Texts Read in the Dark performance (5-5:30pm)

July 22: Jennifer Karmin

Installation (12-5)

4000 Words 4000 Dead street performance (5-6pm)

July 23: Unnatural Acts

8 hours of collaborative writing (12-8pm)

Collaborators include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa

Carmody, Saehee Cho, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, Laida Lertxundi, India Radfar, and Mark Wallace.

July 24: Presentations

Artists' Talk (2-3pm)

Collaborative Reading (4-6pm)

Readers include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa Carmody, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, India Radfar, and Mark Wallace.

AMINA CAIN is the author of the short story collection *I Go To Some Hollow* (Les Fignes Press, 2009), and a forthcoming chapbook, *Tramps Everywhere* (Insert Press/PARROT SERIES). A recording of her story "Attached to a Self" was included in the group show *A Diamond in the Mud* at Literaturhaus Basel in Switzerland in 2008; other work has appeared in publications such as *3rd Bed*, *Action Yes*, *Denver Quarterly*, *onedit*, *Sidebrow*, and *Wreckage of Reason: Xperimental Prose by Women Writers*. She lives in Los Angeles.
<http://aminacain.com>

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 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. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.
<http://aaaaaaaaalice.blogspot.com>

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182. **Francesco Levato**

Call for Submissions: Atlanta Review - Italy Issue

Sun 18 Jul 2010

Atlanta Review seeks submissions of Italian poetry translated into English for an upcoming issue focused on Italy.

Please send 3-5 unpublished poetry translations, via email, as an attachment, to the address below. Submissions should be in Microsoft Word format, 12 point type. Please include your name and contact email, as well as the original title and author in your submission. And though only the English version will appear in Atlanta Review, please include the original language version of each poem.

Deadline: submissions must be received by September 15th, 2010

Send submissions to:

Francesco Levato



Please put Atlanta Review and your name in the subject line.

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183. **Jessica Wickens**
New Issue of Monday Night
Sun 18 Jul 2010

Announcing *Issue 9 of **Monday Night* <<http://www.mondaynightlit.com/>> in print and online editions!

*Including poetry, fiction, and things in-between from: *Ben Bellizi, Joe Celizic, Amber DiPietra, Steffi Drewes, Israel Francisco Haros, Colin James, Dan Moreau, Joa Suorez, Elizabeth Terrazas, Marissa Bell Toffoli, Noah Uitermark, & Della Watson

Order <http://www.mondaynightlit.com/read/8_allen.html> a print copy today for \$3 or read <http://www.mondaynightlit.com/read/8_allen.html> it online at *Monday Night <<http://www.mondaynightlit.com/index.html>>:* because new lit beats old TV any night of the week. Also available soon in these fine bookstores: Diesel <<http://www.dieselbookstore.com/>> (Oakland), City Lights<<http://www.citylights.com/>>(SF), Quimby's <<http://www.quimbys.com/>> (Chicago), & Pegasus<<http://www.pegasusbookstore.com/>>(Berkeley).

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184. **Lisa Samuels**
Re: 2010 Subito Press Book Competition
Sun 18 Jul 2010

Thank you Richard for expressing your clear principles concerning prize culture and languages of 'submission'. With warmth and respect I note that the latter part of your message might get a little away from that message - I see no need to suggest editorial incompetence in order to make points about competition and the politics of speech acts. And I can't make an easy equation between competition and acceptable topics for poetry & critical work.

But I do concur with your points about competitiveness and the 'submit' button. About prize culture especially I agree - universities love to have their workers win prizes, and it is a challenge to find ways of opting out of submitting to prizes. Part of that resistance involves, at least for me, reminding my employers, locally, of the kind of work I do, aspire to do, and value from others. And creating and participating in contexts for cooperation, which are sometimes local - like the current trans-Tasman Home & Away events we're

doing here this year - and sometimes as wide as this list is long. Warm regards,
Lisa

On Mon, Jul 19, 2010 at 5:53 AM, richard owens <[REDACTED]> wrote:

> for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (& yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

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> &&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell. & it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

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> but, then again, it's all abt building a respectable career, right? & so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

>

>

> richard owens

> 810 richmond ave

> buffalo NY 14222-1167

>

> damn the caesars, the journal

> damn the caesars, the blog

>
> --- On Sun, 7/18/10, Noah Eli Gordon <[REDACTED]> wrote:
>
> From: Noah Eli Gordon <[REDACTED]>
> Subject: 2010 Subito Press Book Competition
> To: [REDACTED]
> Date: Sunday, July 18, 2010, 2:08 AM
>
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> The New Busy is not the old 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_3)
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3
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185. **Pierre Joris**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

hear! hear! in all my years of teaching one of the first recommendations I give young writers is never ever to enter such "small reading fee" competitions as they are by their nature scam affairs, no matter how hip and experimental they claim to be. Basic capitalist exploitation. Right on Richard. — Pierre

On Jul 18, 2010, at 1:53 PM, richard owens wrote:

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way

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810 richmond ave
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[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)

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

=====

=

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186. **Brian Seabolt**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell.

Who?

While he read Moll held a little aloof,
with downcast eyes, saying to herself,
Now he's at the part where, and a little
later, Now he's at the part where, and
so remained until the rustle of the sheet
going back into the envelope announced
that he had finished.

Samuel Beckett, Malone Dies_____

--

Search for products and services at:
<http://search.mail.com>

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187. **Kimmelman, Burt**

Kimmelman et al. Readings in Pacific Northwest

Mon 19 Jul 2010

Please come if you are nearby to these upcoming readings (listed below) in late July and August 1st.

Burt Kimmelman (poetry) and Diane Simmons (fiction)

7/26, 5 PM

Pilot Books<[http://www.google.com/url?](http://www.google.com/url?sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F%2Fwww.pilotbooksseattle.com%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCG&usg=AFQjCNFFpsVB1xCLfJc_zve3CWf63L_Ihg)

[sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F](http://www.google.com/url?sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F%2Fwww.pilotbooksseattle.com%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCG&usg=AFQjCNFFpsVB1xCLfJc_zve3CWf63L_Ihg)

[%2Fwww.pilotbooksseattle.com](http://www.google.com/url?sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F%2Fwww.pilotbooksseattle.com%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCG&usg=AFQjCNFFpsVB1xCLfJc_zve3CWf63L_Ihg)

[%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCG&usg=AFQ](http://www.google.com/url?sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F%2Fwww.pilotbooksseattle.com%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCG&usg=AFQjCNFFpsVB1xCLfJc_zve3CWf63L_Ihg)

[jCNFFpsVB1xCLfJc_zve3CWf63L_Ihg>](http://www.google.com/url?sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F%2Fwww.pilotbooksseattle.com%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCG&usg=AFQjCNFFpsVB1xCLfJc_zve3CWf63L_Ihg)

[www.pilotbooksseattle.com](http://www.google.com/url?sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F%2Fwww.pilotbooksseattle.com%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCG&usg=AFQjCNFFpsVB1xCLfJc_zve3CWf63L_Ihg)

Upstairs

219 Broadway E

Seattle, WA 98102

██████████

Burt Kimmelman (poetry), Diane Simmons (fiction), Lyn Coffin (poetry)

7/27, 7 PM

Makeda Coffee<<http://www.makedacoffee.com/>>

www.makedacoffee.com

153 North 78th Street

Seattle, WA 98103-4607

██████████

██████████<<mailto:██████████>>

Burt Kimmelman (poetry), Diane Simmons (fiction), Lyn Coffin (drama)

7/28, 7 PM

Nordic Museum

3014 NW 67th Street

Seattle, WA 98117

Burt Kimmelman and Rob Schlegel

8/1, 7:30 PM

Spare Room Reading Series at the Concordia Coffee House

2909 NE Alberta St

Portland OR 97211

██████████

concordiacoffeehouse.com<http://www.yelp.com/biz_redir?url=http%3A%2F%2Fconcordiacoffeehouse.com&src_bizid=sFcrrwKyKV0V9l2qWym0WQ&cachebuster=1279552594>

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188. **Mary Jo Malo**

Re: "The Decay of Spirituality in Poetry"

Mon 19 Jul 2010

Wonderful essay, Adam. Romantic Deconstructionist poetry is a possibility. I've come to believe the words 'soul' and 'spirit' aren't offensive as much as inadequate for describing our encounter with the infinite.

Mary Jo

--

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

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

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189. **John Latta**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

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

---745680382-780168617-1279563483=:7679

Bravo, Rich. Freshest blast unleash'd here in career-boost central since the end of the Eisenhower administration, at least!

JL

On Sun, 18 Jul 2010, richard owens wrote:

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

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.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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To: [REDACTED]
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[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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190. **Amish Trivedi**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

What I still wonder, though, is:

What else are younger poets supposed to do? Which door does one stick one's foot into in the hopes of keeping it open?

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Samuel Beckett, Malone Dies _____

--

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191. **Adam Fieled**

Re: "The Decay of Spirituality in Poetry"

Mon 19 Jul 2010

Many thanks. And I hope that transc
Mary Jo,

Many thanks. And I hope that transcendentalism will be channeled into
many of our poems as well.

Adam

From: Mary Jo Malo <[REDACTED]>

To: [REDACTED]

Sent: Mon, July 19, 2010 1:55:20 PM

Subject: Re: "The Decay of Spirituality in Poetry"

Wonderful essay, Adam. Romantic Deconstructionist poetry is a possibility. I've
come to believe the words 'soul' and 'spirit' aren't offensive as much as
inadequate for describing our encounter with the infinite.

Mary Jo

--

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

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

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192. **Eric Weinstein**

Eric Weinstein & Adam Eaglin KGB Reading Thursday, 7/22 (NYC)

Mon 19 Jul 2010

Hey all,

Adam Eaglin and I will be
reading<http://kgbbar.com/calendar/events/eric_weinstein_adam_eaglin_poetry_reading>this

Thursday, July 22nd from *7:00p - 9:00p* at KGB Bar
<<http://kgbbar.com/>>in New York City, and I'd be thrilled if you could
make it.

KGB is located at 85 E. 4th

Street<<http://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF8&q=kgb+bar,+ny&fb=1&gl=us&hq=kgb+bar,&hnear=New+York,+NY&cid=0,0,66577065433722887&ei=WIpETOvnI8L38AaYz4mTBw&ved=0CBkQnwIwAQ&ll=40.728869,-73.989809&spn=0.006147,0.018904&z=16&iwloc=A>>
and

and

is close to the B, D, F, V, 6, R, and W subway lines. Feel free to shoot me
an e-mail if you have any questions.

Thanks & all best,

Eric

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193. **Cara Benson**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

Judy Johnson at 13th Moon asks for an "offering" rather than submission
of work. I'm going to change language at Sous Rature shortly. Not sure what
the change will be, but totally agreed change should be a comin....C

<http://www.necessetics.com> {homepage}

<http://www.necessetics.com/sousrature.html> {journal}

From: John Latta <[REDACTED]>

To: [REDACTED]

Sent: Mon, July 19, 2010 2:18:03 PM

Subject: Re: 2010 Subito Press Book Competition

Bravo, Rich. Freshest blast unleash'd here in career-boost central since the end
of the Eisenhower administration, at least!

JL

On Sun, 18 Jul 2010, richard owens wrote:

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (& yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

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3*

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194. **Halvard Johnson**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

We don't need no stinkin' competitions. We don't
need no readin' fees.

Hal Serving the tri-state area.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

<<http://www.hamiltonstone.org>>*The Perfection of Mozart's Third Eye and
Other Sonnets*

[http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-
MOZART-S-THIRD-EYE-Other-Sonnets](http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets)

Tango Bouquet

<<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>>

[https://docs.google.com/Doc?](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

[docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

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[docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)>

Theory of Harmony

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<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>

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Rapsodie espagnole

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<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>

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*<<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>>The

Sonnet Project*

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<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>

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*<<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>>

G(e)nome*

*<http://xpressed.wippiespace.com/fall03/genome.pdf>

*

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195. **Chad Sweeney**

Re: "The Decay of Spirituality in Poetry"

Mon 19 Jul 2010

Yes, good essay, Adam, and I agree with Mary Jo about the words "œsoul" and "œspirit"; and the issue of the spiritual in poetry (or its decay) is an important one which I continue to feel keenly. In addition to transcendence, its inverse (I guess) is immanence, which is another frontier for spirituality, the divine material, the mystery of what "is" of the visible granite and bark, the impenetrable threshold into the material, a miracle as grand and as intricate as any angel's wing. Oppen (and the objectivists generally) are strong in this way, as is Heidegger, Nietzsche, Walter Benjamin, and others. Levertov borrows the Buddhist term "œsuchness" to describe the frogness of the frog, the rockness of the rock, which is another way into spirituality via the real, the material. As for language, perhaps language is the human soul, in the collective, the alpha and the omega, quite literally. I think the best scientists have always been awestruck by the World, and in this light, the noon-light of wonder, it's possible to see the material and the spiritual in the same frame. Forgive my rambling thoughts.

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196. **Dan Glass**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

Just do it yourself—

<http://withplusstand.blogspot.com>

—

DTG

On Mon, Jul 19, 2010 at 12:28 PM, Amish Trivedi <[REDACTED]> wrote:

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Samuel Beckett, Malone Dies _____

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197. **Gloria Frym**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

double right on, Richard. A trenchant analysis. And thanks, Pierre,
for reinforcing it.

Gloria Frym

On 7/19/2010 5:01 AM, Pierre Joris wrote:

> hear! hear! in all my years of teaching one of the first recommendations I
give young writers is never ever to enter such "small reading fee" competitions
as they are by their nature scam affairs, no matter how hip and experimental
they claim to be. Basic capitalist exploitation. Right on Richard. — Pierre

>

> On Jul 18, 2010, at 1:53 PM, richard owens wrote:

>

>

>> for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (& yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

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ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3
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> "Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
>
=====

=

> Pierre Joris
> cell phone: [REDACTED]
> email: [REDACTED]
> <http://pierrejoris.com>
> Nomadics blog: <http://pierrejoris.com/blog/>
>
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> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date: 07/18/10
23:36:00
>
>

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198. **E. Gambadé**
Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

On Mon, Jul 19, 2010 at 2:28 PM, Amish Trivedi <[REDACTED]> wrote:

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I feel like I hear a lot of anti-reading period/submission stuff from people who are further ahead in their careers.

Are the rest of us just supposed to work quietly in our bedrooms and hope somebody takes notice?

"Stay in Cagnes. The view is charming."

"Holland's not bad." I said. "Canals everywhere ..."

"What are you going to do there?" Hélène asked.

"A scandal," said Gilles.

"That goes without saying. But what else?"

"A real scandal," I said. "In a museum."

Bertrand intervened, very interested:

"Is that really why you're going?"

"Not exactly," I explained. "Some friends will do it. But in cases like these, Gilles usually shows up ahead of time to organize the thing."

"We all end up specializing in something," said Gilles.

"And do you always organize them?" insisted Bertrand.

"One well-planned scandal is worth two," I said.

"Will they talk about it in the papers?"

"In books, rather."

"Let's go have a drink," proposed H  l  ne.

"Or eat, if it's not too late."

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199. **Adam Fieled**
Re: "The Decay of Spirituality in Poetry"
Mon 19 Jul 2010

Thanks. I like
 Chad,

Thanks. I like the Heideggerian version of this; what comes behind the
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 There are some neat clips of Derrida addressing this on YouTube.

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Mon 19 Jul 2010

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201. **michael farrell**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

what if submission were a holy action?

what if it allowed humility?

Date: Mon, 19 Jul 2010 13:27:09 -0700

From: [REDACTED]

Subject: Re: 2010 Subito Press Book Competition

To: [REDACTED]

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<http://withplusstand.blogspot.com>

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with downcast eyes, saying to herself,
Now he's at the part where, and a little
later, Now he's at the part where, and
so remained until the rustle of the sheet
going back into the envelope announced
that he had finished.*

Samuel Beckett, Malone Dies _____

--

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guidelines

If It Exists,
You'll Find it on SEEK. Australia's #1 job site
<http://clk.atdmt.com/NMN/go/157639755/direct/01/>

[↑ Contents](#)

202. **Mark Weiss**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

Send work to journals you admire. And don't think
of it as a career. What matters is the
conversation with one's peers, and with the history of the craft.

Best,

Mark

At 04:27 PM 7/19/2010, you wrote:

>Just do it yourself—

>

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

>

>—

>

>DTG

>

>On Mon, Jul 19, 2010 at 12:28 PM, Amish Trivedi <[REDACTED]> wrote:

>

> > What I still wonder, though, is:

> >
> > What else are younger poets supposed to do? Which door does one stick
one's
> > foot into in the hopes of keeping it open?
> >
> > I feel like I hear a lot of anti-reading period/submission stuff from
> > people
> > who are further ahead in their careers.
> >
> > Are the rest of us just supposed to work quietly in our bedrooms and hope
> > somebody takes notice?
> >
> > Amish
> >
> > On Mon, Jul 19, 2010 at 9:09 AM, Brian Seabolt <[REDACTED]> wrote:
> >
> > > it's incredibly demoralizing to see so many
> > > poets so willingly "submit" to editors that, more often than not,
> > > are about as capable of recognizing productive work as Paula Abdula
> > > or Simon Cowell.
> > >
> > > Who?
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> > > _____
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> > > Samuel Beckett, Malone Dies _____
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> > > Search for products and services at:
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New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

[↑ Contents](#)

203. **Deborah A. Meadows**

Beyond Baroque reading for Factory School poets--July 30

Mon 19 Jul 2010

You are invited to a Beyond Baroque reading on July 30th at 7:30 pm with Factory School Press poets including: Diane Ward, Deborah Meadows, Kathryn Pringle, Sarah Menefee, Allison Cobb, Brian Kim Stefans, Catherine Daly, and Carol Mirkove.

The doors open for a reception and to the book store at 6 pm.

Beyond Baroque is located:
681 Venice Blvd.
Venice, CA 90291

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her sixth collection of poetry is from Factory School, *Depleted Burden Down*. Other recent titles include *How, the means* (Mindmade, 2010) and *Goodbye Tissues* (Shearsman Press, 2009). Her Electronic Poetry Center author page is located:
<http://epc.buffalo.edu/authors/meadows/>

Diane Ward was born in Washington, DC and currently lives in Santa Monica, California. She attended the Corcoran School of Art in Washington, DC and is studying Geography and Urban Studies at University of California, Los Angeles. She has published eleven books of poetry including, most recently, a collaboration with Tina Darragh and Jane Sprague at #8 in the Belladonna Elders series, 2009, *No List (no list)* from Seeing Eye Books, Los Angeles, 2008, *Flim-Yoked Scrim*, Factory School, 2006, and *When You Awake*, New York: Portable Press at Yo-Yo Labs. Several of her poems have been set to music by the Los Angeles composer Michael Webster, including "Fade on Family" which was performed in 2005 as part of The Society for the Activation of Social Space through Art and Sound series at the Schindler House in West Hollywood. "InHouse," a constructed poem, is forthcoming as part of *Kindergarde, the First Avant Garde Anthology for Children*.

Catherine Daly's book *Chanteuse / Cantatrice* was published in the Heretical Texts series in 2007. It is a book about collaboration and complicity during World War II and now; it can be read from the bottom of the page to the top and normally.

Allison Cobb is the author of *Born2* (Chax Press) and *Green-Wood* (Factory School). She was born in Los Alamos, New Mexico, as were the first atomic bombs, and she now lives in Portland, Oregon.

Sarah Menefee is a San Francisco poet whose latest books are *Human Star* [Factory School] and *In Your Fish Helmet* [Transmission Press].

kathryn l. pringle has written *RIGHT NEW BIOLOGY* (Factory School), *The Stills* (Duration Press), and *Temper and Felicity are lovers.* (TAXT). she lives in Oakland, Ca.

Brian Kim Stefans lives in Los Angeles, California, and teaches digital media and literature at UCLA. His latest books are *What is Said to the Poet* *Concerning Flowers* (2006) and *Kluge: A Meditation, and other works* (2007). In manuscript is a short collected titled *Viva Miscegenation*. His digital text works and other art projects can be seen at www.arras.net.

Carol Mirakove is the author of *Occupied and Mediated*. Her work is included in the forthcoming issues of *make/shift* and *Model Homes* magazines. She lives in the SF Bay Area.

#####

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204. **Matthew Landis**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

I've self published a chapbook. But it can be so expensive, especially if yr trying to go beyond typical chapbook formatting (for instance with my DIY chapbook, the vellum cover with card stock backing, the paper I bought, the printer's fee...all of this cost me nearly \$200 for 30 COPIES. And then, I think I've sold 5. I gave away some, but for the most part people ask how they can get one and then when I tell them the 25 (roughly) page hand stitched, designed from scratch, all materials bought and paid for and all the production work done by me and a couple friends is say \$10 or even \$8 it's an oh never mind. That's pricey for a book. Self-publishing has its merits (obviously, since I've done it a few times), but it IS difficult to up the ante sometimes on an aesthetic level.

I'd also like to echo the comment about people who already have established themselves opposing these competitions and reading fees. Where is this door? Call me shallow but I actually CRAVE the opportunity to be associated with a press, to engage in a community of fellow authors, to interact with a nexus of people who are involved in the book and in poetry in mediums and artways drastically different than my own. It's valuable. Typesetting my own work, designing the cover and layout, choosing the paper and materials for the cover, scrounging up public domain visuals, hand stitching...it's an invaluable experience, but it's also completely monological. And you become limited, very often in a technological sense if yr working with other people who are self-publishing. You simply don't have the means to produce work the way a boutique press, or academic press, or even some small presses can. Yr aesthetic choices are STILL LIMITED (although the interaction I've had with other self-publishing writers has been invaluable as well). So while I agree with Richard's sentiment and am immeasurably appreciative of Pierre supporting the sentiment it's worth pointing out that besides the exploitative nature of the competition and reading fee system, it's worth pointing out the other drawbacks behind another fundamental feature of capitalist production and culture: (1) the "workers" don't own the means of production (2) in many cases the "workers" are producing above "value" and beyond what they are paid in return for that production—i.e, we produce more than enough value to provide

for our own subsistence and yet only receive "wages" enough to subsist—which is really just an unnecessarily wordy definition of the labor theory of value. Anyway, I think both of those points should be considered as well.

On Mon, Jul 19, 2010 at 5:22 PM, Gloria Frym <[REDACTED]> wrote:

*double right on, Richard. A trenchant analysis. And thanks, Pierre, for reinforcing it.
Gloria Frym*

On 7/19/2010 5:01 AM, Pierre Joris wrote:

hear! hear! in all my years of teaching one of the first recommendations I give young writers is never ever to enter such "small reading fee" competitions as they are by their nature scam affairs, no matter how hip and experimental they claim to be. Basic capitalist exploitation. Right on Richard. — Pierre

On Jul 18, 2010, at 1:53 PM, richard owens wrote:

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (& yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?

Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."

&&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell.& it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

but, then again, it's all abt building a respectable career, right?& so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

*.....richard owens
810 richmond ave
buffalo NY 14222-1167*

*damn the caesars, the journal
damn the caesars, the blog*

--- On Sun, 7/18/10, Noah Eli Gordon<[REDACTED]> wrote:

*From: Noah Eli Gordon<[REDACTED]>
Subject: 2010 Subito Press Book Competition
To: [REDACTED]
Date: Sunday, July 18, 2010, 2:08 AM*

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

100 pages fiction (double spaced) along with a \$20 reading fee and an SASE for notification of results. Please see www.subitopress.org for 226 UCB, Boulder, Colorado, 80309-0226. Former students, friends and relatives of UCB faculty are ineligible.

Submissions will be accepted from June 1st to August 14th, 2010 (postmark date).

The New Busy is not the old 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_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)*

*=====
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn*

=====

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

=====

No virus found in this incoming message.

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Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date: 07/18/10

23:36:00

[↑ Contents](#)

205. **Peter Quartermain**

Robert Duncan and NORGOL. Help needed!

Mon 19 Jul 2010

HELP !!!

I need some help. I'm annotating Robert Duncan's poems (translating foreign words and phrases, identifying their source) for the Collected Later Poetry and Plays, and I'm getting into difficulties in GROUND WORK II: IN THE DARK. I'm stuck in more than one place, and may be calling for help from time to time.

Here's the first:

The poem is "IN WONDER" (pages 227-229 in the single-volume Ground Work)

1. "NORGOL" - the word occurs twice: "norgol" and "Nor-gol."

The poem hints it might come from science fiction - Duncan read Andre Norton (among others) and it might be from something by her - or from Tolkien's The Lord of the Rings (but there I'm grasping at straws). Googling "Norgol" I find

that it's a name in a wargame, but so far as I can tell the game post-dates the poem.

Does anyone out there know?

2. The mixed German and French at the top of page 228 ends with "kasts", but my sources (native-speakers of German) tell me this is not a word in German, though it appears in the title of an autobiographical novel (The Unrestrained Life of Kast) by Volker Braun, published in 1972. I don't know German; Braun's book has not been translated into English.

Can anyone help me here?

Thanks.

Peter

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

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206. **Mark Weiss**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

Yeah, but there's no shortage of presses that read work without charging for the privilege. And if those that charge were to go under for lack of takers 20 would spring up in their place.

At 09:12 PM 7/19/2010, you wrote:

>I've self published a chapbook. But it can be so expensive, especially if yr
>trying to go beyond typical chapbook formatting (for instance with my DIY
>chapbook, the vellum cover with card stock backing, the paper I bought, the
>printer's fee...all of this cost me nearly \$200 for 30 COPIES. And then, I
>think I've sold 5. I gave away some, but for the most part people ask how
>they can get one and then when I tell them the 25 (roughly) page hand
>stitched, designed from scratch, all materials bought and paid for and all
>the production work done by me and a couple friends is say \$10 or even \$8
>it's an oh never mind. That's pricey for a book. Self-publishing has its

>merits (obviously, since I've done it a few times), but it IS difficult to
>up the ante sometimes on an aesthetic level.
>
>I'd also like to echo the comment about people who already have established
>themselves opposing these competitions and reading fees. Where is this door?
>Call me shallow but I actually CRAVE the opportunity to be associated with a
>press, to engage in a community of fellow authors, to interact with a nexus
>of people who are involved in the book and in poetry in mediums and artways
>drastically different than my own. It's valuable. Typesetting my own work,
>designing the cover and layout, choosing the paper and materials for the
>cover, scrounging up public domain visuals, hand stitching...it's an
>invaluable experience, but it's also completely monological. And you become
>limited, very often in a technological sense if yr working with other people
>who are self-publishing. You simply don't have the means to produce work the
>way a boutique press, or academic press, or even some small presses can. Yr
>aesthetic choices are STILL LIMITED (although the interaction I've had with
>other self-publishing writers has been invaluable as well). So while I agree
>with Richard's sentiment and am immeasurably appreciative of Pierre
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>exploitative nature of the competition and reading fee system, it's worth
>pointing out the other drawbacks behind another fundamental feature of
>capitalist production and culture: (1) the "workers" don't own the means of
>production (2) in many cases the "workers" are producing above "value" and
>beyond what they are paid in return for that production—i.e, we produce more
>than enough value to provide for our own subsistence and yet only receive
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>definition of the labor theory of value. Anyway, I think both of those
>points should be considered as well.

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>On Mon, Jul 19, 2010 at 5:22 PM, Gloria Frym <[REDACTED]> wrote:

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> > double right on, Richard. A trenchant analysis. And thanks, Pierre, for
> > reinforcing it.

> > Gloria Frym

> >

> >

> > On 7/19/2010 5:01 AM, Pierre Joris wrote:

> >

> >> hear! hear! in all my years of teaching one of the first recommendations I

> >> give young writers is never ever to enter such "small reading fee"

> >> competitions as they are by their nature

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> >> experimental they claim to be. Basic capitalist exploitation. Right on
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> >>> for years now i've watched poets (many of whom identify themselves
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> >>> out a few greedy apples then market-based
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Charles
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> >>>
> >>> &&& while we're at it, cld poets given to a responsible sense of
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> >>> richard owens
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> >>> The New Busy is not the old busy. Search, chat and e-mail from your

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> >> Pierre Joris
> >> cell phone: [REDACTED]
> >> email: [REDACTED]
> >> http://pierrejoris.com
> >> Nomadics blog: http://pierrejoris.com/blog/
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[↑ Contents](#)

207. **Hilary Clark**

Re: Robert Duncan and NORGOL. Help needed!

Mon 19 Jul 2010

Hi Peter,

"kast" seems to be a Dutch word, for a sort of armoire that was taken up in parts of America: see this link

<http://www.artnet.com/magazine/features/garrett/garrett2-14-00.asp>

I'm not sure whether "kasts" would be plural--don't know Dutch.

Hope you're well.

Hilary Clark

Quoting Peter Quartermain <[REDACTED]>:

| *HELP !!!*

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Can anyone help me here?

Thanks.

Peter

=====

*Peter Quartermain
846 Keefer Street
Vancouver*

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

[↑ Contents](#)

208. **Hugh Behm-Steinberg**
Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

Not to be glib, but the solution to the monologicalness of se Matthew,

Not to be glib, but the solution to the monologicalness of self-publishing is to publish other people. Instead of kvetching about how unfair all these contests are, form a collective, share costs, use POD and get those books out into the world.

Hugh Behm-Steinberg

From: Matthew Landis <██████████>

To: ██████████

Sent: Mon, July 19, 2010 6:12:12 PM

Subject: Re: 2010 Subito Press Book Competition

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scrounging up public domain visuals, hand stitching...it's an invaluable experience, but it's also completely monological. And you become limited, very often in a technological sense if yr working with other people who are self-publishing. You simply don't have the means to produce work the way a boutique press, or academic press, or even some small presses can. Yr aesthetic choices are STILL LIMITED (although the interaction I've had with other self-publishing writers has been invaluable as well). So while I agree with Richard's sentiment and am immeasurably appreciative of Pierre supporting the sentiment it's worth pointing out that besides the exploitative nature of the competition and reading fee system, it's worth pointing out the other drawbacks behind another fundamental feature of capitalist production and culture: (1) the "workers" don't own the means of production (2) in many cases the "workers" are producing above "value" and beyond what they are paid in return for that productionâ€”i.e, we produce more than enough value to provide for our own subsistence and yet only receive "wages" enough to subsistâ€”which is really just an unnecessarily wordy definition of the labor theory of value. Anyway, I think both of those points should be considered as well.

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Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."

&&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell.& it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

but, then again, it's all abt building a respectable career, right?& so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

*.....richard owens
810 richmond ave
buffalo NY 14222-1167*

*damn the caesars, the journal
damn the caesars, the blog*

--- On Sun, 7/18/10, Noah Eli Gordon<[REDACTED]> wrote:

*From: Noah Eli Gordon<[REDACTED]>
Subject: 2010 Subito Press Book Competition
To: [REDACTED]
Date: Sunday, July 18, 2010, 2:08 AM*

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

100 pages fiction (double spaced) along with a \$20 reading fee and an SASE for notification of results. Please see www.subitopress.org for 226 UCB, Boulder, Colorado, 80309-0226. Former students, friends and relatives of UCB faculty are ineligible.

Submissions will be accepted from June 1st to August 14th, 2010 (postmark date).

The New Busy is not the old 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_3
3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_33)*

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"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
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*Pierre Joris
cell phone: [REDACTED]
email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pierrejoris.com/blog/>*
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*No virus found in this incoming message.
Checked by AVG - www.avg.com
Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date: 07/18/10
23:36:00*

[↑ Contents](#)

209. **Hugh Behm-Steinberg**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

Not to be glib, but the solution to the monologicalness of se Matthew,
Not to be glib, but the solution to the monologicalness of self-publishing is to
publish other people. Instead of kvetching about how unfair all these contests
are, form a collective, share costs, use POD and get those books out into the
world.

Hugh Behm-Steinberg

From: Matthew Landis <[REDACTED]>
To: [REDACTED]
Sent: Mon, July 19, 2010 6:12:12 PM
Subject: Re: 2010 Subito Press Book Competition

I've self published a chapbook. But it can be so expensive, especially if yr trying
to go beyond typical chapbook formatting (for instance with my DIY chapbook,
the vellum cover with card stock backing, the paper I bought, the printer's
fee...all of this cost me nearly \$200 for 30 COPIES. And then, I think I've sold 5.
I gave away some, but for the most part people ask how they can get one and
then when I tell them the 25 (roughly) page hand stitched, designed from
scratch, all materials bought and paid for and all the production work done by
me and a couple friends is say \$10 or even \$8 it's an oh never mind. That's
pricey for a book. Self-publishing has its merits (obviously, since I've done it a
few times), but it IS difficult to up the ante sometimes on an aesthetic level.

I'd also like to echo the comment about people who already have established
themselves opposing these competitions and reading fees. Where is this door?
Call me shallow but I actually CRAVE the opportunity to be associated with a
press, to engage in a community of fellow authors, to interact with a nexus of
people who are involved in the book and in poetry in mediums and artways
drastically different than my own. It's valuable. Typesetting my own work,
designing the cover and layout, choosing the paper and materials for the cover,
scrounging up public domain visuals, hand stitching...it's an invaluable
experience, but it's also completely monological. And you become limited, very
often in a technological sense if yr working with other people who are self-
publishing. You simply don't have the means to produce work the way a
boutique press, or academic press, or even some small presses can. Yr aesthetic
choices are STILL LIMITED (although the interaction I've had with other self-
publishing writers has been invaluable as well). So while I agree with Richard's
sentiment and am immeasurably appreciative of Pierre supporting the

sentiment it's worth pointing out that besides the exploitative nature of the competition and reading fee system, it's worth pointing out the other drawbacks behind another fundamental feature of capitalist production and culture: (1) the "workers" don't own the means of production (2) in many cases the "workers" are producing above "value" and beyond what they are paid in return for that production—i.e, we produce more than enough value to provide for our own subsistence and yet only receive "wages" enough to subsist—which is really just an unnecessarily wordy definition of the labor theory of value. Anyway, I think both of those points should be considered as well.

On Mon, Jul 19, 2010 at 5:22 PM, Gloria Frym <[REDACTED]> wrote:

*double right on, Richard. A trenchant analysis. And thanks, Pierre, for reinforcing it.
Gloria Frym*

On 7/19/2010 5:01 AM, Pierre Joris wrote:

hear! hear! in all my years of teaching one of the first recommendations I give young writers is never ever to enter such "small reading fee" competitions as they are by their nature scam affairs, no matter how hip and experimental they claim to be. Basic capitalist exploitation. Right on Richard. — Pierre

On Jul 18, 2010, at 1:53 PM, richard owens wrote:

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?

Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."

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"submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell.& it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

but, then again, it's all abt building a respectable career, right?& so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

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210. **Noah Eli Gordon**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

As Richard's email was in response to the announcement I'd posted here, I can't help but take his comment about the lack of editorial acumen as personal, even if it included the "more often than not" caveat. Subito Press was founded at the University of Colorado-Boulder by my colleague Elisabeth Sheffield. It's not "my" press. I was simply passing on an announcement about it. Like Richard, I've been frustrated in the past by what I perceived of as a dearth of

uninteresting work being brought into the world. But rather than grip about it, I decided, along with a friend to found a press (<http://www.lettermachine.org/catalog.html>) that would function as a sort of polemic, where our books would collectively make an argument for what we see as representative of the work being done that is wholly valuable for the state of (& future of) the art.

Letter Machine Editions does not have a contest. We did, however, have an open reading period recently, one where we asked for \$10. For this \$10, we offered to mail any title from our backlist to whomever submitted. The cost of a mailing envelop is around one dollar. The cost to mail the book is about two dollars. The actual cost per book, the amount we pay to publish each book, including all fees, shipping, charges to list the book with SPD, designer fees, etc. ranges from about \$4 to \$8 per book (our full-length titles are offset pressed, not digit), for a total cost of from \$7 to \$11 dollars. This is to say we are not making money off of our reading fees, rather we're getting our books out into the world and getting a chance to see work by folks we might not otherwise see. I've personally already gone over \$5,000 into debt, and had to open up new credit cards, just to fund this press. Not for some sort of careerist gain, but because I believe in the books we're publishing & want to see them move into the world.

That said, I realize that the initial response to my email was more of an attack on the contest system. Yes, I also think it has its faults. But no, I don't think those poet who've won contests really care all that much about the contest itself. It's more of a means to simply get the work into the world. I mean, even John Latta, who commented here is a book contest winner. Here are a few more off the top of my head:

Nathaniel Mackey
Juliana Spahr
Cole Swensen
Elizabeth Willis
John Ashbery
Rodrigo Toscano
Ange Mlinko
Joshua Clover
Ed Roberson
John Yau
Laura Mullen
Graham Foust
Jena Osman
Laynie Browne

Eleni Sikelianos
Elizabeth Robinson

Maybe these people would shun contest now, but that's because they've had the opportunity to establish themselves in some (& not always so) small way through having won one. This is why I think Pierre Joris's comment about them being scam affairs comes from a place of privilege. Although I respect all of the many years he's put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene. Yes, I'm an advocate for starting your own press and journal, both of which I did. But for folks not lucky enough to live in a city with a large, active poetry community, or to study at a school like the University of Buffalo (as Richard did), with its instant community and funding for student-editing projects, it can be a daunting thing. Yes, creating alternative market systems is one answer. I think we all think Sub Press is pretty amazing. But the problem is much deeper than the tiny market systems of poetry. One can't up & move to NYC to be a poet these days without being somehow independently wealthy. That wasn't always the case, tho.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

--Noah

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212. **Sarah Sarai**

Re: "The Decay of Spirituality in Poetry"

Tue 20 Jul 2010

I believe it should be "artists WHO live" not "artists THAT live," a mistake replicated in your essay.

Here's a poem; 3, actually:

<http://www.terrain.org/poetry/22/sarai.htm>

Sarah Sarai

another angry sinner in the soft hands of something greater than her ego

<http://my3000lovingarms.blogspot.com/>

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213. **Pierre Joris**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

On Jul 19, 2010, at 3:28 PM, Amish Trivedi wrote:

| *What else are younger poets supposed to do?*

Get together with other young poets with similar ideas about poetry & poetics, and start your own magazine and small presses.

| *Which door does one stick one's
foot into in the hopes of keeping it open?*

you don't use the door, you use the window, the skylight, the back door. What is this door anyway? leading to what? The House of Successful Poets? Ain't no such abode. Of course if you mean the University's Creative Writing departments and your career move is to land a job there in order to pay the rent, that's different from being a poet who wants to write the best poetry she can.

>

> I feel like I hear a lot of anti-reading period/submission stuff from people
> who are further ahead in their careers.

Maybe the late sixties/seventies, when I came off age as a poet, were more politically radical, but it never entered my or my contemporaries' mind to get involved with any outfit, magazine or publisher, that smacked of reading period / paid submission / contest, what have you. In fact, thinking back, those kind of gimmicks didn't exist much, as they are to a great extent the invention of the MFA industry.

>

> Are the rest of us just supposed to work quietly in our bedrooms and hope
> somebody takes notice?

No (see first answer), work quietly or loudly wherever & however you work best, and then go make a loud noise in the streets. There probably is no quieter burial than to win the 20whatever \$50whatever XXXPress Prize. You think you've achieved something (which will lure you into trying to repeat, thus imitating yourself) and everyone else knows what such prizes means & it will just be another hurdle for someone to read you straight.

Pierre

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

=====

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214. **Wanda Phipps**

Cool News!

Tue 20 Jul 2010

Hey:

I'm so excited. My book Wake-Up Calls: 66 Morning Poems is now available as an Amazon Kindle book (downloadable also for mac laptop, iPhone, iPad, iPod Touch, blackberry and Android)--buy one :) and tell all your friends:

[http://www.amazon.com/Wake-Up-Calls-Morning-Poems-ebook/dp/B003OYIH5O/ref=sr_1_4?](http://www.amazon.com/Wake-Up-Calls-Morning-Poems-ebook/dp/B003OYIH5O/ref=sr_1_4?ie=UTF8&m=AG56TWVU5XWC2&s=books&qid=1275535066&sr=1-4)

[ie=UTF8&m=AG56TWVU5XWC2&s=books&qid=1275535066&sr=1-4](http://www.amazon.com/Wake-Up-Calls-Morning-Poems-ebook/dp/B003OYIH5O/ref=sr_1_4?ie=UTF8&m=AG56TWVU5XWC2&s=books&qid=1275535066&sr=1-4)

and

I just found out one of my poems will be included in this wild shoe museum in Belgium as well as on their website.

The exhibit includes artists' work shoes they sometimes turned into artwork as well as an ethnographic section of shoes from traditional cultures, a designer section and now drawing, cartoons and writings about shoes.

You can find my poem on their website if you click on the writers section on the bottom right hand corner then scroll down to my name:

www.shoesornoshoes.com/

--

Wanda Phipps

Check out my websites: <http://www.mindhoney.com> and <http://www.myspace.com/wandaphippsband>

My latest book of poetry Field of Wanting: Poems of Desire available at: <http://www.blazevox.org/bk-wp.htm>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available

at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

215. **teersteeg**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

Same story--submission fees--in "anonymous" visual art competitions. The only difference is that I've never heard of an exhibition opportunity that didn't include a hefty per item fee.

regards,
brunoT
cape cod

Yeah, but there's no shortage of presses that read work without charging for the privilege. And if those that charge were to go under for lack of takers 20 would spring up in their place.

At 09:12 PM 7/19/2010, you wrote:

>I've self published a chapbook. But it can be so expensive, especially if
>yr
>trying to go beyond typical chapbook formatting (for instance with my DIY
>chapbook, the vellum cover with card stock backing, the paper I bought, the
>printer's fee...all of this cost me nearly \$200 for 30 COPIES. And then, I
>think I've sold 5. I gave away some, but for the most part people ask how
>they can get one and then when I tell them the 25 (roughly) page hand
>stitched, designed from scratch, all materials bought and paid for and all
>the production work done by me and a couple friends is say \$10 or even \$8
>it's an oh never mind. That's pricey for a book. Self-publishing has its
>merits (obviously, since I've done it a few times), but it IS difficult to
>up the ante sometimes on an aesthetic level.
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>themselves opposing these competitions and reading fees. Where is this
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>press, to engage in a community of fellow authors, to interact with a nexus
>of people who are involved in the book and in poetry in mediums and artways
>drastically different than my own. It's valuable. Typesetting my own work,
>designing the cover and layout, choosing the paper and materials for the
>cover, scrounging up public domain visuals, hand stitching...it's an
>invaluable experience, but it's also completely monological. And you become
>limited, very often in a technological sense if yr working with other
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> >>>
> >>> to
> >>> 100 pages fiction (double spaced) along
> with a \$20 reading fee and an SASE
> >>> for notification of results. Please see www.subitopress.org for
> English Department, Hellems 101,
> >>> 226 UCB, Boulder, Colorado, 80309-0226. Former students, friends and
> >>> relatives of UCB faculty are ineligible.
> >>>
> >>> Submissions will be accepted from June 1st to August 14th, 2010
> >>> (postmark
> >>> date).
> >>>
> >>> _____
> >>> The New Busy is not the old busy. Search, chat and e-mail from your
> >>> inbox.

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> http://www.windowlive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3
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> >> "Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
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> >> Pierre Joris
> >> cell phone: [REDACTED]
> >> email: [REDACTED]
> >> http://pierrejoris.com
> >> Nomadics blog: http://pierrejoris.com/blog/
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> >>
> >> No virus found in this incoming message.
> >> Checked by AVG - www.avg.com
> >> Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date:
> >> 07/18/10
> >> 23:36:00
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New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain. One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody.[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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216. **Pierre Joris**
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:

> ... I think Pierre Joris's comment about them being scam affairs comes from a place of privilege.

Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.

Although I respect all of the many years he's put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene.

It was never easy. It was actually even less easy back when as there was no poetry "scene" that offered careers — that came about in the eighties & nineties with the expansion of the MFA programs, with AWP, etc. One never thought one could make a living at poetry, one paid the rent with whatever job — & it would certainly not be poetry related — that came to hand. So the place of privilege would actually be today when there seem to be so much available possibilities — cf. the ads throughout every issue of AWP mag.

> One can't up & move to NYC to be a poet these days without being somehow independently wealthy.

How much money does it take to get an MFA? Enough to live in NYC for the same amount of years & write poetry & find out if that is what one is good at and wants to spend one's life doing. That involves a risk of course —but the kind of risk any artist worth her salt needs to take. Of course if you find out that you are not very good or even any good at all at writing poetry while doing an MFA, you haven't really lost any of your investment, as you will get the degree anyhow and then can still go on & get a job teaching the writing of poetry for the next 40 years.

>

> I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

I think it is indeed worth arguing about, Noah, because it is exactly these questions that keep coming up while teaching or talking with young poets. They define in a certain way the political economy of the current situation in the US. (Poets anywhere else, from Paris to Timbuktu, Beijing to Sofia, would laugh out loud at the puny problems encountered by well-fed, well-clothed young Norte Americanos bitching about not getting into some poetry "scene." The real place of privilege is this country.

btw, I admire Letter Machine Editions & your description of the economy of it in this post — important in fact to do that, explain it publicly. (In the seventies, in London, Allen Fisher would always have an page in the back of the books he published that would itemize the exact cost of the book & its relation to the number of copies printed and the price asked per copy.)

Pierre

=====
=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

http://pierrejoris.com

Nomadics blog: http://pierrejoris.com/blog/

=====

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217. **Mary Kasimor**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

This has been a very interesting discussion, in my opinion. Noah, I really appreciate your comments and defense of the poetry contests in response. I have very little to do with other poets in my daily life, other than the poets who I "meet" online and whose work I read. I find it reassuring that even though our motives are not ALWAYS the purest if we were to be honest with ourselves, we are/ you are/I am working towards an openness and a non-competitiveness in creating and getting poems out there, considering that most everything else is so very competitive; we live in a cut throat dog eat dog...and other cliches, world. Without a doubt, we, poets, cannot always get away from what we deplore, but we can look at it, respond to it, and think of other ways to do what we believe in, which is to write, read, and respond to poetry, since poetry is really about the world, the universe, each other, etc. etc.

Thanks.

Mary Kasimor

--- On Mon, 7/19/10, Noah Eli Gordon <[REDACTED]> wrote:

From: Noah Eli Gordon <[REDACTED]>

Subject: Re: 2010 Subito Press Book Competition

To: [REDACTED]

Date: Monday, July 19, 2010, 10:07 PM

As Richard's email was in response to the announcement I'd posted here, I can't help but take his comment about the lack of editorial acumen as personal, even if it included the "more often than not" caveat. Subito Press was founded at the University of Colorado-Boulder by my colleague Elisabeth Sheffield. It's not "my" press. I was simply passing on an announcement about it. Like Richard,

I've been frustrated in the past by what I perceived of as a dearth of uninteresting work being brought into the world. But rather than grip about it, I decided, along with a friend to found a press (<http://www.lettermachine.org/catalog.html>) that would function as a sort of polemic, where our books would collectively make an argument for what we see as representative of the work being done that is wholly valuable for the state of (& future of) the art.

Letter Machine Editions does not have a contest. We did, however, have an open reading period recently, one where we asked for \$10. For this \$10, we offered to mail any title from our backlist to whomever submitted. The cost of a mailing envelop is around one dollar. The cost to mail the book is about two dollars. The actual cost per book, the amount we pay to publish each book, including all fees, shipping, charges to list the book with SPD, designer fees, etc. ranges from about \$4 to \$8 per book (our full-length titles are offset pressed, not digit), for a total cost of from \$7 to \$11 dollars. This is to say we are not making money off of our reading fees, rather we're getting our books out into the world and getting a chance to see work by folks we might not otherwise see. I've personally already gone over \$5,000 into debt, and had to open up new credit cards, just to fund this press. Not for some sort of careerist gain, but because I believe in the books weâ€™re publishing & want to see them move into the world.

That said, I realize that the initial response to my email was more of an attack on the contest system. Yes, I also think it has its faults. But no, I don't think those poet who've won contests really care all that much about the contest itself. It's more of a means to simply get the work into the world. I mean, even John Latta, who commented here is a book contest winner. Here are a few more off the top of my head:

Nathaniel Mackey
Juliana Spahr
Cole Swensen
Elizabeth Willis
John Ashbery
Rodrigo Toscano
Ange Mlinko
Joshua Clover
Ed Roberson
John Yau
Laura Mullen
Graham Foust
Jena Osman
Laynie Browne

Eleni Sikelianos
Elizabeth Robinson

Maybe these people would shun contest now, but that's because they've had the opportunity to establish themselves in some (& not always so) small way through having won one. This is why I think Pierre Joris's comment about them being scam affairs comes from a place of privilege. Although I respect all of the many years he's put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene. Yes, I'm an advocate for starting your own press and journal, both of which I did. But for folks not lucky enough to live in a city with a large, active poetry community, or to study at a school like the University of Buffalo (as Richard did), with its instant community and funding for student-editing projects, it can be a daunting thing. Yes, creating alternative market systems is one answer. I think we all think Sub Press is pretty amazing. But the problem is much deeper than the tiny market systems of poetry. One can't up & move to NYC to be a poet these days without being somehow independently wealthy. That wasn't always the case, tho.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

--Noah

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

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218. **Douglas Manson**
Courses offered in all forums, formats
Tue 20 Jul 2010

Hi All,
Please check out my poetics link--I'm in love with learning!
<http://dougfinmanson.blogspot.com/2010/07/courses-workshops-and-seminars-offered.html>
Thank you,
Douglas Manson



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219. **Elizabeth Switaj**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

Not one of us burns every one of our poems before letting anyone else read them. We all have a little mud on us if we want to talk about careerism. And purity is repulsive anyway.

Collectives and conversations with your peers start to look a lot like cliques and cronyism if you have lousy social skills, particularly if those social skills are affected by neurological differences. Oh, I know that's a marginal concern but aren't the margins where distinctive writing happens more often than not?

Elizabeth Switaj
elizabethkateswitaj.net

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220. **Peter Quartermain**

Re: Robert Duncan and NORGOL. Help needed!

Tue 20 Jul 2010

Hilary:

Wow. I wonder. The plural is kasten, but Duncan might not have known that. I didn't know the dutch in its singular either (did Duncan?), which says something about my ignorance speculating upon his putative same. How to deal with a writer's ignorance is a subject worthy of several books, I'd think, but what ignorant editor or professor who says s/he knows something can protect the poet the poem and other readers from that knowing. So THANKS -- and the conundrum is still conundering.

Which means Duncan's work is, no doubt, endless in its demands -- but I can live with walking away from it all once the deadline arrives. And that tells you I'm getting a bit tired of this project, look forward to other stuff so do, and seem to be thriving.

Just finished the first of two longish-weekend visits from my son and his children (aged 4 and 2) -- fun, but oh my, exhausting. And that tells you we're both well, happy, busy -- and (oh dear) looking forward to the grandchildren's return visit this weekend, before they fly home to Ottawa. Good job the summer

is, so far, generally cool enough to be pleasant rather than too hot to be tolerable. BC is not Saskatchewan.

Best, yes indeed,

Peter

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

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

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

Behalf Of Hilary Clark

Sent: 19 July 2010 07:26 PM

To: ██████████

Subject: Re: Robert Duncan and NORGOL. Help needed!

Hi Peter,

"kast" seems to be a Dutch word, for a sort of armoire that was taken up in parts of America: see this link

<http://www.artnet.com/magazine/features/garrett/garrett2-14-00.asp>

I'm not sure whether "kasts" would be plural--don't know Dutch.

Hope you're well.

Hilary Clark

Quoting Peter Quartermain <██████████>:

> HELP ! ! !

>

>

>

> I need some help. I'm annotating Robert Duncan's poems (translating foreign

> words and phrases, identifying their source) for the Collected Later Poetry

> and Plays, and I'm getting into difficulties in GROUND WORK II: IN THE DARK.

> I'm stuck in more than one place, and may be calling for help from time to time. Here's the first:

>
> The poem is "IN WONDER" (pages 227-229 in the single-volume Ground Work)
>
> 1. "NORGOL" - the word occurs twice: "norgol" and "Nor-gol."
>
> The poem hints it might come from science fiction - Duncan read Andre Norton
> (among others) and it might be from something by her - or from Tolkien's The
> Lord of the Rings (but there I'm grasping at straws). Googling "Norgol" I
> find that it's a name in a wargame, but so far as I can tell the game
> post-dates the poem.
>
> Does anyone out there know?
>
>
>
> 2. The mixed German and French at the top of page 228 ends with "kasts",
but
> my sources (native-speakers of German) tell me this is not a word in
German,
> though it appears in the title of an autobiographical novel (The
> Unrestrained Life of Kast) by Volker Braun, published in 1972. I don't
know
> German; Braun's book has not been translated into English.
>
> Can anyone help me here?
>
>
>
> Thanks.
>
>
>
> Peter
>
>
>
>
>
>

>
> =====
> Peter Quartermain
> 846 Keefer Street
> Vancouver
> BC Canada V6A 1Y7
> [REDACTED] (voice and fax)
> [REDACTED]
> =====
>
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>
guidelines &
>

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221. **Matthew Landis**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

TO respond to Hugh's point:

That's a great point and, in fact, I do work with a group of poets here in Philadelphia who have set up their own small presses, or put out small limited editions of other poets just for fun, and set up readings for other poets, and readings which celebrate presses that we admire or are fond of. All of that certainly helps, so yr point is well taken. That still doesn't address the point I made regarding how engaging in such communities can still, very often, limit the aesthetic choices available to you (printing in color, paper quality) not to mention the fact that most of us are recent college graduates or grad students who don't have the time to raise the money to do more ambitious publishing projects because we have to work in order to payoff ridiculous student loans and are already sacrificing sleep, social lives, and sanity in order to do what little we can...we're not "professional" poets who have institutional support; we're 20 somethings who are already publishing our friends work, setting up readings, attending readings, meeting to share and discuss work. The group that I work with, the New Philadelphia Poets, some of our members work 2 or 3 jobs, than have to hussle to meetings where we set up a reading, or meet with a friend who's putting out a chapbook by one of us, or go to a reading we've set up or that we're performing in. Or for the reading series I help run, the 3 of us who work on it work all week and then sacrifice most if not all of our Sunday to set up the bookstore where we hold it, run the reading and the open reading which follows, and then clean up. And I swear I'm not complaining about it. None of us. We all love poetry and art and music too much to bother

complaining. It's a source of joy in the midst of an otherwise workaday existence. My point is, I suppose, we're already at the mercy of and subject to capitalist exploitation in order to simply have the money to afford the leisure time necessary to sustain our artistic lives. There's a real poetic community in Philadelphia—one of the most open and engaging in the country I'd venture to say; but it's still difficult simply because most, though admittedly not all, of the people I know in this community are not in a position of economic privilege (due to student loans, or health concerns combined with a lack of health insurance, or any of the other myriad social problems) wherein they have the leisure time required to do what yr talking about—& even if they did the resources would still be limited.

On Mon, Jul 19, 2010 at 11:07 PM, Noah Eli Gordon <[REDACTED]> wrote:

As Richard's email was in response to the announcement I'd posted here, I can't help but take his comment about the lack of editorial acumen as personal, even if it included the "more often than not" caveat. Subito Press was founded at the University of Colorado-Boulder by my colleague Elisabeth Sheffield. It's not "my" press. I was simply passing on an announcement about it. Like Richard, I've been frustrated in the past by what I perceived of as a dearth of uninteresting work being brought into the world. But rather than grip about it, I decided, along with a friend to found a press (<http://www.lettermachine.org/catalog.html>) that would function as a sort of polemic, where our books would collectively make an argument for what we see as representative of the work being done that is wholly valuable for the state of (& future of) the art.

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That said, I realize that the initial response to my email was more of an attack on the contest system. Yes, I also think it has its faults. But no, I don't think those poet who've won contests really care all that much about the contest itself. It's more of a means to simply get the work into the

world. I mean, even John Latta, who commented here is a book contest winner. Here are a few more off the top of my head:

Nathaniel Mackey
Juliana Spahr
Cole Swensen
Elizabeth Willis
John Ashbery
Rodrigo Toscano
Ange Mlinko
Joshua Clover
Ed Roberson
John Yau
Laura Mullen
Graham Foust
Jena Osman
Laynie Browne
Eleni Sikelianos
Elizabeth Robinson

Maybe these people would shun contest now, but that's because they've had the opportunity to establish themselves in some (& not always so) small way through having won one. This is why I think Pierre Joris's comment about them being scam affairs comes from a place of privilege. Although I respect all of the many years he's put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene. Yes, I'm an advocate for starting your own press and journal, both of which I did. But for folks not lucky enough to live in a city with a large, active poetry community, or to study at a school like the University of Buffalo (as Richard did), with its instant community and funding for student-editing projects, it can be a daunting thing. Yes, creating alternative market systems is one answer. I think we all think Sub Press is pretty amazing. But the problem is much deeper than the tiny market systems of poetry. One can't up & move to NYC to be a poet these days without being somehow independently wealthy. That wasn't always the case, tho.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

--Noah

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[http://www.windowlive.com/campaign/thenewbusy?
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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222. **sheila black**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

I think you are correct in giving the word "submission" another connotation (i.e. humility).Â An apprentice by nature of being an apprentice is in a process of learning her craft. Why not learn by submitting work (however tentative).Â Art requires great humility and great arrogance (in my humble opinion). Of course, I think there are many artists whose gifts put them in the category of linguistic savants; however, for most of us who began with "just" :) :) a passion for literature, writing, language, etc. it is a craft that grows with experience and sometimes acknowledgment (depending on the person). I write because I love to write. Its always nice to get things published occasionally. Many of my young students express their ultimate desire is to be published, but most students, (and I include myself in this), feel driven to say something, driven to tell their outside world something. I love that there are so many small presses now providing that service in whatever form they choose.

Sheila e. Black Â Â
Â Sheila Black

--- On Mon, 7/19/10, michael farrell <[REDACTED]> wrote:

From: michael farrell <[REDACTED]>

Subject: RE: 2010 Subito Press Book Competition

To: [REDACTED]

Date: Monday, July 19, 2010, 4:40 PM

what if submission were a holy action?

what if it allowed humility?

> Date: Mon, 19 Jul 2010 13:27:09 -0700

> From: [REDACTED]

> Subject: Re: 2010 Subito Press Book Competition

> To: [REDACTED]

>

> Just do it yourselfâ€”

>

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

>

> â€”
>
> DTG
>
> On Mon, Jul 19, 2010 at 12:28 PM, Amish Trivedi <[REDACTED]> wrote:
>
> > What I still wonder, though, is:
> >
> > What else are younger poets supposed to do? Which door does one stick
one's
> > foot into in the hopes of keeping it open?
> >
> > I feel like I hear a lot of anti-reading period/submission stuff from
> > people
> > who are further ahead in their careers.
> >
> > Are the rest of us just supposed to work quietly in our bedrooms and hope
> > somebody takes notice?
> >
> > Amish
> >
> > On Mon, Jul 19, 2010 at 9:09 AM, Brian Seabolt <[REDACTED]> wrote:
> >
> > >Â Â Â it's incredibly demoralizing to see so many
> > >Â poets so willingly "submit" to editors that, more often than not,
> > >Â are about as capable of recognizing productive work as Paula Abdula
> > >Â or Simon Cowell.
> > >
> > > Who?
> > >
> > > _____
> > >
> > > While he read Moll held a little aloof,
> > > with downcast eyes, saying to herself,
> > > Now he's at the part where, and a little
> > > later, Now he's at the part where, and
> > > so remained until the rustle of the sheet
> > > going back into the envelope announced
> > > that he had finished.
> > >
> > > Samuel Beckett, Malone Dies _____
> > >

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<http://clk.atdmt.com/NMN/go/157639755/direct/01/>

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223. **jason snyder**

Sidebrow Open Reading Period in August

Tue 20 Jul 2010

Sidebrow Books will hold an open reading period for unpublished book-length manuscripts of prose, poetry, cross-genre, and collaborative work during the month of August.

Details regarding the submission process are available on the Sidebrow Web site (<http://www.sidebrow.net/submit>). There will be a \$20 reading fee for each manuscript submitted. As thanks for helping develop Sidebrow's collaborative projects, Sidebrow contributors will be offered a discounted reading fee of \$10 per manuscript. All writers who submit during the open reading period will receive a complimentary Sidebrow title.

Simultaneous submissions will be considered where noted, but we ask you to notify us promptly should your manuscript be accepted elsewhere. Work

published in part as a chapbook will be considered, as long as the manuscript in its current form has not been previously published.

Manuscripts not postmarked in the month of August will be discarded.

More information can be found on the Sidebrow Web site:

<http://www.sidebrow.net/submit>

Those unfamiliar with Sidebrow are encouraged to explore our press before submitting by purchasing one of our titles: <http://www.sidebrow.net/books>

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

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224. **Murat Nemet-Nejat**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

When *Eda*: An Anthology of Contemporary Turkish Poetry edited by me was published, among acknowledgments, I thanked my business at the time Murat Oriental Rugs, Inc. for the financial sacrifices it had to make for the writing of the book. I spent endless hours at my office working on the book, neglecting my business. That is what it takes to be a poet. I wanted the book to contain a record of that.

Ciao,

Murat

On Tue, Jul 20, 2010 at 9:09 AM, Pierre Joris <[REDACTED]> wrote:

On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:

... I think Pierre Joris's comment about them being scam affairs comes from a place of privilege.

Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.

Although I respect all of the many years he's put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene.

It was never easy. It was actually even less easy back when as there was no poetry "scene" that offered careers — that came about in the eighties & nineties with the expansion of the MFA programs, with AWP, etc. One never thought one could make a living at poetry, one paid the rent with whatever job — & it would certainly not be poetry related — that came to hand. So the place of privilege would actually be today when there seem to be so much available possibilities — cf. the ads throughout every issue of AWP mag.

One can't up & move to NYC to be a poet these days without being somehow independently wealthy.

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I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

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btw, I admire Letter Machine Editions & your description of the economy of it in this post — important in fact to do that, explain it publicly. (In the seventies, in London, Allen Fisher would always have an page in the back of the books he published that would itemize the exact cost of the book & its relation to the number of copies printed and the price asked per copy.)

Pierre

=====
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
=====

Pierre Joris

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email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

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225. **Matthew Landis**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

The one thing I'd add Pierre, when you address the relative costs of an MFA compared to living in NYC for a similar number of years: The difference is it's far easier to get a loan for an MFA from a bank, or some other institution when yr a 20 something with no collateral and little to no credit history (and if the statistics bear out, if you are a 20 something, chances are yr credit history is awful) than it is to walk into a bank and ask for a comparable loan in order to move to NYC and write poetry for two years. Which isn't to say yr wrong, I agree with many of yr points in fact. After all, fortune favors the brave and all that...still, as it was in the 60's and 70's I'm sure, there's a tremendous amount of volatility that comes into play in the economic lives of younger poets now. We're extremely vulnerable, especially if we've bought in to the MFA racket. They prey on the sort of competition/prize fed homunculus which is bred inside of you from Kindergarten on and on yr economic vulnerability. I feel like a lot of kids of my generation (I'm 28) get sold into believing that the MFA route is the only economically viable route to becoming a writer. There's such an emphasis on "professional" or "career" being the suffix to "writer". Hell, I bought into it. I didn't attend an MFA, I got my Masters in Liberal Arts at Penn (i certainly didn't get an interdisciplinary degree to advance my career though...I did it because well...I like being a student, I like learning...) but if there's one thing I've learned in my brief time trying to participate in and grow WITH the scene here in Philadelphia it's that I hope I stay an amateur forever. After all, the Latin route "amo" implies love. If I ever stop loving poetry and it becomes PRIMARILY a career for me (I still think it's a valid and admirable thing to spend yr life doing as a vocation or even a professional vocation), I hope someone has the good sense and compassion to put me out of my misery.

On Tue, Jul 20, 2010 at 9:09 AM, Pierre Joris <[REDACTED]> wrote:

On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:

... I think Pierre Joris's comment about them being scam affairs comes

from a place of privilege.

Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.

Although I respect all of the many years he's put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene.

It was never easy. It was actually even less easy back when as there was no poetry "scene" that offered careers — that came about in the eighties & nineties with the expansion of the MFA programs, with AWP, etc. One never thought one could make a living at poetry, one paid the rent with whatever job — & it would certainly not be poetry related — that came to hand. So the place of privilege would actually be today when there seem to be so much available possibilities — cf. the ads throughout every issue of AWP mag.

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Pierre

=====

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

Pierre Joris

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email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

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226. **Brian Clements**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

While I appreciate the reservations many poets have about contest culture (especially after the whole Foetry thing a few years ago), and while there is no doubt that there are outfits out there taking improper advantage of that culture, I don't think ALL small presses out there running contests have dubious motives--in fact, I run two awards myself at Firewheel (the Sentence Book Award and the Firewheel Chapbook Award) in addition to publishing Sentence and unsolicited book manuscripts. I'm sure many other folks on this list who aren't speaking up run contests and awards as well.

First, many (most?) small presses are run as nonprofits on an entirely volunteer basis. Many of them, like Noah's press and like Firewheel was when I first started, are run mostly out of the editor's pocket, without support from a university and without NEA or state grant moneys. So to imply that these presses somehow are pouring contest money into their editors' own pockets simply isn't the case in most instances. The funds from contest fees, if there is any left after publication of the winning title, is poured back into other titles, which the press would be unable to publish without those funds. So there actually is an element of the co-op in many of these small presses; I would hope

that entrants in such contests actually KNOW the presses to which they are sending their work and can take some satisfaction in knowing that if they themselves are not offered publication, they are supporting a press they admire and helping that press to publish other worthy work. Isn't that what a co-op is?

The Firewheel Chapbook Award, for example, is dedicated to publishing work that is difficult to place for publication due to format, typography, whatever reason. Our last publication was a box with cover art and loose leaf printed pages, Marjorie Tesser's poem/game *The important thing is...*. I would hope that the folks who entered and whom we did not publish feel that they contributed to the publication of Marjorie's title, because they did. It wouldn't have happened without them. The Sentence Book Award, which is devoted to prose poetry, appeals to a specific audience who form a kind of co-op in expressing their support for their fellow prose poets, for Sentence and for Firewheel with their entries. Is there really a difference between sending an entry fee to a publisher you admire and sending a small donation?

Maybe one would argue that no publisher should be publishing who can't afford to do so without the contest structure. One might argue that there are too many books anyway and these contests are publishing work that aren't worthy of publication. And my response would be to challenge you to read Marjorie's *The important thing is...* or Catherine Sasanov's *Had Slaves* and see if you still feel that way--I'm sure the same applies to many award-winning books that I didn't publish as well...

If Firewheel ever is successful enough (that is, has enough ongoing sales of existing titles) to support these awards without fees, then we will run them for free or cease the awards and just publish more books that come over the transom, that would be great! Just as we'd love to be able to pay all of our contributors gobs of money every time we print their work in Sentence. But until that time, we feel like we're providing a service to a certain audience by doing things the way we do them. And it sure as hell hasn't given me any kind of career boost, I can tell you that! What it has done for me personally, though, is give me an opportunity to get to know many excellent people who are interested in building respectful relationships through books, journals, and poems.

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227. **Pierre Joris**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

So this afternoon I am trying to catch up with the magazines that have accumulated around my table and come across this, by Jennifer Moxley — from

Fragments of a Broken Poetics — in the latest issue of Chicago Review (55:2, spring 2010), which speaks to what we have been discussing in this thread:

"Publication, popularity, and prizes. All three are unreliable measures of value. In fact, any indicator of poetics worth that is immediately perceptible to people who care nothing of poetry is likely to be, in some part, false."

=====

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

Pierre Joris

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email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

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228. **Jared Schickling**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

"can't make an easy equation between competition and acceptable topics"

Maybe not easy, but concretized ethics value as "prize culture."

"editorial incompetence in order to make points about competition and the politics of speech acts"

Very much in order: "\$"

"a challenge to find ways of opting out of submitting to prizes" / "are the rest of us just supposed to work quietly in our bedrooms and hope somebody takes notice"

No.

js

<http://www.spdbooks.org/Product/9781609640019/zeros-blooming-excursion.aspx>

etc

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

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229. **Catherine Daly**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

Just an idea: as list after list descends into exchanges of marketing info. or announcements of products and events that are part of our culture of mini-celebrity, and now that facebook and blogs are also going that way, perhaps it might be time to return to critical/aesthetic debates?

For example, I haven't replied to Adam's post because I think it might be more appropriate for me to write (as I mention on my blog, which I don't "market" -- I made it as a sort of blog in 2002? when? that isn't in the direction blogging went --) a more positively-positioned summary of my ideas about how the ideas of soul and spirit might be entirely inappropriate for poetry -- but because this list was so contentious in the past, also, there's no way I could really post what I think here.

Maybe there's a new way? Something more descriptive and anecdotal, less like the poetry we write?

To write poetry is to be on the margins, but to write experimental poetry, more so, and to spend most of the days and nights locked outside of both the academic/critical realm and the mainstream poetry realm is painful, and to have a different aesthetic -- or even be in a different place in life, or to be tired of "building a following" -- from the local poetry coteries -- is painful as well. And within experimental poetry. I know for me, the lists were a balm at one time. I was so isolated, working as a manager for institutions squandering billions of dollars and creating the recessions. Including schools: isn't it great that art resists professionalism? The familiar? Isn't it nice to be able to see when a work is really vacuous and another is really interesting? That unlike composition, creative writing remains relevant to the way people have to communicate after their last paper is due? That arts, criticism, and theory is the last revenge of the amateur?

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All best,
Catherine Daly

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230. **Mark Weiss**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

I pretty much echo the sentiments of this and Pierre's previous messages. Let's be real specific about the privilege of age. To the extent that I'm known, despite my usual lack of attention to beyond a very small public, it's because, purely for love of the art, aside from writing and getting my own work published, I've edited anthologies, published a magazine and a press, translated, run readings, etc., for almost 50 years. Pierre, who's far better known, has an even longer list of services over almost as long a period of time: add for him journalism in several languages, radio shows ditto.

Recognition has been a by-product, regardless of whether it was wanted. When a twenty-something or even a thirty-something complains about not being known I want to know what he or she is looking for, why they need fame, such as it is for poets, so young. Do they think it's like being a rock star? Do they think the craft is so easily learned?

At 09:09 AM 7/20/2010, you wrote:

>On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:

> > ... I think Pierre Joris's comment about them
> being scam affairs comes from a place of privilege.
>

>Where do you want me to write from? Can't quit
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>department to answer you, really. Wouldn't know
>how to pay the rent. Been there for 18 years
>now, after 20+ freelancing, doing mimeo-mags,
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>teaching EFL, bartending, whatever. It is
>exactly because of that experience that I feel
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>that that's coming from a place of experience, not privilege.
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> put into poetry, teaching, translation, etc.,

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> easy back when as there was no poetry "scene"
> that offered careers — that came about in the
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> MFA programs, with AWP, etc. One never thought
> one could make a living at poetry, one paid the
> rent with whatever job — & it would certainly
> not be poetry related — that came to hand. So
> the place of privilege would actually be today
> when there seem to be so much available
> possibilities — cf. the ads throughout every issue of AWP mag.
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> these days without being somehow independently wealthy.
> How much money does it take to get an MFA?
> Enough to live in NYC for the same amount of
> years & write poetry & find out if that is what
> one is good at and wants to spend one's life
> doing. That involves a risk of course —but the
> kind of risk any artist worth her salt needs to
> take. Of course if you find out that you are not
> very good or even any good at all at writing
> poetry while doing an MFA, you haven't really
> lost any of your investment, as you will get the
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> about this would be better directed into actual
> action. I mean if you're going to end your
> email, as Richard did, by bringing up
> inequality and injustice, aren't there other
> means to more efficaciously address these issues?
> I think it is indeed worth arguing about, Noah,
> because it is exactly these questions that keep
> coming up while teaching or talking with young
> poets. They define in a certain way the
> political economy of the current situation in

>the US. (Poets anywhere else, from Paris to
>Timbuktu, Beijing to Sofia, would laugh out loud
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>well-clothed young Norte Americanos bitching
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>exact cost of the book & its relation to the
>number of copies printed and the price asked per copy.)
>
>Pierre
>=====

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>"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
>=====

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>Pierre Joris
>cell phone: [REDACTED]
>email: [REDACTED]
><http://pierrejoris.com>
>Nomadics blog: <http://pierrejoris.com/blog/>
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New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and

through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.

<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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231. **Lori Emerson**

CFP: Steve McCaffery special issue of Open Letter

Tue 20 Jul 2010

Dear all - I'm passing this on for a colleague but please do consider submitting or please pass it on to anyone you think might be interested in contributing!

best, Lori

=====

Breakthrough Nostalgia: Reading Steve McCaffery Then and Now

As Steve McCaffery approaches his mid-60s, his poetic and critical output shows no signs of abating. Within the last decade, in fact, McCaffery has produced five new collections of poetry, a new collection of critical essays, and three volumes of selected material: *Seven Pages Missing Vols. 1 & 2*, and *Verse and Worse*. Yet it has also been nearly 25 years since *Open Letter's* first festschrift on McCaffery appeared, and both the critical community surrounding McCaffery's work specifically, and of innovative writing in general, has changed dramatically. Thus, this new issue of *Open Letter* seeks to examine the changes in the reception of McCaffery's work, as well as his own poetic development, over the last quarter century. Intended as a continuum from the first collection of *Open Letter* essays on McCaffery, this new gathering seeks critical essays (both scholarly and experimental) on any aspect of McCaffery's criticism or poetry (including sound, visual, and performance poetry), with a particular interest in writing produced since 1990. Some points of departure, or lines of inquiry may include:

- Reassessments of McCaffery early writing or analysis of recent writing - Is there a McCaffery canon? The significance of Teachable Texts, Carnival, or The Black Debt? - McCaffery and digital poetics: his inclusion in Poems for the Millennium Vol. 2 as a cyberpoet? Carnival: Panel 3 as his first self-identified digital work? - McCaffery collaborations (TRG, Nichol, The Four Horsemen, Mac Cormack) - McCaffery's contributions to theories of translation, sound poetry, or pataphysics - McCaffery's influence on writers, both younger and contemporary - The concept of nationality in McCaffery's career: his international reputation or his interrogation of nationality in assessing literature? - McCaffery and trans-historicism: making the new old, or making the old new? - The critical and theoretical contributions of McCaffery to literary debate

Priority will be given to critical writing on McCaffery's work, but submissions of poetry or visuals inspired by, or related to the work of, McCaffery will also be considered.

Please send proposals/ intentions/ ideas to Stephen Cain <[REDACTED]> by October 1st, 2010. Complete work will be requested by January 2011.

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

<http://www.loriemerson.com>

<http://www.electronicbookreview.com>

<http://twitter.com/loriemerson>

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232. **Nic Sebastian**

Ten Questions on Poets and Technology: Sandra Beasley

Tue 20 Jul 2010

Sandra Beasley responds this week to Ten Questions on Poets and Technology - <http://bit.ly/aKK8Ws>.

Series' standing page: <http://bit.ly/c0aBUb>

Best, Nic

Nic Sebastian <http://verylikeawhale.wordpress.com>

The New Busy

is not the old 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_3

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233. **David-Baptiste Chirot**

Re: "The Decay of Spirituality in Poetry"

Wed 21 Jul 2010

Adam-many thanks for your sharing the essay--

a thought: historically, the USA is a nation based on spirituality & materialism being intimately interrelated ("In God We Trust" on the money--)

also my sense of Marxist readings by poets in the US has been it is not very well thought through, not well enough read in the original writings of both the "Early/Romantic" Marx and the later "Scientific" Marx-- as well as the "Traditions of Modern Leftism" including Situationism-- Marx is an excellent writer--i wish i read German much better!--many passages of poetry in his works even in the French and English editions i have read-- i have been corresponding with a fellow Russian Sound/Visual/Asemic poet who is a fanatic abt the place of philosophy in the face of the hells of the current world-- like many he has taken the route laid out--there are many--by Gilles Deleuze--

a problem facing language used in the USA today is that of "Torture: Cancer of Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet calls it-- and the Orwellian demands of language used in order to accommodate support for Apartheid --

with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors here tens of thousands of years in the Americas i wd say we have lost the sense of the ground beneath our feet--of the Earth-- when we begin to lose the Mother-- we see it every day what is happening--from the oil spill to everywhere any town usa--

often the thing in front of one is the lesson to be learned from

thank you again--

onwards!!

david-bc

The New Busy

is not the old 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_3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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234. **David Kirschenbaum**

Boog City presents Eleven Eleven and Churchill Downs

Wed 21 Jul 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Eleven Eleven

(San Francisco)

Tues., July 27, 6:00 p.m. sharp, free

ACA Galleries

529 W. 20th St., 5th Flr.

NYC

Event will be hosted by

Eleven Eleven editor

Hugh Behm-Steinberg

Featuring readings from

J. Mae Barizo

Suzanne Gardinier

Steven Karl

Amy King

and music from

Churchill Downs

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****Eleven Eleven**

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

Eleven Eleven is a biannual journal of literature and art based at California College of the Arts in San Francisco. The aim of the publication is to provide a forum for risk and experimentation and to serve as an exchange between writers and artists. Founded by Youmna Chlala and Gayle Romasanta, since 2007 Eleven Eleven has been edited by Hugh Behm-Steinberg and the students of CCA's M.F.A. Writing Program.

****J. Mae Barizo**

Born in Toronto, J. Mae Barizo was shortlisted for Canada's Robert Kroetsch award for Innovative Poetry and Ahsahta Press's Sawtooth Poetry Prize. New work appears in *Prairie Schooner*, *Denver Quarterly*, and *Bellingham Review*. She is the author of two chapbooks, *The Concert Review* and *The Marble Palace*.

****Churchill Downs**

<http://www.facebook.com/home.php#!/pages/Churchill-Downs/127643877255339?v=wall&ref=search>

From the stable of Postparade, Churchill Downs have recorded a CDR called Paddock. Churchill Downs has done shows at Goodbye Blue Monday, Webster Hall, and Sidewalk Cafe.

****Suzanne Gardinier**

Suzanne Gardinier is the author of *Today: 101 Ghazals*, the long poem *Dialogue with the Archipelago*, and the forthcoming *Iridium & Selected Poems*, all from Sheep Meadow Press. She teaches at Sarah Lawrence College and lives in Manhattan.

****Steven Karl**

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

Steven Karl is the author of *State(s) of Flux*, a collaborative chapbook with Joseph Lappie (Peptic Robot Press), *(Ir)Rational Animals* (Flying Guillotine Press), and *Saturday(s)* (forthcoming from Scantly Clad Press). He is a frequent poetry reviewer for *Sink Review* and *Coldfront Magazine*. He lives in Chinatown, NYC.

****Amy King**

<http://amyking.org/>

Amy King's most recent book is *Slaves to Do These Things* (Blazevox), and forthcoming, *I Want to Make You Safe* (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett. She also teaches English and creative writing at SUNY Nassau Community College. With Ana Bozicevic, King co-curates the Brooklyn-based reading series, *The Stain of Poetry*.

Directions:

C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. Sept. 28
Satellite Telephone
<http://nolongdistance.endingthealphabet.org/>
(Buffalo)
Robert Dewhurst, ed.

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://welcometoboogcity.com/>
T: (212) 842-BOOG (2664)
<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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235. **Gary Sullivan**

Compton, Degentesh, Downing, Gardner, Gordon, Mesmer, Sullivan

Wed 21 Jul 2010

Thursday July 22, 6:00pm - 8:00pm

We-Are-Familia
Pop Up Gallery & Event Space

539 Atlantic
Avenue, Brooklyn,
NY <http://www.we-are-familia.com/>

On Thursday, July 22, WE-ARE-FAMILIA Gallery will host a gathering of flarf poets. Flarf is an international avant-garde poetry movement of the late 20th century / early 21st century whose 30+ practitioners explore “the inappropriate” in all of its guises. Their method is to mine the Internet with odd search terms then distill the results into often hilarious and sometimes disturbing poems, plays, and other texts. Recently profiled on the front page of The Wall Street Journal, the flarf collective create hilarious, shocking, and sometimes downright offensive works. Heated discussions about flarf have been broadcast by the BBC and National Public Radio, and published in The Village Voice, The Nation, Poetry, Poets & Writers, and The Wall Street Journal. “Flarf is a hip, digital reaction to... boring, genteel poetry,” writes poet and critic Marjorie Perloff. Whatever flarf is--whatever you think flarf is--it is most

definitely the 21st century's first poetry movement. Host and flarfista Sharon Mesmer will introduce some of the collective's New York members: Shanna Compton (For Girls), Katie Degentesh (The Anger Scale), Nada Gordon (Folly), Gary Sullivan (PPL In A Depot), Brandon Downing (Lake Antiquity), and Drew Gardner (Petroleum Hat).

WE-ARE-FAMILIA is an extensive global network of creative individuals from all disciplines who have come together to explore the powerful, complex ties which consciously and unconsciously touch all that we experience as humans.

Spearheaded by Creative Director Jennifer Garcia, their primary ongoing project is a series of 25 one-of-a-kind Keepsake Boxes showcasing original "mementos" engaging the concept of family.

WE-ARE-FAMILIA, with help from sponsors Art Assets, Atlantic Assets, and GFI Realty, have recently transformed a raw, formerly vacant storefront on Atlantic Avenue into an open studio where they will continue assembling new Keepsake Boxes including a special commission for the Museum of Art and Design. The space additionally functions as a gallery to exhibit new works by Keepsake Box contributors as well as a free event space which aims to extend their family dialogue. The space opened its doors on June 11th, 2010, during Atlantic Avenue ArtWalk and has since had a showing of Jeff Lewis' meticulous pencil grid drawings as well as electronic performances by Mitchell Akiyama and Nina Mehta of bands First Nation and Rings from Animal Collective's Paw Tracks label.

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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236. **richard owens**

Damn the Caesars vol. N &c

Wed 21 Jul 2010

Announcing FOUR new publications:

<http://damnthecaesars.org/>

1. DAMN THE CAESARS vol. N (\$15.00)

NEW WRITING: Keston Sutherland, Justin Katko, Emily Critchley, Luke Roberts, Francesca Lisette, Dale Smith, Geoffrey Gatza, Josh Stanley, Frances Kruk, David Hadbawnik, Carrie Etter, Francis Crot, and Rosa Alcala.

FEATURE: New writing and 6 full-color visual pieces from Allen Fisher followed by an extended consideration of Allen Fisher's work by Pierre Joris.

ESSAY: Dennis Tedlock on Alcheringa's relationship to Language Writing.

TRANSLATION: The Papyrus of Ani translated by Steve McCaffery; writing from Egyptian poet Ahmed Abdel Muti Hijazi translated by Rick London and Omnia Amin.

<http://damnthecaesars.org/punchpress.html>

2. DALE SMITH | JOSIAH WILBARGER: 1833 (\$5.00)

Scalped in Texas, 1833. Survived some years. Skull half exposed. Single poem. Letterpress. Bare black bristol wraps. Hand-stitched. 4 pages.

3. MARIANNE MORRIS | TOO FEW RICHARDS TOO MANY DICKS (\$5.00)

"Father, Goon and Executive Fucker." Single poem. Letterpress. Black bristol wraps. Hand-stitched. 8 pages.

4. CARRIE ETTER | DIVINATIONS (\$10.00)

Twenty from Divinations for Starters (forthcoming from Shearsman). Two-color letterpress on Fabriano Tiziano folded over black bristol wraps. Hand-stitched. Cover image: adaptation of Lee Bontecou's untitled 1993 mixed-media sculpture. 24 pages.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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237. **Nana Zabic**

Re: 2010 Subito Press Book Competition

Wed 21 Jul 2010

I think there is no need for pitting established poets vs. unestablished poets, MFA/AWP generation vs. pre-MFA/AWP generation. First of all, the latter learn everything they know from the former, and the former may learn new things from the latter. Second, in a slightly larger picture, we are all pretty insignificant and powerless. That fact might be the underlying reason why there is so much frustration, and why it seems we're fighting over crumbs on the table.

But when you look at who celebrities and powerful people are nowadays, being so deep in the shadow must mean we're doing something right. Think about it. On the one hand, we are left alone by the powers that be. On the other hand, there are resources available to keep writing, reading, publishing, and sharing work. These resources may be mere crumbs on the table, but they do. (James Franco, stay away from our crumbs! Actually, no, throw us a loaf of bread! ;-))

Nana Zabic

P.S. I can write about how we (grad students who founded and run the journal) raise money for Packingtown Review, and how we spend it, and how our university affiliation works, if anyone is interested. Long story short, it takes a lot of time and effort to raise the money; no silver spoons in sight. As far as other policies, we do use the word "submission," we read year-round, we have a system to prevent nepotism (I can provide details about that too), we ran one contest in the past, which didn't charge fees, but offered no cash prize either, we might have fee+prize contest in the future...

P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D. You get a tuition waiver, a TA-ship, live very modestly, and scramble for a summer job. There are all kinds of scenarios, though, it's hard to generalize.

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238. **Nana Zabic**

Re: 2010 Subito Press Book Competition

Wed 21 Jul 2010

****Wait, I need to correct something here. Sorry. (Note to self, always proofread meticulously.)****

Corrected version:

I think there is no need for pitting established poets vs. unestablished poets, pre-MFA/AWP generation vs. MFA/AWP generation. First of all, the latter learn everything they know from the former, and the former may learn new things from the latter. Second, in a slightly larger picture, we are all pretty insignificant and powerless. That fact might be the underlying reason why there is so much frustration, and why it seems we're fighting over crumbs on the table.

But when you look at who celebrities and powerful people are nowadays, being so deep in the shadow must mean we're doing something right. Think about it. On the one hand, we are left alone by the powers that be. On the other hand, there are resources available to keep writing, reading, publishing, and sharing work. These resources may be mere crumbs on the table, but they do. (James Franco, stay away from our crumbs! Actually, no, throw us a loaf of bread! ;-))

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239. **Tribbey, Hugh R.**

Re: 2010 Subito Press Book Competition

Wed 21 Jul 2010

Three cheers.

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

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

Behalf Of Mark Weiss

Sent: Monday, July 19, 2010 4:50 PM

To: ██████████

Subject: Re: 2010 Subito Press Book Competition

Send work to journals you admire. And don't think of it as a career. What matters is the conversation with one's peers, and with the history of the craft.

Best,

Mark

At 04:27 PM 7/19/2010, you wrote:

>Just do it yourself-

>

>http://withplusstand.blogspot.com

>

>-

>

>DTG

>

> On Mon, Jul 19, 2010 at 12:28 PM, Amish Trivedi <[REDACTED]>
wrote:

>

> > What I still wonder, though, is:

> >

> > What else are younger poets supposed to do? Which door does one
stick one's

> > foot into in the hopes of keeping it open?

> >

> > I feel like I hear a lot of anti-reading period/submission stuff
from

> > people

> > who are further ahead in their careers.

> >

> > Are the rest of us just supposed to work quietly in our bedrooms and
hope

> > somebody takes notice?

> >

> > Amish

> >

> > On Mon, Jul 19, 2010 at 9:09 AM, Brian Seabolt <[REDACTED]>
wrote:

> >

> > > it's incredibly demoralizing to see so many

> > > poets so willingly "submit" to editors that, more often than not,

> > > are about as capable of recognizing productive work as Paula
Abdula

> > > or Simon Cowell.

> > >

> > > Who?

> > >

> > > _____

> > >

> > > While he read Moll held a little aloof,

> > > with downcast eyes, saying to herself,

> > > Now he's at the part where, and a little

> > > later, Now he's at the part where, and

> > > so remained until the rustle of the sheet

> > > going back into the envelope announced

> > > that he had finished.

> > >

> > > Samuel Beckett, Malone Dies _____

[illegible]

> > > Search for products and services at:

> > > <http://search.mail.com>

> > >

> > guidelines

> > >

> >

guidelines

> >

 $\geq$

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories-the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.

<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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240. **Jennifer Karmin**
Unnatural Acts in Los Angeles
Wed 21 Jul 2010

A series of text pro
NOT CONTENT
<http://www.notcontent.lesfigues.com>

A series of text projects curated by Les Figs Press
as part of Los Angeles Contemporary Exhibitions
year-long initiative Public Interest

UNNATURAL ACTS
July 21-August 11
Los Angeles, California

Taking its name from the historic collaborative writing marathons led by Bernadette Mayer and others in NYC during 1972-73, Unnatural Acts will explore the themes of hunger, war, and desire through public acts of collaboration.

Beginning with two days of installation and performance by Amina Cain and Jennifer Karmin, a group of eleven writers/artists will gather on the third day to write together over the course of eight hours. In a daily ritual inaugurated on the fourth day, the outline of a new person's body will be traced onto the bodies of text until the exhibit closes on August 11th.

ALL EVENTS OPEN TO THE PUBLIC - 6522 Hollywood Blvd
<http://www.welcometolace.org/events/view/unnatural-acts>

July 21: Amina Cain
Installation (12-5)
Hunger Texts Read in the Dark performance (5-5:30pm)

July 22: Jennifer Karmin
Installation (12-5)
4000 Words 4000 Dead street performance (5-6pm)

July 23: Unnatural Acts
8 hours of collaborative writing (12-8pm)
Collaborators include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa Carmody, Saehee Cho, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, Laida Lertxundi, India Radfar, and Mark Wallace.

July 24: Presentations
Artists' Talk (2-3pm)
Collaborative Reading (4-6pm)
Readers include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa

Carmody, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, India Radfar, and Mark Wallace.

AMINA CAIN is the author of the short story collection *I Go To Some Hollow* (Les Fignes Press, 2009), and a forthcoming chapbook, *Tramps Everywhere* (Insert Press/PARROT SERIES). A recording of her story "Attached to a Self" was included in the group show *A Diamond in the Mud* at Literaturhaus Basel in Switzerland in 2008; other work has appeared in publications such as *3rd Bed*, *Action Yes*, *Denver Quarterly*, *onedit*, *Sidebrow*, and *Wreckage of Reason: Xperimental Prose by Women Writers*. She lives in Los Angeles. <http://aminacain.com>

JENNIFER KARMIN's text-sound epic, *Aaaaaaaaaaalice*, 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 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. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. <http://aaaaaaaaaalice.blogspot.com>

COLLABORATORS:

Harold Abramowitz's recent publications include *Not Blessed* (Les Fignes Press) and *A House on a Hill {A House on a Hill, Part One}* (Insert Press). Harold writes collaboratively as part of SAM OR SAMANTHA YAMS and UNFO, and co-edits the short-form literary press *eohippus labs*. <http://www.eohippuslabs.com>

Tisa Bryant is author of *Unexplained Presence* (Leon Works, 2007), co-editor, with Ernest Hardy, of the anthology *War Diaries* (AIDS Project Los Angeles, 2010), co-editor of The Encyclopedia Project's *Encyclopedia Vol. 2 F-K*, due out Fall 2010, and has work forthcoming in *Animal Shelter 2* and *Mixed Blood*. Her creative process demands she write longhand, one of her favorite words is 'autochthonous,' and she teaches in the MFA Writing Program at CalArts. <http://www.encyclopediaproject.org>

Teresa Carmody is the author of *Requiem* (Les Fignes Press, 2005), and two chapbooks: *Eye Hole Adore* (PS Books, 2008), and *Your Spiritual Suit of Armor* by Katherine Anne (Woodland Editions, 2009). She lives in Los Angeles and is co-director of Les Fignes Press. <http://www.lesfigues.com/lfp/24/requiem>

Saehee Cho holds a BA in Literature/Writing from The University of California, San Diego and an MFA in Writing from Calarts. She has just completed her

first collection of short stories tentatively titled Form, Composite. Her work has been featured in Shrapnel and Ex Nihilo. <http://www.thesproutandthebean.com>

Kate Durbin is a writer & fashion artist. Her full-length collection of poetry, The Ravenous Audience, is available from Akashic Books.

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

K. Lorraine Graham is the author of Terminal Humming (Edge Books). Visual work appeared in the 2008 Zaoem International Poetry Exhibition at the Minardschouwburg, Gent, Belgium and the Infusoria visual poetry exhibition in Brussels and Ghent, 2009. <http://www.spooksbyrne.org>

Laida Lertxundi, (Bilbao, Spain) works on film making non-stories with non-actors that play with diegetic space and a particular sound and image syntax to create moments of downtime, of a time between events. Her work has been shown at MoMa, Lacma, Viennale and the New York Film Festival views of the Avant Garde among other places. <http://www.laidalertxundi.net>

India Radfar is the author of four books of poetry: India Poem (Pir Press), the desire to meet with the beautiful (Tender Buttons Press), Breathe (Shivastan Publications) and most recently, Position & Relation (Station Hill/Barrytown Books) and one chapbook, 12 Poems That Were Never Written (Mind Made Books). She has lived in Los Angeles for the past 6 years.

http://www.stationhill.org/authors/profile/230-India_Hixon_Radfar

Mark Wallace is the author and editor of more than fifteen books and chapbooks of poetry, fiction, and essays. Most recently he has published a collection of tales, Walking Dreams, and a book of poems, Felonies of Illusion. <http://wallacethinksagain.blogspot.com>

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241. **Adam Fieled**

Re: "The Decay of Spirituality in Poetry"

Wed 21 Jul 2010

I'll admit I haven't read Marx's entire
David,

I'll admit I haven't read Marx's entire oeuvre, but the intermingling of spirituality & materialism is fascinating, and I have perused Deleuze/Guattari as well. Think of what's happening in the US now; our collective spirit is being guttered for dearth of the ability to consume the way we're accustomed to; our spirits are bound to different levels of materialism. The spirituality I'd like to espouse encompasses metaphysical dimensions; realms that are based, somewhat idealistically, on "soul" and "spirit," like the Whitmanic. But rehashing the Whitmanic doesn't work. What about a new spirituality that holds

up a mirror and catches the darkness of our current fetishism? And then
takes it someplace else. Many Thanks, Adam [REDACTED]

From: David-Baptiste Chirot <[REDACTED]>
To: [REDACTED]
Sent: Wed, July 21, 2010 12:36:33 AM
Subject: Re: "The Decay of Spirituality in Poetry"

Adam-many thanks for your sharing the essay--

a thought: historically, the USA is a nation based on spirituality & materialism
being intimately interrelated ("In God We Trust" on the money--)

also my sense of Marxist readings by poets in the US has been it is not very well
thought through, not well enough read in the original writings of both the
"Early/Romantic" Marx and the later "Scientific" Marx-- as well as the
"Traditions of Modern Leftism" including Situationism-- Marx is an excellent
writer--i wish i read German much better!!--many passages of poetry in his
works even in the French and English editions i have read-- i have been
corresponding with a fellow Russian Sound/Visual/Asemic poet who is a fanatic
abt the place of philosophy in the face of the hells of the current world-- like
many he has taken the route laid out--there are many--by Gilles Deleuze--

a problem facing language used in the USA today is that of "Torture: Cancer of
Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet
calls it-- and the Orwellian demands of language used in order to accommodate
support for Apartheid --

with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors here
tens of thousands of years in the Americas i wd say we have lost the sense of
the ground beneath our feet--of the Earth-- when we begin to lose the Mother--
we see it every day what is happening--from the oil spill to everywhere any
town usa--

often the thing in front of one is the lesson to be learned from

thank you again--
onwards!!
david-bc

The New Busy
is not the old 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_3)
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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242. **David Seaman**

Re: 2010 Subito Press Book Competition and the State of

Wed 21 Jul 2010

I hope someone is recording this exchange and will make it into a book. This has been a fascinating and anguished discussion of the vocation, just like the plight of visual artists.

My trajectory is a bit like Pierre's, but with less publication: a journal here, an odd anthology there, occasional readings, a growing pile of poems to be put into some retrospective volume (after 50 years of writing poetry). And income from a separate career (teaching French). i»¿

In some ways, my participation in the Lettriste artist group in France has been the most rewarding: group shows, monthly meetings in Paris (when I could make it) and occasional publication of my works (their imprint, my expense).

The only thing I can offer is the familiar exhortation: just do it. Today I saw a video of downhill skateboarders, who put up their hay bales and let it fly. Poets, do the same. Just let it fly. Some of us will be discovered 50 years after our death; meanwhile, leave some traces.

David

David W. Seaman, Ph.D.

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

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:

http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 20 Jul, 2010, at 03:43 PM, Pierre Joris <[REDACTED]> wrote:

So this afternoon I am trying to catch up with the magazines that have accumulated around my table and come across this, by Jennifer Moxley " from Fragments of a Broken Poetics " in the latest issue of Chicago Review (55:2, spring 2010), which speaks to what we have been discussing in this thread:

"Publication, popularity, and prizes. All three are unreliable measures of value. In fact, any indicator of poetics worth that is immediately perceptible to people who care nothing of poetry is likely to be, in some part, false."

=====
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
=====

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

=====

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243. **David Seaman**

Re: 2010 Subito Press Book Competition

Wed 21 Jul 2010

I use the same arguments for doing study abroad during college, not after.

DWSi»¿

David W. Seaman, Ph.D.

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

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:

http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 20 Jul, 2010, at 03:18 PM, Matthew Landis <[REDACTED]> wrote:

The one thing I'd add Pierre, when you address the relative costs of an MFA compared to living in NYC for a similar number of years: The difference is it's far easier to get a loan for an MFA from a bank, or some other institution when yr a 20 something with no collateral and little to no credit history (and if the statistics bear out, if you are a 20 something, chances are yr credit history is awful) than it is to walk into a bank and ask for a comparable loan in order to move to NYC and write poetry for two years. Which isn't to say yr wrong, I agree with many of yr points in fact. After all, fortune favors the brave and all that...still, as it was in the 60's and 70's I'm sure, there's a tremendous amount of volatility that comes into play in the economic lives of younger poets now. We're extremely vulnerable, especially if we've bought in to the MFA racket. They prey on the sort of competition/prize fed homunculus which is bred inside of you from Kindergarten on and on yr economic vulnerability. I feel like a lot of kids of my generation (I'm 28) get sold into believing that the MFA route is the only economically viable route to becoming a writer. There's such an emphasis on "professional" or "career" being the suffix to "writer". Hell, I bought into it. I didn't attend an MFA, I got my Masters in Liberal Arts at Penn (i certainly didn't get an interdisciplinary degree to advance my career though..I did it because well...I like being a student, I like

learning...) but if there's one thing I've learned in my brief time trying to participate in and grow WITH the scene here in Philadelphia it's that I hope I stay an amateur forever. After all, the Latin route "amo" implies love. If I ever stop loving poetry and it becomes PRIMARILY a career for me (I still think it's a valid and admirable thing to spend yr life doing as a vocation or even a professional vocation), I hope someone has the good sense and compassion to put me out of my misery.

On Tue, Jul 20, 2010 at 9:09 AM, Pierre Joris <[REDACTED]> wrote:

On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:

... I think Pierre Joris's comment about them being scam affairs comes from a place of privilege.

Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.

Although I respect all of the many years heâ€™s put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene.

It was never easy. It was actually even less easy back when as there was no poetry "scene" that offered careers â€™ that came about in the eighties & nineties with the expansion of the MFA programs, with AWP, etc. One never thought one could make a living at poetry, one paid the rent with whatever job â€™ & it would certainly not be poetry related â€™ that came to hand. So the place of privilege would actually be today when there seem to be so much available possibilities â€™ cf. the ads throughout every issue of AWP mag.

One can't up & move to NYC to be a poet these days without being somehow independently wealthy.

How much money does it take to get an MFA? Enough to live in NYC for the same amount of years & write poetry & find out if that is what one is good at and wants to spend one's life doing. That involves a risk of course â€™but the kind of risk any artist worth her salt needs to take. Of course if you find out that you are not very good or even any good at all at writing poetry while doing an MFA, you haven't really lost any of your investment, as you will get the degree anyhow and then can still go on & get a job teaching the writing of poetry for the next 40 years.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as

Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

I think it is indeed worth arguing about, Noah, because it is exactly these questions that keep coming up while teaching or talking with young poets. They define in a certain way the political economy of the current situation in the US. (Poets anywhere else, from Paris to Timbuktu, Beijing to Sofia, would laugh out loud at the puny problems encountered by well-fed, well-clothed young Norte Americanos bitching about not getting into some poetry "scene." The real place of privilege is this country.

btw, I admire Letter Machine Editions & your description of the economy of it in this post – important in fact to do that, explain it publicly. (In the seventies, in London, Allen Fisher would always have an page in the back of the books he published that would itemize the exact cost of the book & its relation to the number of copies printed and the price asked per copy.)

Pierre

=====
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
=====

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

http://pierrejoris.com

Nomadics blog: http://pierrejoris.com/blog/
=====

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244. **Mark Weiss**

Re: 2010 Subito Press Book Competition

Wed 21 Jul 2010

It always costs somebody something to get an MFA, whether it's a foundation or a university endowment, all funds that can't be used other ways.

And there are other ways to get an education. Here's mine: be a psychiatric social worker for

15 years and raise a child, while reading everything you can get your hands on and communicating with poets you respect who don't expect to get paid to talk to you.

At 03:14 PM 7/21/2010, you wrote:

>****Wait, I need to correct something here. Sorry. (Note to self,
>always proofread meticulously.)****

>

>Corrected version:

>

>I think there is no need for pitting established poets vs.
>unestablished poets, pre-MFA/AWP generation vs. MFA/AWP generation.
>First of all, the latter learn everything they know from the former,
>and the former may learn new things from the latter. Second, in a
>slightly larger picture, we are all pretty insignificant and
>powerless. That fact might be the underlying reason why there is so
>much frustration, and why it seems we're fighting over crumbs on the
>table.

>

>But when you look at who celebrities and powerful people are nowadays,
>being so deep in the shadow must mean we're doing something right.
>Think about it. On the one hand, we are left alone by the powers that
>be. On the other hand, there are resources available to keep writing,
>reading, publishing, and sharing work. These resources may be mere
>crumbs on the table, but they do. (James Franco, stay away from our
>crumbs! Actually, no, throw us a loaf of bread! ;-))

>

>Nana Zabic

>

>P.S. I can write about how we (grad students who founded and run the
>journal) raise money for Packingtown Review, and how we spend it, and
>how our university affiliation works, if anyone is interested. Long
>story short, it takes a lot of time and effort to raise the money; no
>silver spoons in sight. As far as other policies, we do use the word
>"submission," we read year-round, we have a system to prevent nepotism
>(I can provide details about that too), we ran one contest in the
>past, which didn't charge fees, but offered no cash prize either, we
>might have fee+prize contest in the future...

>

>P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D. You
>get a tuition waiver, a TA-ship, live very modestly, and scramble for

>a summer job. There are all kinds of scenarios, though, it's hard to
>generalize.
>

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in *Jacket*.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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245. **Nicole Mauro**

Re: 2010 Subito Press Book Competition and the State of ...

Thu 22 Jul 2010

MDEwXzE=

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246. **steve dalachinsky**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

misquoting descartes:

ons should not only be judged by how many books one has read but also by one what has seen - and to me if you are indeed a POET or come close to being THAT THING you should be dealing with your SELF your WORK through that axiom

this is a subject that has irked plagued etc me my life my work for many years

no mfa's no addressses to look up a native new yorker surrpounded by the scene and never realizing til the 80's there

was a SCENE - and in that scene many little splintered scenses- and it's all about schmoozing and who you know

manners or lack of... games etc...

contests mfa's prizes i won a contest once so??? nada

3 years ago a small pen award??? so ??? no publisher (and a good one to back me up) nada

in 80's not haing academia behind me - not kissing ass (which i sometimes at nearly 65 do a bit better now- tho am still a clumsy oaf _spelling?)

i realized i had to do it myself and i did what i initilly hated and did poorly i read in public tho avoided open mics and horrid venues

this list is still basically full of amcademes and folks who followed a paper trail to get where they are and folks who know what they know thru books classes CLASS etc .. pierre had a plan it worked he followed all the trails - to his place of PRIVELEGE

i would take moxley's remark a step further "Publication, popularity, and prizes. All three are unreliable

> measures of value. In fact, any indicator of poetics worth that is

> immediately perceptible to people who care nothing of poetry is

> likely to be, in some part, false." EVEN SOME OF THOSE WHO KNOW OR CLAIM TO KNOW about poetry

may find that any indicator of poetics worth that is

> immediately perceptible to people who care for poetry is

> likely to be, in some part, false." you figure out the wording tho i'm sure you get my point

> So this afternoon I am trying to catch up with the magazines that

> have accumulated around my table and come across this, by Jennifer

> Moxley — from Fragments of a Broken Poetics — in the latest issue of

> Chicago Review (55:2, spring 2010), which speaks to what we have

> been discussing in this thread:

>

>

On Mon, 19 Jul 2010 19:43:46 -0700 Hugh Behm-Steinberg

<[REDACTED]> writes:

> Not to be glib, but the solution to the monologicalness of se

> Matthew,

>

> Not to be glib, but the solution to the monologicalness of

- > self-publishing is to
- > publish other people. Instead of kvetching about how unfair all
- > these contests
- > are, form a collective, share costs, use POD and get those books out
- > into the
- > world.

> Hugh Behm-Steinberg

> From: Matthew Landis <[REDACTED]>

> To: [REDACTED]

> Sent: Mon, July 19, 2010 6:12:12 PM

> Subject: Re: 2010 Subito Press Book Competition

- > I've self published a chapbook. But it can be so expensive,
- > especially if yr
- > trying to go beyond typical chapbook formatting (for instance with
- > my DIY
- > chapbook, the vellum cover with card stock backing, the paper I
- > bought, the
- > printer's fee...all of this cost me nearly \$200 for 30 COPIES. And
- > then, I
- > think I've sold 5. I gave away some, but for the most part people
- > ask how
- > they can get one and then when I tell them the 25 (roughly) page
- > hand
- > stitched, designed from scratch, all materials bought and paid for
- > and all
- > the production work done by me and a couple friends is say \$10 or
- > even \$8
- > it's an oh never mind. That's pricey for a book. Self-publishing has
- > its
- > merits (obviously, since I've done it a few times), but it IS
- > difficult to
- > up the ante sometimes on an aesthetic level.

> I'd also like to echo the comment about people who already have

> established
> themselves opposing these competitions and reading fees. Where is
> this door?
> Call me shallow but I actually CRAVE the opportunity to be
> associated with a
> press, to engage in a community of fellow authors, to interact with
> a nexus
> of people who are involved in the book and in poetry in mediums and
> artways
> drastically different than my own. It's valuable. Typesetting my own
> work,
> designing the cover and layout, choosing the paper and materials for
> the
> cover, scrounging up public domain visuals, hand stitching...it's an
> invaluable experience, but it's also completely monological. And you
> become
> limited, very often in a technological sense if yr working with
> other people
> who are self-publishing. You simply don't have the means to produce
> work the
> way a boutique press, or academic press, or even some small presses
> can. Yr
> aesthetic choices are STILL LIMITED (although the interaction I've
> had with
> other self-publishing writers has been invaluable as well). So while
> I agree
> with Richard's sentiment and am immeasurably appreciative of Pierre
> supporting the sentiment it's worth pointing out that besides the
> exploitative nature of the competition and reading fee system, it's
> worth
> pointing out the other drawbacks behind another fundamental feature
> of
> capitalist production and culture: (1) the "workers" don't own the
> means of
> production (2) in many cases the "workers" are producing above
> "value" and
> beyond what they are paid in return for that production—i.e, we
> produce more
> than enough value to provide for our own subsistence and yet only
> receive
> "wages" enough to subsist—which is really just an unnecessarily
> wordy

> definition of the labor theory of value. Anyway, I think both of
> those
> points should be considered as well.
>
> On Mon, Jul 19, 2010 at 5:22 PM, Gloria Frym <[REDACTED]>
> wrote:
>
> > double right on, Richard. A trenchant analysis. And thanks,
> Pierre, for
> > reinforcing it.
> > Gloria Frym
> >
> >
> > On 7/19/2010 5:01 AM, Pierre Joris wrote:
> >
> >> hear! hear! in all my years of teaching one of the first
> recommendations I
> >> give young writers is never ever to enter such "small reading
> fee"
> >> competitions as they are by their nature scam affairs, no matter
> how hip and
> >> experimental they claim to be. Basic capitalist exploitation.
> Right on
> >> Richard. — Pierre
> >>
> >> On Jul 18, 2010, at 1:53 PM, richard owens wrote:
> >>
> >>
> >>
> >>> for years now i've watched poets (many of whom identify
> themselves with
> >>> radical politics, "progressive" thinking, non-normative
> practices) do
> >>> nothing more than reproduce the logic of market systems and
> commodity
> >>> culture by participating in (or, worse, organizing) poetry
> competitions
> >>> engineered expressly for the purpose of roping in cash and
> fostering a
> >>> competitive rather than cooperative cultural environment (&
> yes,
> >>> competition and cooperation are in _no_ uncertain way mutually

> exclusive).

> >>>

> >>> but fair competition is a good thing, right? like, if only we

> could weed

> >>> out a few greedy apples then market-based economies (cultural

> and otherwise)

> >>> would be beneficial to all, no? and who doesn't want to win?

> >>>

> >>> Rexroth was spot on when he wrote: "If offered a crown |

> refuse." Charles

> >>> Ives was spot on when he sd: "Awards are badges of mediocrity."

> >>>

> >>> &&& while we're at it, cld poets given to a responsible sense

> of

> >>> cultural politics PLEASE PLEASE PLEASE stop appealing to the

> language of

> >>> submission. it's incredibly demoralizing to see so many poets so

> willingly

> >>> "submit" to editors that, more often than not, are about as

> capable of

> >>> recognizing productive work as Paula Abdula or Simon Cowell.&

> it's even

> >>> more reprehensible when editors create a situation that expects

> others to

> >>> "submit." man, for people so attuned to the complexities and the

> ideological

> >>> underpinnings of language i find it utterly astounding that so

> many

> >>> gleefully accept that language of submission and the practice of

> >>> competition.

> >>>

> >>> but, then again, it's all abt building a respectable career,

> right?& so

> >>> long as you grapple w/ gender difference, race, subjectivity or

> class

> >>> politics in yr poetry or critical work, well there's no need to

> worry abt

> >>> how the practices that feed the poetry industry might also

> reproduce the

> >>> logic that guarantees inequality and injustice.

> >>>

> >>>

> >>> richard owens
> >>> 810 richmond ave
> >>> buffalo NY 14222-1167
> >>>
> >>> damn the caesars, the journal
> >>> damn the caesars, the blog
> >>>
> >>> --- On Sun, 7/18/10, Noah Eli Gordon<[REDACTED]>
> wrote:
> >>>
> >>> From: Noah Eli Gordon<[REDACTED]>
> >>> Subject: 2010 Subito Press Book Competition
> >>> To: [REDACTED]
> >>> Date: Sunday, July 18, 2010, 2:08 AM
> >>>
> >>> 2010 Subito Press Book Competition: We will publish two books of
> >>> innovative writing, one each of fiction and poetry. Winners
> will be flown
> >>> to the University of Colorado at Boulder to give a reading in
> the spring of
> >>> 2011.
> >>>
> or up to
> >>> 100 pages fiction (double spaced) along with a \$20 reading fee
> and an SASE
> >>> for notification of results. Please see www.subitopress.org for
> Hellems 101,
> >>> 226 UCB, Boulder, Colorado, 80309-0226. Former students, friends
> and
> >>> relatives of UCB faculty are ineligible.
> >>>
> >>> Submissions will be accepted from June 1st to August 14th, 2010
> (postmark
> >>> date).
> >>>
>

> >>> The New Busy is not the old busy. Search, chat and e-mail from
> your
> >>> inbox.
> >>>
> [ign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3](http://ign.thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

$$> > > > 3$$

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$$=$$

> >> "Lyric poetry has to be exorbitant or not at all." -- Gottfried

> Benn

> > >

=====

$$=$$

> >> Pierre Joris

> >> cell phone: [REDACTED]

> >> email: [REDACTED]

> >> <http://pierrejoris.com>

> >> Nomadics blog: <http://pierrejoris.com/blog/>

> > >

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> >> No virus found in this incoming message.
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> >> Checked by AVG - www.avg.com

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> >> Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date:
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> 07/18/10

> >> 23:36:00

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247. **steve dalachinsky**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

STOP WITH THIS STUFF "IF WE ARE DEEP IN THE SHADOWS WE MUST BE DOING SOMETHING RIGHT" THAT IS MERE CHRIST COMPLEX POESIE CRAP - IF WE ARE AT ALL WORTHY SOME WILL RISE THO MOSTLY ONLY THE SH**T FLOATS - AND IF WE ARE LUCKY ENOUGH TO STEP OUT OF THE SHADOWS OUR WORK CAN BE SEEN BY A LARGER AUDIENCE (THO STILL QUITE SMALL) PERHAPS APPRECIATED AND MAYBE WE CAN HELP EVEN EVER SO SLIGHTLY (THO I AM A SKEPTIC IN SUCH MATTERS) TO MOVE PEOPLE AND MAKE MINOR POSITIVE ALTERATIONS IN THE CRACKS--- i'm sure everyone on this list knows of or knows personally someone of wot=rth who has risen ever so slightly out of the shadows even if only to receive the acknowledgement they deserve by our small rather fragmented community

i also agree with mark on some points and pierre tho not on all points we can't get notoriety etc just on the services we perform tho i can name many wo's work (which is mediocre) have climbed up the proverbial ladder on that and then the work gets focused on after same with teacher/student relationships - wow hot gonna take a dip and cash a check for a poet's job well done

On Wed, 21 Jul 2010 14:10:18 -0500 Nana Zabic <[REDACTED]> writes:

> I think there is no need for pitting established poets vs.
> unestablished poets, MFA/AWP generation vs. pre-MFA/AWP generation.
> First of all, the latter learn everything they know from the

> former,
> and the former may learn new things from the latter. Second, in a
> slightly larger picture, we are all pretty insignificant and
> powerless. That fact might be the underlying reason why there is so
> much frustration, and why it seems we're fighting over crumbs on
> the
> table.
>
> But when you look at who celebrities and powerful people are
> nowadays,
> being so deep in the shadow must mean we're doing something right.
> Think about it. On the one hand, we are left alone by the powers
> that
> be. On the other hand, there are resources available to keep
> writing,
> reading, publishing, and sharing work. These resources may be mere
> crumbs on the table, but they do. (James Franco, stay away from our
> crumbs! Actually, no, throw us a loaf of bread! ;-))
>
> Nana Zabic
>
> P.S. I can write about how we (grad students who founded and run
> the
> journal) raise money for Packingtown Review, and how we spend it,
> and
> how our university affiliation works, if anyone is interested. Long
> story short, it takes a lot of time and effort to raise the money;
> no
> silver spoons in sight. As far as other policies, we do use the
> word
> "submission," we read year-round, we have a system to prevent
> nepotism
> (I can provide details about that too), we ran one contest in the
> past, which didn't charge fees, but offered no cash prize either,
> we
> might have fee+prize contest in the future...
>
> P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D.
> You
> get a tuition waiver, a TA-ship, live very modestly, and scramble
> for
> a summer job. There are all kinds of scenarios, though, it's hard

> to
> generalize.
>
>
>

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248. **Les Rencontres Internationales**

Re: POETICS Digest - 19 Jul 2010 to 20 Jul 2010 (#2010-168)

Thu 22 Jul 2010

Dear friends,

We are writing you just to remind that our call for entries for the next Rencontres Internationales Paris/Berlin/Madrid is still running, and that its deadline is approaching (July 30). Any individual or organization can submit film, video and multimedia works. The next Rencontres Internationales will take place in Paris from November 25 to December 4 at the Centre Pompidou. It will propose during 10 days a film, video and multimedia programme, and a forum for artists, filmmakers, audiences and professionals. PLEASE FORWARD and spread out this information through your networks, to reach art and film organizations, art communities, production organizations, artists and filmmakers.

Best wishes

Jean-François

#PRESS RELEASE [IN ENGLISH]

http://art-action.org/site/_news/10/call/de.htm#retour [EN FRANÇAIS]

http://art-action.org/site/_news/10/call/fr.htm#retour [AUF DEUTSCH]

http://art-action.org/site/_news/10/call/de.htm#retour [EN ESPAÑOL] http://art-action.org/site/_news/10/call/es.htm#retour

C A L L F O R E N T R I E S

||||||| CALL FOR ENTRIES

||||||| EXTENDED DEADLINE

||||||| LAST DEADLINE: JULY 30, 2010

||||||| <http://art-action.org>

||||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID

||||||| FILM / VIDEO / MULTIMEDIA

The call for entries is open until July 30, 2010, for the 'Rencontres Internationales' that will take place in Paris at the Centre Pompidou from Nov. 25 to Dec. 4, 2010, and in Madrid and Berlin in 2011. Those three events will

feature an international programming focusing on film, video and multimedia, gathering works of artists and filmmakers recognized on the international scene along with young artists and filmmakers.

ANY INDIVIDUAL OR ORGANIZATION CAN SUBMIT ONE OR SEVERAL WORKS. THE CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA WORKS, without any restrictions for length or genre. All submissions are free, regardless of geographical origin. Click here >>> <http://art-action.org/call>

- FILMS AND VIDEOS - any film and video format
 - * Video / Experimental video
 - * Fiction, exp. fiction / Short, middle and full length
 - * Documentary, exp. documentary
 - * Experimental film
 - * Animation
- MULTIMEDIA
 - * Video installation, multimedia installation * Net art * Multimedia concert, multimedia performance

TO ENTER A WORK, CLICK HERE >>> <http://art-action.org/call> You may choose between two types of registration: • Until July 30, 2010: Entry form to use with regular mail • Until July 30, 2010: 100% online entry form with video upload

PLEASE FORWARD this information to art and film organizations, art networks, production organizations, artists and filmmakers you are in contact with.

The 'Rencontres Internationales' offers more than a simple presentation of the works. It introduces an intercultural forum gathering various guests from all over the world - artists and filmmakers, institutions and emerging organizations - to testify of their reflections and their experiences, but also of artistic and cultural contexts that are often undergoing deep changes. The 'Rencontres Internationales' reflects specificities and convergences of artistic practices between new cinema and contemporary art, explores emerging media art practices and their critical purposes, and makes possible a necessary time when points of view meet and are exchanged. The event aims at presenting works to a broad audience, at creating circulations between different art practices and between different audiences, as well as creating new exchanges between artists, filmmakers and professionals. It seeks to contribute to a reflection on our contemporary culture of image via a compelling program opened to everyone..

PARIS/BERLIN/MADRID

In 2007, the Rencontres Internationales, which initially took place in Paris and

Berlin, opened up to a third city: Madrid. The event constitutes a unique artistic and cultural platform in Europe for artists, professional networks and various audiences. The venues in the three cities are in particular the Centre Pompidou in Paris, the Haus der Kulturen der Welt in Berlin, the Reina Sofia National Museum and the Spanish Cinematheque in Madrid.

NEWSLETTER, FACEBOOK, TWITTER

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249. **Francis Raven**

Announcement: Architectonic Conjectures

Thu 22 Jul 2010

Hi everyone,

My new book, Architectonic Conjectures, just came out from Silenced Press (<http://silencedpress.com/>).

The organizing principle behind "Architectonic Conjectures" is that we begin our lives unconsciously in fully formed homes, abstract the architectural structure from the built environment, and finally move out into the ethical world of the city. Therefore, there are three main sections, one about homes ("From the Bedroom to the Living Room and Back Again") one investigating architecture proper ("Architexture"), and a third investing the city ("Urbanities").

You can order it here:
<http://silencedpress.com/>

thanks so much
peace out
Francis

--

Francis Raven
2125 14th St. NW #332
Washington DC 20009



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

Raven's Occasional Spice Club:

<http://www.kickstarter.com/projects/716933849/ravens-occasional-spice-club>

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250. **richard owens**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

especially grateful to Pierre, Lisa & Gloria & others for sharing their comments & insights. when Pierre points back to his London years, with Allen Fisher & others, i think it wld serve _all_ of us well to consider what was happening then, how poets were working and, perhaps **most** importantly, what issues concerned them. Allen Fisher's long running mag *Spanner* provides us w/ an _invaluable_ model for cultural production -- as do any other number of mags that circulated from the mimeo era thru the xerox era in the US & Britain.

like Osama sz: ask not what a press can do for you; ask what presses are doing. viz. there ain't no omniscient poetry cardinal or congressman behind a curtain of power, at least not one qualified enough to name "good" or "great" work. & it's not like _anyone_ at this stage has a clear meta-sense of what productive work is or shld be. meaningful work is situation & community specific.

ANY press that shakes young poets down for a reading fee FORECLOSES on its own relevance. they are to be ignored. NO exceptions. NO compromise.

nicole wrote:

"I'm not going to call out specific presses here, but will say, in the case of one, beauty pageants--where all the contestants get to learn/consume who won--have better track records. I entered one recently where the press promised to notify me personally. I found out by googling the results several months later. They did send me an e about my paypal account when I first submitted--wanted to make sure I paid. I will be warning my students never, ever to submit to this press."

identifying po contests with beauty contests is an incredibly salient gesture. & given how this identification lays bare the logic of contests, i wonder if contests are something any instructor (always in a position of power) shld encourage students to "submit" to. shldn't our students expect more from us? shldn't we give them more? can't we provide them with models of cultural production and exchange that circumambulate and **contest** competitive, disingenuous practices grounded in an ethos of exploitation?

the extent to which poetry is or is not itself political (or efficacious in any meaningful way) is a wholly different conversation; the question here isn't so much about poetry as such but how poets _respond to_ one another -- viz. what

poets participate in, are complicit in, what practices they accept without question, what practices they refuse.

***** there's a dire need for an ethos that discloses itself through an earnest commitment *to the work of others.* in other words, young poets shld have access to _healthy_ (viz. non-market-based) models. begin by carving out a discrete space, an autonomous field of cultural production, one that disavows demoralizing or destructive practices. &, perhaps as a healthy alternative to Noah's list of prize recipients, maybe a couple quick examples of poets that have refused conventional practices might help:

- Kevin Killian & Dodie Bellamy (published their own work for decades; ran workshops independently, without funding; _fully_ supported local poetry communities).
- Keston Sutherland (edits Barque Press and Quid magazine; is perhaps one of the most interesting poets working in Britain today & most _all_ of his major work is *self published).
- google "nonsite collective."
- read Thom Donovan's Wild Horses of Fire blog
- read Dale Smith's Possum Ego (w/ attention to postings on publics & his appeal to Bey's theory of temporary autonomous zones
- read Kyle Schlesinger's Cuneiform blog.
- investigate what young Brits are doing; they move within an altogether different economy of cultural exchange & it's stunningly _less_ demoralizing than our own.
- look back toward Bob Cobbing's Writers Forum, or the Toronto Research Group or Bill Griffith's Pirate Press.
- MUST READ: Tom Orange's essay "Poetries of the Long Now" published last year in the Slow Po feature curated by Dale Smith for Big Bridge:
<http://www.bigbridge.org/BB14/SloPo-gallery3-A.pdf>
hugs ... rich ...

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251. **richard owens**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

NOTA: tho i have *deep* reservations re flarf as effective practice (i've addressed this elsewhere), i have the *deepest* admiration for flarf as a wildly

frustrated, cavalier & incredibly productive riposte to usurious po industry practices. flarf first announces itself _thru_ the figure of poetry contests.Â

Cf. Sullivan on the emergence of flarf:

"A couple of years ago, if you'll remember, on the Women's Poetry list,
a number of people began posting in horror at finding their
names, with

poems they hadn't written, on poetry.com. I remember going to
the site

and realizing immediately it was one of those "poetry contest"
scams. A year or so before that I had spoken on the phone with
my grandfather,

not many days before he died, and he had told me then how proud
he was

that he had won some sort of poetry contest, and that he had
ordered the

book, etc. I had always felt bad about that, and once I was on
the poetry.com

site, I wrote what I thought would be the most offensive poem I
could

manage, and submitted it to the "contest":

Mm-hmm

Yeah, mm-hmm, it's true

big birds make

big doo! I got fire inside

my "huppa"-chimp(TM)

gonna be agreessive, greasy aw yeah god

wanna DOOT! DOOT!

Pffffffffffffffffffffffffft! hey!

oooh yeah baby gonna shake & bake then take

AWWWWWL your monee, honee (tee hee)

uggah duggah buggah biggah buggah muggah

hey! hey! you stoopid Mick! get

off the paddy field and git

me some chocolate Quik

put a Q-tip in it and stir it up sick

pocka-mocka-chocka-locka-DING DONG

fuck! shit! piss! oh it's so sad that

syndrome what's it called tourette's

make me HAI-EE! shout out loud

Cuz I love thee. Thank you God, for listening!

To my amazement, I received, about three weeks later, a letter from poetry.com,

with my poem fully visible through the cellophane window of the envelope.

The letter, in part, read:

"Gary, over the past year, we have conducted an exhaustive examination

of over 1.2 million poems that have been submitted to us. Only a small

percentage of individuals whose poems we have reviewed were selected to

be part of this distinguished project. "'Mm-hmm' was selected for

publication because it sparks the imagination and provides the reader

with a fresh, unique perspective on life. We believe it will add to the

importance and appeal of this special edition. _Of course, Gary, as always,

you are under no obligation whatsoever to submit any entry fee or subsidy

payment, or to make a purchase of any kind_. Your poem will be presented

in the most elegant way possible. This coffee-table quality book will

feature an 'Arristock leather' cover stamped in gold and a satin bookmark

â€¦"

And it went on like that. I can't remember if I said anything about this

on the Women's Poetry list (I might have unsubscribed by then), but I

was on the subpoetics list at the time, and posted something about it,

and encouraged others to submit poems to poetry.com. There were a few takers, including Kasey Mohammad and maybe Drew Gardner. Meanwhile, Nada, Mitch Highfill and I began writing more of these awful poems, and submitting them to the site under a variety of different names. Somewhere in all of this, the word "flarf" materialized-it may have been Mitch's word, or Drew's, or Nada's, I'm not sure. But somehow, "flarf" began to take on a meaning: "having the quality of flarfiness." We now began to look at other things and to see them as "flarfy." I was never 100% sure what it meant-something akin to "campy," but with somewhat different resonances. More awkward, stumbling, "wrong" than camp. The flarf "voice" in my head was that of my father, a transplanted southerner, who likes to pontificate, and who has a lot of opinions that kind of horrify me."

[↑ Contents](#)

252. **steve dalachinsky**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

ha cute flarf an extract in a way of cutup methods
should be noted however most flarfers were / are fairly established already as poets so silly experimenting isn't too risky for them at this point in history - where qlmost anything goes

On Thu, 22 Jul 2010 06:13:42 -0700 richard owens

<[REDACTED]> writes:

> NOTA: tho i have *deep* reservations re flarf as effective practice
> (i've addressed this elsewhere), i have the *deepest* admiration for
> flarf as a wildly frustrated, cavalier & incredibly productive
> riposte to usurous po industry practices. flarf first announces
> itself _thru_ the figure of poetry contests.
>
> Cf. Sullivan on the emergence of flarf:
>

> "A couple of years ago, if you'll remember, on the Women's Poetry
> list,
> a number of people began posting in horror at finding their
> names, with
> poems they hadn't written, on poetry.com. I remember going
> to
> the site
> and realizing immediately it was one of those "poetry
> contest"
> scams. A year or so before that I had spoken on the phone
> with
> my grandfather,
> not many days before he died, and he had told me then how
> proud
> he was
> that he had won some sort of poetry contest, and that he had
>
> ordered the
> book, etc. I had always felt bad about that, and once I was
> on
> the poetry.com
> site, I wrote what I thought would be the most offensive
> poem I
> could
> manage, and submitted it to the "contest":
>
>
>
> Mm-hmm
>
> Yeah, mm-hmm, it's true
>
> big birds make
>
> big doo! I got fire inside
>
> my "huppa"-chimp(TM)
>
> gonna be agreessive, greasy aw yeah god
>
> wanna DOOT! DOOT!
>

> Pfffffffffffffffffffffffffft! hey!
>
> oooh yeah baby gonna shake & bake then take
>
> AWWWWWL your monee, honee (tee hee)
>
> uggah duggah buggah biggah buggah muggah
>
> hey! hey! you stoopid Mick! get
>
> off the paddy field and git
>
> me some chocolate Quik
>
> put a Q-tip in it and stir it up sick
>
> pocka-mocka-chocka-locka-DING DONG
>
> fuck! shit! piss! oh it's so sad that
>
> syndrome what's it called tourette's
>
> make me HAI-EE! shout out loud
>
> Cuz I love thee. Thank you God, for listening!
>
>
>
> To my amazement, I received, about three weeks later, a
> letter
> from poetry.com,
> with my poem fully visible through the cellophane window of
> the
> envelope.
> The letter, in part, read:
>
>
>
> "Gary, over the past year, we have conducted an exhaustive
> examination
> of over 1.2 million poems that have been submitted to us.
> Only a

> small
> percentage of individuals whose poems we have reviewed were
> selected to
> be part of this distinguished project. "'Mm-hmm' was
> selected
> for
> publication because it sparks the imagination and provides
> the
> reader
> with a fresh, unique perspective on life. We believe it will
> add
> to the
> importance and appeal of this special edition. _Of course,
> Gary,
> as always,
> you are under no obligation whatsoever to submit any entry
> fee
> or subsidy
> payment, or to make a purchase of any kind_. Your poem will
> be
> presented
> in the most elegant way possible. This coffee-table quality
> book
> will
> feature an 'Arristock leather' cover stamped in gold and a
> satin
> bookmarker
> ..."
>
>
>
> And it went on like that. I can't remember if I said
> anything
> about this
> on the Women's Poetry list (I might have unsubscribed by
> then),
> but I
> was on the subpoetics list at the time, and posted something
>
> about it,
> and encouraged others to submit poems to poetry.com. There
> were a

> few
> takers, including Kasey Mohammad and maybe Drew Gardner.
> Meanwhile, Nada,
> Mitch Highfill and I began writing more of these awful
> poems,
> and submitting
> them to the site under a variety of different names.
>
>
>
> Somewhere in all of this, the word "flarf" materialized-it
> may
> have been Mitch's word, or Drew's, or Nada's, I'm not sure.
> But
> somehow,
> "flarf" began to take on a meaning: "having the quality
> of flarfiness." We now began to look at other things and to
> see
> them
> as "flarfy." I was never 100% sure what it meant-something
> akin
> to "campy," but with somewhat different resonances. More
> awkward,
> stumbling, "wrong" than camp. The flarf "voice" in
> my head was that of my father, a transplanted southerner,
> who
> likes to
> pontificate, and who has a lot of opinions that kind of
> horrify
> me."
>
>
>
>
>
>
>
>

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253. **Jeffrey Side**

The new ebook from Argotist Ebooks is "A Year of Ordinary Moments" by Rich Curtis

Thu 22 Jul 2010

The new ebook from Argotist Ebooks is "A Year of Ordinary Moments" by Rich Curtis

Description:

As a performance art piece, Rich Curtis became a licensed notary public in 2009. Since that time he has notarized many things, none of which have been legal documents. Curtis is fascinated by the idea of being legally bound to TRUTH. His personal view that truth is inherently subjective runs counter to the notion of a legal and absolute truth. As part of this project he devised an exercise of witnessing one true thing each day. For the most part Curtis tried to pick the most obscure, least significant event of a given day. He distilled each of these moments into one sentence. The result of this is "A Year of Ordinary Moments", where the body of the text is the result of his daily observations.

Available as a free ebook here:

<http://www.lulu.com/content/e-book/a-year-of-ordinary-moments/9123881>

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254. **Murat Nemet-Nejat**

Re: "The Decay of Spirituality in Poetry"

Thu 22 Jul 2010

Hi, Adam,

My new book of poetry *The Spiritual Life of Replicants*, to be published by Talisman Books this fall, deals exactly with the themes you mention.

Ciao,

Murat

On Wed, Jul 21, 2010 at 6:34 PM, Adam Fieled <[REDACTED]> wrote:

*I'll admit I haven't read Marx's entire
David,*

*I'll admit I haven't read Marx's entire oeuvre, but the intermingling
of
spirituality & materialism is fascinating, and I have perused
Deleuze/Guattari
as well.*

*Think of what's happening in the US now; our collective spirit is
being
guttered for dearth of the ability to consume the way we're accustomed to;*

our
spirits are bound to different levels of materialism.

The spirituality I'd like to espouse encompasses metaphysical
dimensions;
realms that are based, somewhat idealistically, on "soul" and "spirit,"
like the
Whitmanic.

But rehashing the Whitmanic doesn't work. What about a new
spirituality
that holds up a mirror and catches the darkness of our current fetishism?
And then takes it someplace else.

Many Thanks,

Adam

From: David-Baptiste Chirot <[REDACTED]>

To: [REDACTED]

Sent: Wed, July 21, 2010 12:36:33 AM

Subject: Re: "The Decay of Spirituality in Poetry"

Adam-many thanks for your sharing the essay--

a thought: historically, the USA is a nation based on spirituality &
materialism being intimately interrelated ("In God We Trust" on the
money--)

also my sense of Marxist readings by poets in the US has been it is not
very
well thought through, not well enough read in the original writings of both
the
"Early/Romantic" Marx and the later "Scientific" Marx--
as well as the "Traditions of Modern Leftism" including Situationism--
Marx is an excellent writer--i wish i read German much better!--many
passages
of poetry in his works even in the French and English editions i have
read--
i have been corresponding with a fellow Russian Sound/Visual/Asemic poet
who is
a fanatic abt the place of philosophy in the face of the hells of the
current
world--
like many he has taken the route laid out--there are many--by Gilles
Deleuze--

a problem facing language used in the USA today is that of "Torture:

*Cancer of
Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet
calls it--
and the Orwellian demands of language used in order to accommodate support
for
Apartheid --*

*with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors
here
tens of thousands of years in the Americas i wd say we have lost the sense
of
the ground beneath our feet--of the Earth--
when we begin to lose the Mother--we see it every day what is
happening--from
the oil spill to everywhere any town usa--*

often the thing in front of one is the lesson to be learned from

*thank you again--
onwards!!
david-bc*

The New Busy is not the old 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_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)*

&

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255. **Wanda Phipps**

Fwd: A Scorched Page by Liliana Almendarez

Thu 22 Jul 2010

Just passing this along regarding my friend Lily's beautiful book:

My publisher is promoting my book with a great discount of 15%. If you or anyone you know is interested in purchasing a new book of poetry, the promotion code is attached below. Please note, this book is downloadable for e-

readers as well. It would mean a lot to me if you'd spread the word to your circle of friends.

Best,

Lily

Liliana Almendarez

[image: Lulu.com]<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702np32ju2i9lz9e&id2=ekxyzp6j7soe86qdp5p4lav3dapaf&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw>
Publish<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702np32ju2i9lz9e&id2=ckev87066nr5rit4gy7be2pvcxiq7&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw>
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|Services<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702np32ju2i9lz9e&id2=2bu0x1l5mh9ocrpva32nlu8a65fd7&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw> [image: 15% off A Scorched Page]<http://www.lulu.com/product/10798320?cid=071810_en_email_BEACHREAD305>[image: Offer ends August 15, 2010]
[image: A Scorched Page]<http://www.lulu.com/product/10798320?cid=071810_en_email_BEACHREAD305>
[image: Get it]<http://www.lulu.com/product/10798320?cid=071810_en_email_BEACHREAD305> *A Scorched Page* Purchase *A Scorched Page* with 15% off with coupon code BEACHREAD305

Disclaimer: Use coupon code *BEACHREAD305* at checkout and receive 15% off *A Scorched Page*. Maximum savings with this promotion is \$10. You can

only use the code once per account, and you can't use this coupon in combination with other coupon codes. This great offer ends on August 15, 2010 at 11:59 PM so try not to procrastinate! While very unlikely we do reserve the right to change or revoke this offer at anytime, and of course we cannot offer this coupon where it is against the law to do so.

--

Wanda Phipps

Check out my websites: <http://www.mindhoney.com> and <http://www.myspace.com/wandaphippsband>

My latest book of poetry Field of Wanting: Poems of Desire available at: <http://www.blazevox.org/bk-wp.htm>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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256. **Ed Friedman**

Re: Unnatural Acts in Los Angeles

Thu 22 Jul 2010

Dear Jennifer,

I noted, with great interest, your Unnatural Acts in Los Angeles posting. The 8-hour writing experiments of 1972-73, as documented in Unnatural Acts magazine, were terrific, exhausting, wondrous, and horrifying. I love that you're going to do a new version of them.

Please feel free to mention me when you credit Unnatural Acts as your inspiration. You credit ³Bernadette Mayer and others.² I don't begrudge Bernadette getting star billing; she is one of the great poets and teachers of our time. What could (and perhaps should) be said is that Bernadette and I were coeditors of Unnatural Acts, and that we were both fundamentally involved in the formulation, execution, and publication of those 1972-73 experiments.

Thanks,

Ed Friedman

P.S. I look forward to reading what you and your collaborators come up with.

On 7/22/10 12:02 AM, "POETICS automatic digest system"

<[REDACTED]> wrote:

| Date: Wed, 21 Jul 2010 14:14:07 -0700

| From: Jennifer Karmin <[REDACTED]>

Subject: Unnatural Acts in Los Angeles

A series of text pro=

NOT CONTENT=0Ahttp://www.notcontent.lesfigues.com=0A=0AA series of text pro=

jects curated by Les Figs Press =0Aas part of Los Angeles Contemporary Ex=hibitions=0Ayear-long initiative Public Interest=0A=0AUNNATURAL ACTS=0AJuly=

21-August 11=0ALos Angeles, California=0A=0ATaking its name from the histo=ric collaborative writing marathons led by Bernadette Mayer and others in N=YC during 1972-73, Unnatural Acts will explore the themes of hunger, war, a=nd desire through public acts of collaboration. =0A=0ABeginning with two d=ays of installation and performance by Amina Cain and Jennifer Karmin, a gr=oup of eleven writers/artists will gather on the third day to write togethe=r over the course of eight hours. In a daily ritual inaugurated on the fou=rth day, the outline of a new person=E2=80=99s body will be traced onto the=bodies of text until the exhibit closes on August 11th.=0A=0AALL EVENTS OP=EN TO THE PUBLIC - 6522 Hollywood

Bldv=0Ahttp://www.welcometolace.org/event=

s/view/unnatural-acts=0A=0AJuly 21: Amina Cain =0AInstallation (12-5)=0AHun=ger Texts Read in the Dark performance (5-5:30pm) =0A=0AJuly 22: Jennifer K=armin=0AInstallation (12-5)=0A4000 Words 4000 Dead street performance (5-6p=m) =0A=0AJuly 23: Unnatural Acts=0A8 hours of collaborative writing (12-8pm=)=0ACollaborators include: Harold Abramowitz, Tisa Bryant, Amina Cain, Tere=sa Carmody, Saehee Cho, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, L=aida Lertxundi, India Radfar, and Mark Wallace.=0A=0AJuly 24: Presentations=0AArtists=E2=80=99 Talk (2-3pm)=0ACollaborative Reading (4-6pm)=0AReaders =

include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa Carmody, Kate D=urbin, K. Lorraine Graham, Jennifer Karmin, India Radfar, and Mark Wallace.=0A=0AAMINA CAIN is the author of the short story collection I Go To Some H=ollow (Les Figs Press, 2009), and a forthcoming chapbook, Tramps Everywhe=re (Insert Press/PARROT SERIES). A recording of her story =E2=80=9CAttache=d to a Self=E2=80=9D was included in the group show A Diamond in the Mud at=Literaturhaus Basel in Switzerland in 2008; other work has appeared in pub=lications such as 3rd Bed, Action Yes, Denver Quarterly, onedit, Sidebrow, =and Wreckage of Reason: Xxperimental Prose by Women Writers. She lives in =Los Angeles.=0Ahttp://aminacain.com=0A=0AJENNIFER KARMIN's text-sound epic,=

Aaaaaaaaalice, was published by Flim Forum Press in 2010. She curates th=e Red Rover Series and is co-founder of the public art group Anti Gravity S=urprise. Her multidisciplinary projects have been presented across the U.S=., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the auth=or of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a c=ollaborative street project, is featured online at How2. In Chicago, Jennif=er teaches creative writing to immigrants at Truman College and works as a =Poet-in-Residence for the public schools. http://aaaaaaaalice.blogspot.=

com=0A=0ACOLLABORATORS:=0A=0AHarold Abramowitz's recent publications
includ=
e Not Blessed (Les Figues Press) and A House on a Hill {A House on a Hill, =
Part One} (Insert Press). Harold writes collaboratively as part of SAM OR S=
AMANTHA YAMS and UNFO, and co-edits the short-form literary press eohippus =
labs. <http://www.eohippuslabs.com>=0A=0ATisa Bryant is author of Unexplaine=
d Presence (Leon Works, 2007), co-editor, with Ernest Hardy, of the antholo=
gy War Diaries (AIDS Project Los Angeles, 2010), co-editor of The Encyclope=
dia Project's Encyclopedia Vol. 2 F-K, due out Fall 2010, and has work fort=
hcoming in Animal Shelter 2 and Mixed Blood. Her creative process demands =
she write longhand, one of her favorite words is 'autochthonous,' and she t=
eaches in the MFA Writing Program at CalArts. <http://www.encyclopedia proje=>
[ct.org](http://www.encyclopedia proje=)=0A=0ATeresa Carmody is the author of Requiem (Les Figues Press, 2005=
) , and two chapbooks: Eye Hole Adore (PS Books, 2008), and Your Spiritual =
Suit of Armor by Katherine Anne (Woodland Editions, 2009). She lives in Los=
Angeles and is co-director of Les Figues Press. <http://www.lesfigues.com/=>
[lfp/24/requiem](http://www.lesfigues.com/=)=0A=0ASaehee Cho holds a BA in Literature/Writing from The Un=
iversity of California, San Diego and an MFA in Writing from Calarts. She =
has just completed her first collection of short stories tentatively titled=
Form, Composite. Her work has been featured in Shrapnel and Ex Nihilo. ht=
tp://www.thesproutandthebean.com=0A=0AKate Durbin is a writer & fashion art=
ist. Her full-length collection of poetry, The Ravenous Audience, is availa=
ble from Akashic Books. <http://www.katedurbin.blogspot.com=0A=0AK>. Lorrai=
ne Graham is the author of Terminal Humming (Edge Books). Visual work appea=
red in the 2008 Zaoem International Poetry Exhibition at the Minardschouwbu=
rg, Gent, Belgium and the Infusoria visual poetry exhibition in Brussels an=
d Ghent, 2009. <http://www.spooksbyme.org=0A=0AL>aida Lertxundi, (Bilbao, S=
pain) works on film making non-stories with non-actors that play with diege=
tic space and a particular sound and image syntax to create moments of down=
time, of a time between events. Her work has been shown at MoMa, Lacma, Vie=
nnale and the New York Film Festival views of the Avant Garde among other p=
laces. <http://www.laidalertxundi.net=0A=0A>India Radfar is the author of fo=
ur books of poetry: India Poem (Pir Press), the desire to meet with the bea=
utiful (Tender Buttons Press), Breathe (Shivastan Publications) and most re=
cently, Position & Relation (Station Hill/Barrytown Books) and one chapbook=
, 12 Poems That Were Never Written (Mind Made Books). She has lived in Los =
Angeles for the past 6 years. <http://www.stationhill.org/authors/profile/2=>
[30-India_Hixon_Radfar](http://www.stationhill.org/authors/profile/2=)=0A=0AMark Wallace is the author and editor of more t=
han fifteen books and chapbooks of poetry, fiction, and essays. Most recent=
ly he has published a collection of tales, Walking Dreams, and a book of po=
ems, Felonies of Illusion. <http://wallacethinksagain.blogspot.com=0A=0A=0A>
=0A=0A=0A=0A=0A=0A

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257. **Vernon Frazer**

New Post on Vernon Frazer's *BELLICOSE WARBLING Blog*

Thu 22 Jul 2010

<http://bellicosewarbling.blogspot.com/2010/07/new-publications-and-recordings.html>

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258. **Adam Fieled**

Re: "The Decay of Spirituality in Poetry"

Thu 22 Jul 2010

Sounds interesting. Please do p
Murat,

Sounds interesting. Please do post to the list when it is released.

Best,

Adam [REDACTED]

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Thu, July 22, 2010 11:19:54 AM

Subject: Re: "The Decay of Spirituality in Poetry"

Hi, Adam,

My new book of poetry *The Spiritual Life of Replicants*, to be published by Talisman Books this fall, deals exactly with the themes you mention.

Ciao,

Murat

On Wed, Jul 21, 2010 at 6:34 PM, Adam Fieled <[REDACTED]> wrote:

*I'll admit I haven't read Marx's enti
David,*

*I'll admit I haven't read Marx's entire oeuvre, but the intermingling
of
spirituality & materialism is fascinating, and I have perused
Deleuze/Guattari
as well.*

*Think of what's happening in the US now; our collective spirit is
being
guttered for dearth of the ability to consume the way we're accustomed to;
our
spirits are bound to different levels of materialism.*

*The spirituality I'd like to espouse encompasses metaphysical dimensions;
realms that are based, somewhat idealistically, on "soul" and "spirit,"
like the
Whitmanic.*

*But rehashing the Whitmanic doesn't work. What about a new
spirituality
that holds up a mirror and catches the darkness of our current fetishism?
And then takes it someplace else.*

Many Thanks,

Adam

*From: David-Baptiste Chirot <[REDACTED]>
To: [REDACTED]
Sent: Wed, July 21, 2010 12:36:33 AM
Subject: Re: "The Decay of Spirituality in Poetry"*

Adam-many thanks for your sharing the essay--

*a thought: historically, the USA is a nation based on spirituality &
materialism being intimately interrelated ("In God We Trust" on the
money--)*

*also my sense of Marxist readings by poets in the US has been it is not
very
well thought through, not well enough read in the original writings of both
the
"Early/Romantic" Marx and the later "Scientific" Marx--
as well as the "Traditions of Modern Leftism" including Situationism--
Marx is an excellent writer--i wish i read German much better!!--many
passages
of poetry in his works even in the French and English editions i have
read--
i have been corresponding with a fellow Russian Sound/Visual/Asemic poet
who is
a fanatic abt the place of philosophy in the face of the hells of the
current
world--
like many he has taken the route laid out--there are many--by Gilles
Deleuze--*

*a problem facing language used in the USA today is that of "Torture:
Cancer of
Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet*

*calls it--
and the Orwellian demands of language used in order to accommodate support
for
Apartheid --*

*with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors
here
tens of thousands of years in the Americas i wd say we have lost the sense
of
the ground beneath our feet--of the Earth--
when we begin to lose the Mother--we see it every day what is
happening--from
the oil spill to everywhere any town usa--*

often the thing in front of one is the lesson to be learned from

*thank you again--
onwo/ards!!
david-bc*

The New Busy is not the old 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_3
3*

&

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259. **Little Red Leaves**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

Rich--I love you and I tend to trust your assessment here, but seriously:

"ANY press that shakes young poets down for a reading fee FORECLOSES on its own relevance. they are to be ignored. NO exceptions. NO compromise."

Walk it back, man. No Salt? No Kelsey St. (I think they had a fee recently, though this might be wrong)? No Ahsakta? No Omnidawn? No Nightboat? This

is a major erasure. I don't think I need to list individual titles here to make that point. Probably missing a few in my list, but my sense is that there are presses out there doing seriously fucking viable work on that model (or in spite of it).

No way for a more complicated take on this? I wonder if we might hear from any of the folks associated w/any of the presses above on their choice to run contests and/or charge reading fees.

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Cf. Sullivan on the emergence of flarf:

"A couple of years ago, if you'll remember, on the Women's Poetry list, a number of people began posting in horror at finding their names, with poems they hadn't written, on poetry.com. I remember going to the site and realizing immediately it was one of those "poetry contest" scams. A year or so before that I had spoken on the phone with my grandfather, not many days before he died, and he had told me then how proud he was that he had won some sort of poetry contest, and that he had ordered the book, etc. I had always felt bad about that, and once I was on the poetry.com site, I wrote what I thought would be the most offensive poem I could manage, and submitted it to the "contest":

Mm-hmm

Yeah, mm-hmm, it's true

big birds make

big doo! I got fire inside

my "huppa"-chimp(TM)

*gonna be agreessive, greasy aw yeah god
wanna DOOT! DOOT!
Pffffffffffffffffffffffffft! hey!
oooh yeah baby gonna shake & bake then take
AWWWWWL your monee, honee (tee hee)
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hey! hey! you stoopid Mick! get
off the paddy field and git
me some chocolate Quik
put a Q-tip in it and stir it up sick
pocka-mocka-chocka-locka-DING DONG
fuck! shit! piss! oh it's so sad that
syndrome what's it called tourette's
make me HAI-EE! shout out loud
Cuz I love thee. Thank you God, for listening!*

*To my amazement, I received, about three weeks later, a letter
from poetry.com,
with my poem fully visible through the cellophane window of the
envelope.
The letter, in part, read:*

*"Gary, over the past year, we have conducted an exhaustive
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of over 1.2 million poems that have been submitted to us. Only a
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percentage of individuals whose poems we have reviewed were
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be part of this distinguished project. "'Mm-hmm' was selected*

for
publication because it sparks the imagination and provides the
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with a fresh, unique perspective on life. We believe it will add
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importance and appeal of this special edition. _Of course, Gary,
as always,
you are under no obligation whatsoever to submit any entry fee
or subsidy
payment, or to make a purchase of any kind_. Your poem will be
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in the most elegant way possible. This coffee-table quality book
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And it went on like that. I can't remember if I said anything
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"flarf" began to take on a meaning: "having the quality
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--

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www.littleredleavesjournal.blogspot.com

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260. **Nana Zabic**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

Mark,

Ouch. :-) But still, I'm proud of you. I dunno, I think it's also great that there is some funding for artists or wannabe artists, even if it's in a grad school format, whether it's for (wannabe) poets, film makers, visual artists, etc.

Nana Zabic

On Wed, Jul 21, 2010 at 8:01 PM, Mark Weiss <[REDACTED]> wrote:

> It always costs somebody something to get an MFA, whether it's a foundation
> or a university endowment, all funds that can't be used other ways.

>

> And there are other ways to get an education. Here's mine: be a psychiatric
> social worker for 15 years and raise a child, while reading everything you
> can get your hands on and communicating with poets you respect who don't
> expect to get paid to talk to you.

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> At 03:14 PM 7/21/2010, you wrote:

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>> ****Wait, I need to correct something here. Sorry. (Note to self,
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>> Corrected version:

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>> I think there is no need for pitting established poets vs.

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>> First of all, the latter learn everything they know from the former,

>> and the former may learn new things from the latter. Second, in a

>> slightly larger picture, we are all pretty insignificant and
>> powerless. That fact might be the underlying reason why there is so
>> much frustration, and why it seems we're fighting over crumbs on the
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>> But when you look at who celebrities and powerful people are nowadays,
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261. **michael farrell**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

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262. **richard owens**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

CHRIS:

i'm sorry man, no compromise re contests. none. there really is no room for it --
at least not in my own sense of the landscape. as i say, i think models need to
be offered that _completely_ disavow these practices.

not sure if you've followed recent conversations re Salt, but, man -- well, take
another look. i know at last half a dozen younger poets that published w/ Chris
& will never do so again for what seem incredibly compelling reasons
connected to the Salt business model.Â

hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Thu, 7/22/10, Little Red Leaves <[REDACTED]> wrote:

From: Little Red Leaves <[REDACTED]>

Subject: Re: 2010 Subito Press Book Competition

To: [REDACTED]

Date: Thursday, July 22, 2010, 5:07 PM

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--

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263. **Nana Zabic**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

Steve,

I hear you. Major OUCH. But I can't stop, that's what I feel, though I think you totally misunderstood me. I'm gladly as far away from Christ as possible, if we're talking about the guy who claimed to be the son of god and a virgin, and around whom a major religion was created etc.

Nana Zabic

On Thu, Jul 22, 2010 at 3:02 AM, steve dalachinsky <[REDACTED]> wrote:

>

> STOP WITH THIS STUFF "IF WE ARE DEEP IN THE SHADOWS WE MUST BE DOING

> SOMETHING RIGHT"

> THAT IS MERE CHRIST COMPLEX POESIE CRAP - IF WE ARE AT ALL WORTHY SOME

> WILL RISE THO MOSTLY ONLY

> THE SH**T FLOATS - AND IF WE ARE LUCKY ENOUGH TO STEP OUT OF THE SHADOWS

> OUR WORK CAN BE SEEN BY A LARGER AUDIENCE (THO STILL QUITE SMALL) PERHAPS

> APPRECIATED AND MAYBE WE CAN HELP EVEN EVER SO SLIGHTLY
(THO I AM A
> SKEPTIC IN SUCH MATTERS) TO MOVE PEOPLE AND MAKE MINOR
POSITIVE
> ALTERATIONS IN THE CRACKS--- i'm sure everyone on this list knows of or
> knows personally someone of wot=rth who has risen ever so slightly out of
> the shadows even if only to receive the acknowledgement they deserve by
> our small rather fragmented community
>
> i also agree with mark on some points and pierre tho not on all points
> we can't get notoriety etc just on the services we perform tho i can
> name many wo's work (which is mediocre)
> have climbed up the proverbial ladder on that and then the work gets
> focused on after
> same with teacher/student relationships - wow hot gonna take a dip
> and cash a check for a poet's job well done
>
>
> On Wed, 21 Jul 2010 14:10:18 -0500 Nana Zabic <[REDACTED]>
> writes:
>> I think there is no need for pitting established poets vs.
>> unestablished poets, MFA/AWP generation vs. pre-MFA/AWP generation.
>> First of all, the latter learn everything they know from the
>> former,
>> and the former may learn new things from the latter. Second, in a
>> slightly larger picture, we are all pretty insignificant and
>> powerless. That fact might be the underlying reason why there is so
>> much frustration, and why it seems we're fighting over crumbs on
>> the
>> table.
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>> But when you look at who celebrities and powerful people are
>> nowadays,
>> being so deep in the shadow must mean we're doing something right.
>> Think about it. On the one hand, we are left alone by the powers
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>> writing,
>> reading, publishing, and sharing work. These resources may be mere
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>>
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>

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264. **Mary Kasimor**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

I think that reading and reading poetry is very important in learning how to write poetry. I also think that learning how to write poetry by simply writing it is the way to becoming a poet.

I did not have the chance to get an MFA for several different reasons. Now I am glad that I didn't have that chance. I do have an MA in English, and I teach freshman composition. I would not want to teach creative writing; that I know.

I feel very ambivalent about the poetry community, maybe because I am physically removed from it. I don't hang out with other poets. I do think that I will continue writing, even though I often have moments when I wonder why I put so much of my energy into my writing. I also have these moments of clarity when I wonder why I write. I suppose that I continue to write poetry because I find it an interesting way to understand myself. I also understand that sometimes I need affirmation--I need to get published so that I feel that my poetry has some merit--but maybe it really doesn't. I don't know.

The bottom line is that poetry can be a profound way of expression, and we do play lots of silly games that have nothing to do with the real importance of poetry.

--- On Wed, 7/21/10, Mark Weiss <[REDACTED]> wrote:

From: Mark Weiss <[REDACTED]>

Subject: Re: 2010 Subito Press Book Competition

To: [REDACTED]

Date: Wednesday, July 21, 2010, 8:01 PM

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And there are other ways to get an education.

Here's mine: be a psychiatric social worker for 15 years and raise a child, while reading everything you can get your hands on and communicating with poets you respect who don't expect to get paid to talk to you.

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>****Wait, I need to correct something here. Sorry. (Note to self,
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>Corrected version:

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M.G. Stephens, in Jacket.

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265. **richard owens**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

CHRIS:

the last missive i launched went to the list but was intended as a private msg.

but to consider yr comment in a more public -- & more measured -- way, Chris, i'd say if we are to insist on the relevance of presses that participate in questionable practices, if we are not to ignore them, then we need to put pressure on them to develop different models for generating dough, locating new (younger) poets, etc -- viz. call these presses out on requests for reading fees, critique the deep logic that makes contests appear inviting & desirable. man, contests really are a filthy way to generate cash. both you & i, along with any number of others on this list, well recognize how far a nice chunk of change can go re making bks, but there are ways of generating that kind of cash without creating an environment that motivates young poets to produce work _toward_ an idea of winning (which always presupposes losers), or _toward_ an idea of success, or _toward_ an idea of "breaking onto" a Free-Mason-like poetry scene as tho it were Hollywood.Â Â Â Â

man, i have the deepest respect for yr work -- LRL, Dos Press, etc -- & this is work that, i think like my own, doesn't participate in the practices i'm taking issue with here. & i see yr point re bracketing out important writing by good presses that happen also to organize contests, etc. but i remain convinced that the contest model (and, with it, the language of submission) cannot be modified, reformulated or recuperated -- it has to be tossed.Â

hugs ... rich ...Â Â

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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Â Â Â Â The letter, in part, read:

“Gary, over the past year, we have conducted an exhaustive examination of over 1.2 million poems that have been submitted to us. Only a small percentage of individuals whose poems we have reviewed were selected to be part of this distinguished project. ‘Mm-hmm’ was selected for publication because it sparks the imagination and provides the reader with a fresh, unique perspective on life. We believe it will add to the importance and appeal of this special edition. Of course, Gary, as always, you are under no obligation whatsoever to submit any entry fee or subsidy payment, or to make a purchase of any kind. Your poem will be presented in the most elegant way possible. This coffee-table quality book will feature an ‘Arristock leather’ cover stamped in gold and a satin bookmarker.”

And it went on like that. I can't remember if I said anything about this on the Women's Poetry list (I might have unsubscribed by then), but I was on the subpoetics list at the time, and posted something about it, and encouraged others to submit poems to poetry.com. There were a few takers, including Kasey Mohammad and maybe Drew Gardner. Meanwhile, Nada, Mitch Highfill and I began writing more of these awful poems, and submitting them to the site under a variety of different names.

Somewhere in all of this, the word “flarf” materialized—it may have been Mitch's word, or Drew's, or Nada's, I'm not sure. But somehow, “flarf” began to take on a meaning: “having the quality

Â Â Â Â of flarfiness." We now began to look at other things and to see
them
Â Â Â Â as "flarfy." I was never 100% sure what it meant-something akin
Â Â Â Â to "campy," but with somewhat different resonances. More
awkward,
Â Â Â Â stumbling, "wrong" than camp. The flarf "voice" in
Â Â Â Â my head was that of my father, a transplanted southerner, who
likes to
Â Â Â Â pontificate, and who has a lot of opinions that kind of horrify
me."

--

www.littleredleaves.com

www.littleredleavesjournal.blogspot.com

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266. **Catherine Daly**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

To try another tactic: why write if not to do everything possible to increase one's knowledge, to make shiny poems, and to communicate? Isn't education a catalyst as much as experience?

How else to seek a wider audience through publication than to find publishers with similar opinions about poetry? How better to engage with the community of writers than to curate reading series, publish others, teach, review, be an example in some way to younger writers? [I just saw the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of Fame!]

What are these opinions about poetry? How are they changing 1) because it is easier and cheaper to reach an audience, 2) because we all, to a certain extent, survived the poetry wars more recently than we received our inheritance from the Beats, the art-poets, the langpos?

Is it so stupid to want to teach? To be a good teacher AND critic AND writer? To not spend an extended period in "post-college living at its finest"? I like what Lisa said about working from within the academic community, where somehow peer review has morphed into winning prizes, but only in the arts, because spirituality knows, there's no peer review in the arts : 0 Aren't the more experimental poets who teach pretty rockin'? Teaching's pretty easy and fun

compared to making widgets for boneheads. Plus, the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry.

Oh, and we were all teaching about poetry.com, including entering bad poems and discussing what's "bad" to show about it, looong before flarf. Out here in the boonies.

--

All best,
Catherine Daly
[REDACTED]

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267. **Mark Melnicove**

Bern Porter film

Thu 22 Jul 2010

JOY GLOWS WHERE CONFUSION WAS: a film about, with, and without Bern Porter by Mark Melnicove

can now be seen in its entirety at:

bernporter.com

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268. **Jennifer Karmin**

Re: Unnatural Acts in Los Angeles

Fri 23 Jul 2010

hi ed...good to hear from you.Â thank you so much for the clarification and historical notes.Â all is very helpful for our project.

amina and i are definitely interested in hearing more about your experiences with unnatural acts.Â we believe it to be a landmark example of the power of collaboration.Â please be in touch.

hey poetics list friends -- any other unnatural acts collaborators out there?Â anyone else have more info?Â we'd love to hear more.

onwards,
jen karmin

-- On Thu, 7/22/10, Ed Friedman <[REDACTED]> wrote:

Subject: Re: Unnatural Acts in Los Angeles

Date: Thursday, July 22, 2010, 12:05 PM

| Dear Jennifer,

I noted, with great interest, your Unnatural Acts in Los Angeles posting. The 8-hour writing experiments of 1972-73, as documented in Unnatural Acts magazine, were terrific, exhausting, wondrous, and horrifying. I love that you™re going to do a new version of them.

Please feel free to mention me when you credit Unnatural Acts as your inspiration. You credit œBernadette Mayer and others. I don™t begrudge Bernadette getting star billing; she is one of the great poets and teachers of our time. What could (and perhaps should) be said is that Bernadette and I were coeditors of Unnatural Acts, and that we were _both_ fundamentally involved in the formulation, execution, and publication of those 1972-73 experiments.

>>Thanks,
Ed Friedman

| P.S. I look forward to reading what you and your collaborators come up with.

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269. **steve dalachinsky**
bill dixon memorial

Fri 23 Jul 2010

please spread to your lists that

memorial for the great composer /trumpeter bill dixon
will be july 31 at st marks church 5 pm

On Fri, 23 Jul 2010 10:15:40 -0400 Mark Weiss <[REDACTED]>
writes:

> The difference, Catherine, is that a viable and
> useful path for a few has become a set of expectations for the
> many.
>
> And by the way, re: "the job involves mentoring
> other writers, which is hard to do in a
> peer-to-peer community model of poetry"--it's in
> fact not so hard, was the norm in most places for
> millennia. Though "peer-to-peer" may not be the
> point. It may in any event have become harder now
> that people expect to get paid for it.
>
> Best,
>
> Mark
>
> At 07:34 PM 7/22/2010, you wrote:
> >To try another tactic: why write if not to do everything possible

> to
> >increase one's knowledge, to make shiny poems, and to communicate?
> Isn't
> >education a catalyst as much as experience?
> >
> >How else to seek a wider audience through publication than to find
> >publishers with similar opinions about poetry? How better to
> engage with
> >the community of writers than to curate reading series, publish
> others,
> >teach, review, be an example in some way to younger writers? [I
> just saw
> >the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of
> Fame!]
> >
> >What are these opinions about poetry? How are they changing 1)
> because it
> >is easier and cheaper to reach an audience, 2) because we all, to a
> certain
> >extent, survived the poetry wars more recently than we received
> our
> >inheritance from the Beats, the art-poets, the langpos?
> >
> >Is it so stupid to want to teach? To be a good teacher AND critic
> AND
> >writer? To not spend an extended period in "post-college living at
> its
> >finest"? I like what Lisa said about working from within the
> academic
> >community, where somehow peer review has morphed into winning
> prizes, but
> >only in the arts, because spirituality knows, there's no peer
> review in the
> >arts : 0 Aren't the more experimental poets who teach pretty
> rockin'?
> Teaching's pretty easy and fun compared to making widgets for
> boneheads.
> > Plus, the job involves mentoring other writers, which is hard to
> do in a
> >peer-to-peer community model of poetry.
> >
> >Oh, and we were all teaching about poetry.com, including entering

> bad poems
> >and discussing what's "bad" to show about it, looong before flarf.
> Out here
> >in the boonies.
> >
> >--
> >All best,
> >Catherine Daly
> >
> >
> >
> >
> New from Chax Press: Mark Weiss, As Landscape.
> \$16. Order from <http://www.chax.org/poets/weiss.htm>
> >
> >
> "What a beautiful set of circumstances! What a
> lovely concatenation of particulars. Here is the
> poet alive in every sense of the word, and
> through every one of his senses. Instead of
> missing a beat or a part, Weiss' fragments are
> like Chekhov's short stories the more that gets
> left out, the more they seem to contain... One can
> hear echoes from all the various
> ancestors...[but] the voice, at its center, its
> core, is pure Mark Weiss. His use of the fragment
> is both elegant and bafflingly clear, a pure
> musical threnody...[it] opens a window, not only
> into a mind, but a person, a personality, this
> human figure at the emotional center of the poem."
> >
> M.G. Stephens, in Jacket.
> <http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>
> >
> >
> >

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270. **David Chirot**

2 Poetics/spidertanglers-in a -long excellent review in current Rain Taxi

Fri 23 Jul 2010

The current issue of Rain Taxi has a long two full page review of a book to which two Poetics/spidertanglers contributed

--especially Maria Damon, co-editor of what is in many ways the first anthology of its kind (in the usa--at least--if not anywhere--))--

Poetry and Cultural Studies--A Reader

edited by Maria and Ira Livingston

Urbana & Chicago: University of Illinois Press, 2009

(appeared end of that year--)

Maria contributed a wonderful essay--"Tell Them about Us: Some Poems from Southie

(South Boston, of course!!--)

Maria invited me to contribute a Visual Poetry piece she had chosen for the cover--

"Be Poem/Poem Being"--

for which i deeply thank her and also the great work on the overall cover

design by Cope Copenhaver-

a great pleasure and honor to work with Maria and Cope both and my deepest thanks

--david-bc

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271. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Pesticide Drift" by F. A. Nettelbeck.

Fri 23 Jul 2010

The new ebook from Argotist Ebooks is "Pesticide Drift" by F. A. Nettelbeck.

Description:

A thirty-six-page sequence from F. A. Nettelbeck's blog, "Sewing Memory", written between 2007 and 2010, "Pesticide Drift" presents Nettelbeck as both perpetrator and victim in the death of poetry and scandalizing myth.

Available as a free ebook here:

<http://www.lulu.com/content/e-book/pesticide-drift/9128215>

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272. **tyrone williams**

Re: 2010 Subito Press Book Competition

Fri 23 Jul 2010

Rich, Chris,

Like others I have found this conversation rather interesting but like a few here, Chris especially, I'd like YOU to offer what you might see as a politically responsible publishing model. To be blunt--what is the source of funding for damn the caesars? I know lots of people who use their own funds and state grants to support their presses but those models--siphoning capital--presuppose participation in a labor market and government subsidy model that has its own, shall we say, political problems...I concur completely with the winners/losers model re contests though I can't imagine many participants think of it that way (I won! I lost!). Don't they, as I do, see it simply as a way to support small presses and, as one commentator suggested, don't come way with a "loser" noose hung around their necks (or minds)? And, here's my real point, if they Do participate in the psychological game of winners and losers, not participating in contests will in no way affect that mindset. I understand your critique of the business model that facilitates such thinking but you seem to be critiquing the end result of such thinking--what about such thinking per se?

Tyrone

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

>From: richard owens <[REDACTED]>

>Sent: Jul 22, 2010 6:35 PM

>To: [REDACTED]

>Subject: Re: 2010 Subito Press Book Competition

>

>CHRIS:

>

>the last missive i launched went to the list but was intended as a private msg.

>

>but to consider yr comment in a more public -- & more measured -- way, Chris, i'd say if we are to insist on the relevance of presses that participate in questionable practices, if we are not to ignore them, then we need to put pressure on them to develop different models for generating dough, locating new (younger) poets, etc -- viz. call these presses out on requests for reading fees, critique the deep logic that makes contests appear inviting & desirable. man, contests really are a filthy way to generate cash. both you & i, along with any number of others on this list, well recognize how far a nice chunk of change can go re making bks, but there are ways of generating that kind of cash without creating an environment that motivates young poets to produce work

toward an idea of winning (which always presupposes losers), or _toward_ an idea of success, or _toward_ an idea of "breaking onto" a Free-Mason-like poetry scene as tho it were Hollywood.Â Â

> Â Â

>

>man, i have the deepest respect for yr work -- LRL, Dos Press, etc -- & this is work that, i think like my own, doesn't participate in the practices i'm taking issue with here. & i see yr point re bracketing out important writing by good presses that happen also to organize contests, etc. but i remain convinced that the contest model (and, with it, the language of submission) cannot be modified, reformulated or recuperated -- it has to be tossed.Â

>

>hugs ... rich ...Â Â

>

>.....richard owens

>810 richmond ave

>buffalo NY 14222-1167

>

>damn the caesars, the journal

>damn the caesars, the blog

>

>--- On Thu, 7/22/10, Little Red Leaves <[REDACTED]> wrote:

>

>From: Little Red Leaves <[REDACTED]>

>Subject: Re: 2010 Subito Press Book Competition

>To: [REDACTED]

>Date: Thursday, July 22, 2010, 5:07 PM

>

>Rich--I love you and I tend to trust your assessment here, but seriously:

>

>"ANY press that shakes young poets down for a reading fee FORECLOSES on its

>own relevance. they are to be ignored. NO exceptions. NO compromise."

>

>Walk it back, man. No Salt? No Kelsey St. (I think they had a fee recently,

>though this might be wrong)? No Ahsakta? No Omnidawn? No Nightboat?

This is

>a major erasure. I don't think I need to list individual titles here to make

>that point. Probably missing a few in my list, but my sense is that there

>are presses out there doing seriously fucking viable work on that model (or

>in spite of it).

>

>No way for a more complicated take on this? I wonder if we might hear from
>any of the folks associated w/any of the presses above on their choice to
>run contests and/or charge reading fees.

>

>CJ Martin

>

>On Thu, Jul 22, 2010 at 8:13 AM, richard owens <[REDACTED]> wrote:

>

>> NOTA: tho i have *deep* reservations re flarf as effective practice (i've
>> addressed this elsewhere), i have the *deepest* admiration for flarf as a
>> wildly frustrated, cavalier & incredibly productive riposte to usurous po
>> industry practices. flarf first announces itself _thru_ the figure of poetry
>> contests.

>>

>> Cf. Sullivan on the emergence of flarf:

>>

>> "A couple of years ago, if you'll remember, on the Women's Poetry list,
>>Â Â Â Â a number of people began posting in horror at finding their
>> names, with
>>Â Â Â Â poems they hadn't written, on poetry.com. I remember going to
>> the site
>>Â Â Â Â and realizing immediately it was one of those "poetry contest"
>>Â Â Â Â scams. A year or so before that I had spoken on the phone with
>> my grandfather,
>>Â Â Â Â not many days before he died, and he had told me then how proud
>> he was
>>Â Â Â Â that he had won some sort of poetry contest, and that he had
>> ordered the
>>Â Â Â Â book, etc. I had always felt bad about that, and once I was on
>> the poetry.com
>>Â Â Â Â site, I wrote what I thought would be the most offensive poem I
>> could
>>Â Â Â Â manage, and submitted it to the "contest":

>>

>>

>>

>>Â Â Â Â Mm-hmm

>>

>>Â Â Â Â Yeah, mm-hmm, it's true

>>

>>Â Â Â Â big birds make

>>

>>Â Â Â Â big doo! I got fire inside
>>
>>Â Â Â Â my "huppa"-chimp(TM)
>>
>>Â Â Â Â gonna be agreessive, greasy aw yeah god
>>
>>Â Â Â Â wanna DOOT! DOOT!
>>
>>Â Â Â Â Pfffffffffffffffffffffffffft! hey!
>>
>>Â Â Â Â oooh yeah baby gonna shake & bake then take
>>
>>Â Â Â Â AWWWWWL your monee, honee (tee hee)
>>
>>Â Â Â Â uggah duggah buggah biggah buggah muggah
>>
>>Â Â Â Â hey! hey! you stoopid Mick! get
>>
>>Â Â Â Â off the paddy field and git
>>
>>Â Â Â Â me some chocolate Quik
>>
>>Â Â Â Â put a Q-tip in it and stir it up sick
>>
>>Â Â Â Â pocka-mocka-chocka-locka-DING DONG
>>
>>Â Â Â Â fuck! shit! piss! oh it's so sad that
>>
>>Â Â Â Â syndrome what's it called tourette's
>>
>>Â Â Â Â make me HAI-EE! shout out loud
>>
>>Â Â Â Â Cuz I love thee. Thank you God, for listening!
>>
>>
>>
>>Â Â Â Â To my amazement, I received, about three weeks later, a letter
>> from poetry.com,
>>Â Â Â Â with my poem fully visible through the cellophane window of the
>> envelope.
>>Â Â Â Â The letter, in part, read:
>>

>>
>>
>>Â Â Â Â "Gary, over the past year, we have conducted an exhaustive
>> examination
>>Â Â Â Â of over 1.2 million poems that have been submitted to us. Only a
>>Â small
>>Â Â Â Â percentage of individuals whose poems we have reviewed were
>> selected to
>>Â Â Â Â be part of this distinguished project. "'Mm-hmm' was selected
>> for
>>Â Â Â Â publication because it sparks the imagination and provides the
>> reader
>>Â Â Â Â with a fresh, unique perspective on life. We believe it will add
>>Â to the
>>Â Â Â Â importance and appeal of this special edition. _Of course, Gary,
>>Â as always,
>>Â Â Â Â you are under no obligation whatsoever to submit any entry fee
>> or subsidy
>>Â Â Â Â payment, or to make a purchase of any kind_. Your poem will be
>> presented
>>Â Â Â Â in the most elegant way possible. This coffee-table quality book
>>Â will
>>Â Â Â Â feature an 'Arristock leather' cover stamped in gold and a satin
>>Â bookmarker
>>Â Â Â Â â€!"
>>
>>
>>
>>Â Â Â Â And it went on like that. I can't remember if I said anything
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>>Â Â Â Â on the Women's Poetry list (I might have unsubscribed by then),
>> but I
>>Â Â Â Â was on the subpoetics list at the time, and posted something
>> about it,
>>Â Â Â Â and encouraged others to submit poems to poetry.com. There
were a
>>Â few
>>Â Â Â Â takers, including Kasey Mohammad and maybe Drew Gardner.
>> Meanwhile, Nada,
>>Â Â Â Â Mitch Highfill and I began writing more of these awful poems,
>> and submitting
>>Â Â Â Â them to the site under a variety of different names.

>>
>>
>>
>>Â Â Â Â Somewhere in all of this, the word "flarf" materialized-it may
>>Â Â Â Â have been Mitch's word, or Drew's, or Nada's, I'm not sure. But
>> somehow,
>>Â Â Â Â "flarf" began to take on a meaning: "having the quality
>>Â Â Â Â of flarfiness." We now began to look at other things and to see
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>>Â Â Â Â as "flarfy." I was never 100% sure what it meant-something akin
>>Â Â Â Â to "campy," but with somewhat different resonances. More
>> awkward,
>>Â Â Â Â stumbling, "wrong" than camp. The flarf "voice" in
>>Â Â Â Â my head was that of my father, a transplanted southerner, who
>> likes to
>>Â Â Â Â pontificate, and who has a lot of opinions that kind of horrify
>> me."

>>

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>--

>www.littleredleaves.com

>www.littleredleavesjournal.blogspot.com

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>

>

>

>

Tyrone Williams

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273. **Adam Katz**

Re: "The Decay of Spirituality in Poetry"

Fri 23 Jul 2010

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get *Dubliners* published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that.

a

I'll admit I haven't read Marx's entire
David,

I'll admit I haven't read Marx's entire oeuvre, but the intermingling of spirituality & materialism is fascinating, and I have perused Deleuze/Guattari as well. Think of what's happening in the US now; our collective spirit is being guttered for dearth of the ability to consume the way we're accustomed to; our spirits are bound to different levels of materialism. The spirituality I'd like to espouse encompasses metaphysical dimensions; realms that are based, somewhat idealistically, on "soul" and "spirit," like the Whitmanic. But rehashing the Whitmanic doesn't work. What about a new spirituality that holds up a mirror and catches the darkness of our current fetishism?

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274. **Mark Weiss**

Re: 2010 Subito Press Book Competition

Fri 23 Jul 2010

The difference, Catherine, is that a viable and useful path for a few has become a set of expectations for the many.

And by the way, re: "the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry"--it's in fact not so hard, was the norm in most places for millennia. Though "peer-to-peer" may not be the point. It may in any event have become harder now that people expect to get paid for it.

Best,

Mark

At 07:34 PM 7/22/2010, you wrote:

>To try another tactic: why write if not to do everything possible to

>increase one's knowledge, to make shiny poems, and to communicate? Isn't
>education a catalyst as much as experience?

>

>How else to seek a wider audience through publication than to find
>publishers with similar opinions about poetry? How better to engage with
>the community of writers than to curate reading series, publish others,
>teach, review, be an example in some way to younger writers? [I just saw
>the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of Fame!]

>

>What are these opinions about poetry? How are they changing 1) because it
>is easier and cheaper to reach an audience, 2) because we all, to a certain
>extent, survived the poetry wars more recently than we received our
>inheritance from the Beats, the art-poets, the langpos?

>

>Is it so stupid to want to teach? To be a good teacher AND critic AND
>writer? To not spend an extended period in "post-college living at its
>finest"? I like what Lisa said about working from within the academic
>community, where somehow peer review has morphed into winning prizes,
but

>only in the arts, because spirituality knows, there's no peer review in the
>arts : 0 Aren't the more experimental poets who teach pretty rockin'?

> Teaching's pretty easy and fun compared to making widgets for boneheads.
> Plus, the job involves mentoring other writers, which is hard to do in a
>peer-to-peer community model of poetry.

>

>Oh, and we were all teaching about poetry.com, including entering bad poems
>and discussing what's "bad" to show about it, looong before flarf. Out here
>in the boonies.

>

>--

>All best,
>Catherine Daly

>

>

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are

like Chekhov's short stories the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.

<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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275. **Obododimma Oha**

Call for articles

Fri 23 Jul 2010

Call for articles

CONTEXT: Journal of Social & Cultural Studies (ISSN 1119 - 9229)

<http://contextjournal.wordpress.com/> hereby calls for submissions to its December 2010 edition. The journal publishes peer-reviewed essays, creative works, and book reviews in all aspects of culture and society. It is particularly looking out for contributions that try to make interesting and unusual connections, for instance creative works that could as well be viewed as critical reflections. For more information on submission guidelines, visit: <http://contextjournal.wordpress.com/submission-of-articles/> All submissions are to be made electronically to [REDACTED] or to Obododimma Oha (editor): [REDACTED].
Deadline for submissions: October 5, 2010.

--

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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276. **Michael**

Meltzer, Rothenberg, Carrion, Coolidge Benefit for Petaluma Poetry Walk

Fri 23 Jul 2010

Fundraiser for The Petaluma Poetry Walk

"Rockpile with The Rabbles"

David Meltzer, Michael Rothenberg, Terri Carrion and special guest Clark Coolidge are joined by Bay Area art rock band, The Rabbles, jazz group Free Rein and Petaluma's own High Class for a celebration of poetry and music to raise funds for The Petaluma Poetry Walk.

Friday, July 30, 2010

7-10pm

The Phoenix Theater

201 Washington St.

Petaluma, CA 94952

Admission \$5-\$15

All proceeds from this benefit performance go to The Petaluma Poetry Walk

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277. **Catherine Daly**

Re: 2010 Subito Press Book Competition

Fri 23 Jul 2010

so, typically for this list, we've moved from questioning the culture of prizes -- which in most cases are a sort of poetry raffle, but have become a trophy to brandish at hiring and tenure committees -- to saying that 1) people shouldn't work for money to subsidize their practice, 2) teachers shouldn't get paid, 3) creative writing shouldn't be taught

and this is communicated in the actual work?

--

All best,

Catherine Daly

██████████

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278. **Adam Fieled**

Re: "The Decay of Spirituality in Poetry"

Fri 23 Jul 2010

Right. But the big question is what we want to do with our mirror Adam,

Right. But the big question is what we want to do with our mirrors.

Not everyone's good with polish.

Adam

From: Adam Katz <██████████>

To: ██████████

Sent: Fri, July 23, 2010 10:15:02 AM

Subject: Re: "The Decay of Spirituality in Poetry"

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that.

a

I'll admit I haven't read Marx's enti=

=A0=A0=A0=A0 David,=0A=0A=A0=A0=A0=A0 I'll admit I haven't read Marx's enti= re oeuvre, but the intermingling of =0Aspirituality & materialism is fascin= ating, and I have=A0perused Deleuze/Guattari =0Aas well.=0A=A0=A0=A0=A0 Thi= nk of what's happening in the US now; our collective spirit is being =0Agut= tered for dearth of the ability to consume the way we're accustomed to; our= =0Aspirits are bound to different levels of materialism.=0A=A0=A0=A0=A0 Th= e spirituality I'd like to espouse encompasses metaphysical dimensions; =0A= realms that are based, somewhat idealistically, on "soul" and "spirit," lik= e the =0AWhitmanic.=0A=A0=A0=A0=A0 But rehashing the Whitmanic doesn't work= . What about a new spirituality =0Athat holds up a mirror and catches the d= arkness of our current fetishism?

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279. **Halvard Johnson**

Re: "The Decay of Spirituality in Poetry"

Fri 23 Jul 2010

Go figure: I keep wanting to change this subject line to "The Poetry of the Spirituality of Decay."

As you were.

Hal Serving the tri-state area.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

<<http://www.hamiltonstone.org>>*The Perfection of Mozart's Third Eye and Other Sonnets*

<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>

Tango Bouquet

<<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>>

[https://docs.google.com/Doc?](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

[docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

<[https://docs.google.com/Doc?](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

[docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)>

Theory of Harmony

*

<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>

*

Rapsodie espagnole

*

<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>

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*<<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/>

rapsodi.pdf>The
Sonnet Project*

*

<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>

*

*

*

*<<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>>

G(e)nome*

*<http://xpressed.wippiespace.com/fall03/genome.pdf>

*

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280. **Gloria Frym**
Kathy Acker query

Fri 23 Jul 2010

If someone were to play Kathy Acker in a stage production or (very) indie film, who would you nominate? Poets included.

gfrym

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281. **Jim Andrews**
con tests

Fri 23 Jul 2010

literary con tests. they affirm what they would deny and deny what they would affirm.

ja

<http://vispo.com>

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282. **Little Red Leaves**
Re: 2010 Subito Press Book Competition

Fri 23 Jul 2010

Dear Rich, (& Tyrone, Noah et al)--I think the reason I chimed in here was that I don't see the absence of contests or reading fees as inherently more responsible than otherwise. I think Noah spoke to this (& much else) pretty candidly above, as did Tyrone, as have others.

Specifically, I think it'd be worth addressing how presses that build their lists primarily through solicitation & publish out of pocket (or through grant money or some other institutional funding source) *can easily replicate* the basic economy of the version of the contest model that deserves critique, where resumes and connections are eventually a bottom line. Can replicate that economy even when they want to push against it. Publishing might generally move towards establishing a standard of legitimacy, even if only as a result of the thinking Tyrone's pointing out that precedes the contest model or has a life outside of that model.

For my own part (and I imagine for many other folks in this conversation), the publishing I value takes upon itself the effort to resist that movement--to open up alternatives, to add possibilities for prosody rather than foreclosing on them, to *politicize* publication in that way--but we might admit that it never fully escapes a relation to that economy. Especially if it has a strong aesthetic affiliation, even just a clear idea of where things need to be opened up. That is, a press encourages this "writing toward" by virtue of its own activity, it seems to me--contest or no. I know there's a difference between a well received intervention in a discourse & a well received entry in a contest, but it just seems like stopping short of really examining this thing to say that it's all the fault of how the funds are gathered or that the former doesn't involve endorsing a measure for success.

I think Tyrone's totally right to point out that funding sources can be an ugly game even in the public/institutional sphere. For that matter, even in the pass-the-plate sphere, even in the publishing collective sphere. My sense, Rich, is that your call is (in part) for a rigidly activist publishing--which I admire greatly. I guess I just don't see how or why that activism should adopt a "no compromise" stance in relation to other presses' efforts, especially if it's meant as a gesture towards collectivist work. "No compromise" in the interest of what, exactly? I mean, if the question here is how to do ethical publishing (and in the end I'm not entirely certain that's the question you seem to be posing--or at least there's a demand for "legit" publishing or some as-yet-unnamed x-factor that's seriously competing w/the ethical demand), then "no compromise" is a pretty dangerous misstep.

Hugs (more hugs after all!--it always cracks me up that you close this way & I wanted to return the sentiment, sincerely),
Chris

On Fri, Jul 23, 2010 at 9:15 AM, Mark Weiss <[REDACTED]> wrote:

The difference, Catherine, is that a viable and useful path for a few has become a set of expectations for the many.

And by the way, re: "the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry"--it's in fact not so hard, was the norm in most places for millennia. Though "peer-to-peer" may not be the point. It may in any event have become harder now that people expect to get paid for it.

Best,

Mark

At 07:34 PM 7/22/2010, you wrote:

To try another tactic: why write if not to do everything possible to increase one's knowledge, to make shiny poems, and to communicate? Isn't education a catalyst as much as experience?

How else to seek a wider audience through publication than to find publishers with similar opinions about poetry? How better to engage with the community of writers than to curate reading series, publish others, teach, review, be an example in some way to younger writers? [I just saw the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of Fame!]

What are these opinions about poetry? How are they changing 1) because it is easier and cheaper to reach an audience, 2) because we all, to a certain extent, survived the poetry wars more recently than we received our inheritance from the Beats, the art-poets, the langpos?

Is it so stupid to want to teach? To be a good teacher AND critic AND writer? To not spend an extended period in "post-college living at its finest"? I like what Lisa said about working from within the academic community, where somehow peer review has morphed into winning prizes, but only in the arts, because spirituality knows, there's no peer review in the arts : 0 Aren't the more experimental poets who teach pretty rockin'? Teaching's pretty easy and fun compared to making widgets for boneheads. Plus, the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry.

Oh, and we were all teaching about poetry.com, including entering bad poems and discussing what's "bad" to show about it, looong before flarf. Out here in the boonies.

--

All best,
Catherine Daly
[REDACTED]

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in *Jacket*.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

--

www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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283. **Chris Chapman**
Re: "The Decay of Spirituality in Poetry"
Fri 23 Jul 2010

You sound like Ezra Pound.

On Fri, Jul 23, 2010 at 10:15 AM, Adam Katz <[REDACTED]> wrote:

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that.
a

*I'll admit I haven't read Marx's enti>
David,*

I'll admit I haven't read Marx's
> enti> re oeuvre, but the intermingling of
spirituality & materialism is
> fascin> ating, and I have perused Deleuze/Guattari
as well.
> Thi> nk of what's happening in the US now; our collective spirit is being
>
gut> tered for dearth of the ability to consume the way we're accustomed to;
> our>
spirits are bound to different levels of materialism.
> Th> e spirituality I'd like to espouse encompasses metaphysical dimensions;
>
> realms that are based, somewhat idealistically, on "soul" and "spirit,"
> lik> e the
Whitmanic.
But rehashing the Whitmanic doesn't
> work> . What about a new spirituality
that holds up a mirror and catches the
> d> arkness of our current fetishism?
>
>

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284. **carol dorf**

Re: "The Decay of Spirituality in Poetry"

Fri 23 Jul 2010

I'm not sure about this idea of America and spirituality -- we certainly are far more religious (i.e. participating in traditional religion) than people in other developed countries; though perhaps our religiosity interferes with the development of other spiritual perspectives.

On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz <[REDACTED]> wrote:

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished

looking glass." Something like that.

a

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David,

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spirituality & materialism is

> fascin> ating, and I have perused Deleuze/Guattari
as well.

> Thi> nk of what's happening in the US now; our collective spirit is being

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gut> tered for dearth of the ability to consume the way we're accustomed to;

> our>

spirits are bound to different levels of materialism.

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> realms that are based, somewhat idealistically, on "soul" and "spirit,"

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Whitmanic.

But rehashing the Whitmanic doesn't

> work> . What about a new spirituality

that holds up a mirror and catches the

> d> arkness of our current fetishism?

>

>

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285. **steve dalachinsky**

Re: 2010 Subito Press Book Competition

Sat 24 Jul 2010

what ya think of all the geese they're murderin

save a few oil slicked birds in the gulf stream

kill a few 1000 on the east coast

and it's open season on bears right now

as the news caster said on ch 2

you bears better watch out

On Thu, 22 Jul 2010 19:57:19 +0530 steve dalachinsky <[REDACTED]>

writes:

> ha cute flarf an extract in a way of cutup methods
>
> should be noted however most flarfers were / are fairly established
> already as poets
> so silly experimenting isn't too risky for them at this point in
> history
> - where qlmost anything goes
>
> On Thu, 22 Jul 2010 06:13:42 -0700 richard owens
> <[REDACTED]> writes:
> > NOTA: tho i have *deep* reservations re flarf as effective
> practice
> > (i've addressed this elsewhere), i have the *deepest* admiration
> for
> > flarf as a wildly frustrated, cavalier & incredibly productive
> > riposte to usurous po industry practices. flarf first announces
> > itself _thru_ the figure of poetry contests.
> >
> > Cf. Sullivan on the emergence of flarf:
> >
> > "A couple of years ago, if you'll remember, on the Women's Poetry
> > list,
> > a number of people began posting in horror at finding
> their
> > names, with
> > poems they hadn't written, on poetry.com. I remember going
>
> > to
> > the site
> > and realizing immediately it was one of those "poetry
> > contest"
> > scams. A year or so before that I had spoken on the phone
> > with
> > my grandfather,
> > not many days before he died, and he had told me then how
> > proud
> > he was
> > that he had won some sort of poetry contest, and that he
> had
> >
> > ordered the
> > book, etc. I had always felt bad about that, and once I

> was
> > on
> > the poetry.com
> > site, I wrote what I thought would be the most offensive
> > poem I
> > could
> > manage, and submitted it to the "contest":
> >
> >
> >
> > Mm-hmm
> >
> > Yeah, mm-hmm, it's true
> >
> > big birds make
> >
> > big doo! I got fire inside
> >
> > my "huppa"-chimp(TM)
> >
> > gonna be agreessive, greasy aw yeah god
> >
> > wanna DOOT! DOOT!
> >
> > Pfffffffffffffffffffft! hey!
> >
> > oooh yeah baby gonna shake & bake then take
> >
> > AWWWWWL your monee, honee (tee hee)
> >
> > uggah duggah buggah biggah buggah muggah
> >
> > hey! hey! you stoopid Mick! get
> >
> > off the paddy field and git
> >
> > me some chocolate Quik
> >
> > put a Q-tip in it and stir it up sick
> >
> > pocka-mocka-chocka-locka-DING DONG
> >

> > fuck! shit! piss! oh it's so sad that
> >
> > syndrome what's it called tourette's
> >
> > make me HAI-EE! shout out loud
> >
> > Cuz I love thee. Thank you God, for listening!
> >
> >
> >
> > To my amazement, I received, about three weeks later, a
> > letter
> > from poetry.com,
> > with my poem fully visible through the cellophane window
> > of
> > the
> > envelope.
> > The letter, in part, read:
> >
> >
> >
> > "Gary, over the past year, we have conducted an exhaustive
> >
> > examination
> > of over 1.2 million poems that have been submitted to us.
> > Only a
> > small
> > percentage of individuals whose poems we have reviewed
> > were
> > selected to
> > be part of this distinguished project. "'Mm-hmm' was
> > selected
> > for
> > publication because it sparks the imagination and provides
> >
> > the
> > reader
> > with a fresh, unique perspective on life. We believe it
> > will
> > add
> > to the
> > importance and appeal of this special edition. _Of course,

>
> > Gary,
> > as always,
> > you are under no obligation whatsoever to submit any entry
>
> > fee
> > or subsidy
> > payment, or to make a purchase of any kind_. Your poem
> will
> > be
> > presented
> > in the most elegant way possible. This coffee-table
> quality
> > book
> > will
> > feature an 'Arristock leather' cover stamped in gold and a
>
> > satin
> > bookmarker
> > ?"
> >
> >
> >
> > And it went on like that. I can't remember if I said
> > anything
> > about this
> > on the Women's Poetry list (I might have unsubscribed by
> > then),
> > but I
> > was on the subpoetics list at the time, and posted
> something
> >
> > about it,
> > and encouraged others to submit poems to poetry.com. There
>
> > were a
> > few
> > takers, including Kasey Mohammad and maybe Drew Gardner.
> > Meanwhile, Nada,
> > Mitch Highfill and I began writing more of these awful
> > poems,
> > and submitting

> > them to the site under a variety of different names.
> >
> >
> >
> > Somewhere in all of this, the word "flarf" materialized-it
>
> > may
> > have been Mitch's word, or Drew's, or Nada's, I'm not
> sure.
> > But
> > somehow,
> > "flarf" began to take on a meaning: "having the quality
> > of flarfiness." We now began to look at other things and
> to
> > see
> > them
> > as "flarfy." I was never 100% sure what it meant-something
>
> > akin
> > to "campy," but with somewhat different resonances. More
> > awkward,
> > stumbling, "wrong" than camp. The flarf "voice" in
> > my head was that of my father, a transplanted southerner,
> > who
> > likes to
> > pontificate, and who has a lot of opinions that kind of
> > horrify
> > me."
> >
> >
> >
> >
> >
> >
> >
> >
>
>
>
>

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286. **Obododimma Oha**

Re: USA Africa Dialogue Series - Call for articles

Sat 24 Jul 2010

Please, the email address of the journal is: <[REDACTED]> NOT <[REDACTED]>. The error is regretted.

-- Obododimma.

On Fri, Jul 23, 2010 at 8:04 AM, Obododimma Oha <[REDACTED]> wrote:

Call for articles

*CONTEXT: Journal of Social & Cultural Studies (ISSN 1119 - 9229)
http://contextjournal.wordpress.com/ hereby calls for submissions to its December 2010 edition. The journal publishes peer-reviewed essays, creative works, and book reviews in all aspects of culture and society. It is particularly looking out for contributions that try to make interesting and unusual connections, for instance creative works that could as well be viewed as critical reflections. For more information on submission guidelines, visit:
http://contextjournal.wordpress.com/submission-of-articles/ All submissions are to be made electronically to [REDACTED] or to Obododimma Oha (editor): [REDACTED]. Deadline for submissions: October 5, 2010.*

--

*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].*

--

*You received this message because you are subscribed to the "USA-Africa Dialogue Series" moderated by Toyin Falola, University of Texas at Austin.
For current archives, visit
http://groups.google.com/group/USAAfricaDialogue
For previous archives, visit*

<http://www.utexas.edu/conferences/africa/ads/index.html>

To post to this group, send an email to

[REDACTED]

--

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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287. **Adam Fieled**

Goss 183 Chap: "Returns"

Sat 24 Jul 2010

<http://www.magclo>

I've got a new chap, "Returns," out from Goss 183:

<http://www.magcloud.com/browse/issue/100536>

it can be read via the "Preview" button or purchased.

Gracias to Didi Menendez....

Cheers!!

Adam

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288. **Gary Sullivan**

Re: 2010 Subito Press Book Competition

Sat 24 Jul 2010

Dear Richard Owens,

I started writing poetry when I was in grammar school, I don't remember what age exactly.

I had read Lewis Carroll's *Hunting of the Snark*, which had scared the holy living crap out of me.

I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than *Hunting of the Snark*.

I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.

This has been, more or less, my relationship to writing for the last 40 years or so.

I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in *How To Proceed in the Arts*, "First Draft Imaginary Writer Survey," ends with the questions:

"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"

That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.

Nor to prove that people who know nothing about poetry can't judge it, as it appears Jennifer might believe. (I couldn't agree less with that sentiment.)

I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.

I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.

I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.

I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.

I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds, inspires, terrifies,

surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.

I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.

I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.

I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.

After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost everything currently in print, however it might have wound up there.

This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.

Gary

The New Busy
is not the old 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_3)
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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289. **Vernon Frazer**

*** by Vernon Frazer now online**

Sat 24 Jul 2010

Andrew Topel has just published *, a longpoem long in waiting for publication. I want to thank Andrew and Avantacular Press for supporting my work.

<http://www.scribd.com/doc/34761363/>

290. **David Chiot**

Re: "The Decay of Spirituality in Poetry"

Sat 24 Jul 2010

Dear Adam:

Thank you for your kind and thoughtful responses to all the posts-- in the last year i read a great deal of Mallarme's work-- and opening a book of his last night it struck me very much if you haven't already read his "poemes critiques"--poetic essays--there are several which might interest you-- just a few years ago an excellent english language edition of the poet's DIVIGATIONS appeared from Harvard Press's Belknap Prss, translated by Barbara Johnson-- and it has among its quite wide range of peieces chosen by thepoet himself the famous essays "Crisis in Verse," "The Book as Spiritual Instrument," "Restricted Action," as well as Mallarme's piece on Wagner, among the music essays included.

Mallarme thought of and wrote poetry and prose as the spiritual experience itself, following a long "dark night of the soul, " periodically undergone again to a greater or lesser degree, which series of spiritual crises brought him to poetry itself as being the site of the spiritual, as well as poetry alone having any use or meaning, a quite radical development

The interest in Wagner led to Mallarme's expansion of the idea of the poem itself to include al the elements and more of Wagner's "Total Work of Art." Out of this conception of poetry as including music and dance, gesture and setting-- Mallarme created what is often considered the first "Modern" work of Visual Poetry, "Un Coup de des n'abolira jamais le hasard"--(A Throw of the Dice will Never Abolish Chance') --the layout, spacing and uses of vast "silences," "blank areas"--functioning as the Visual Score for the sound/silence interplay in the composition, heard and felt as a poetry-music spiritual experience.

Here is a quote which may be of interest/use in taking a look/listening/performing of Poetry, Mallarme's and others':

"Poetry is the expression, by means of human language brought back to its essential rhythm, of the mysterious sense of existence: thus it endows our stay on earth with authenticity and constitutes the spiritual task."

An excellent source for the biographical frame/background of the development of Mallarmé's ideas is Gordon Millar's A THROW OF THE DICE The Life of Stephane Mallarme (New York: Farrar, Strauss & Giroux, 1994).

(I shd note also that as far as politics is concerned, Mallarme numbered as friends many of the then famous, fashionable Anarchists of the 1890's,

including among them especially his close friend and attendee of Mallarmé's famous Salon--Felix Feneon--at whose trial for being among the (non-existent) "Conspiracy of Thirty," Mallarme testified as character witness for the embattled Anarchist, Editor, Translator--

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291. **richard owens**

Re: 2010 Subito Press Book Competition

Sat 24 Jul 2010

TYRONE:

i fully recognize how easy it is to critique current practices _without_ offering any sort of alternate model -- which is what i think you're point out. i also think there are multiple forms of complicity and there are no hands grounded in cultural production that ain't been sullied or compromised -- which, if i'm not misreading yr comment, also seems to be what yr saying. aiming to respond here, so plz bear w/ the hasty, disjunctive notes.

this thread has split (or can be split) into a number of directions, two in particular: 1. politically responsible publishing models; 2. pedagogical approaches to teaching writing and the relation of the MFA industry to publishing.

i'm not sure i can offer approaches to publishing that might be satisfying to others, in large part because this is contingent on how others understand poetries, what they expect from the production of poems, etc. if the pursuit is formal recognition or landing a book deal with a known, "respectable," career-friendly publisher, then i'm not sure anything i might have to suggest here works toward these goals. but if the aim is to enter into a conversation or to support (or generate) a community of people with articulated interests, then maybe some of the approaches i've taken in the past might be of use -- but anything i've done myself has been modeled for me by others -- and so i think the question of pedagogy, of modeling, is incredibly important here.

damn the caesars has always been a journal of contemporary poetry and poetics, but it emerges, like any number of other poetry mags, out of 90s zine culture -- Tim Yohanan's Maximum Rock-n-Roll, Chris Boarts' Slug and Lettuce (ABC-No-Rio), the Minneapolis mag Profane Existence (at once mag, record label, community). these semi-autonomous communities were, thru the late 80s & early 90s, articulated with one another, in conversation with one another. most were by and large anarcho-squatter operations -- newsprint pubs distributed for free or sold only to cover the cost of production. i adopted this model in 2005 for the first 2 #s of DTC -- both of which i brought out in NJ. covers were printed offset and guts run thru a laser jet printer in my wife's

living room. those first 2 #s included work by people i had been in correspondence with for several years (Dale Smith, Roger Snell, Kent Johnson) and people i admired and tracked down (Amiri Baraka, Attila the Stockbroker, Clayton Eshleman). but both #s (in runs of 150) were paid for completely out of pocket, on the \$10 an hour i earned working as an advocate for migrant farm workers (i recall here James Purdy's insistence that he consistently spent far more on postage than he ever did on food).

in the spring of 2005 i moved to Buffalo to do graduate work in the Poetics Program (a critical rather than creative program -- and the only program i applied to). after soliciting the program for funding, Susan Howe, Steve McCaffery and Dennis Tedlock each generously supported the journal -- which then allowed me to distribute it for far less than the cost of production. postage continued to come completely out of pocket (and, as an MA student then, i drew these moneys from student loans i find myself still paying off). the last volume of DTC, which i just announced earlier this month, will be the last funded by the Poetics Program and now i find myself struggling again for a way to sustain the journal.Â

but something worth pointing out here is that, while funding from the department can be viewed as a compromised source that inadvertently extends or sustains the university industry, it's also crucial to recognize a few things: 1) as editor/curator, i wasn't seeking to publish my own work (viz. the journal wasn't a solipsistic venture wherein i place my own private interests or my own writing before others); 2) the Poetics Program has, since its inception, generously supported an impressively catholic range of publishing ventures proposed within the program; 3) university funding comes from a range of sources (however questionable), but filtered as these moneys are through an incredibly complex bureaucratic system, editors and artists that apply for these funds (or, i think, arts funding in general) are not exactly performing in the same way as those publishers that introduce contest schemes at the ground level. naturally i recognize there's far more that needs considering here, but this last difference between institutional funding and ground-level contest schemes cannot, i think, be overstated.

in terms of less-compromised publishing models, there are a few that come to mind. the most immediate simply involves purchasing a laser jet printer; the web is an invaluable resource -- purchase a domain and construct an online journal (Shampoo, May Day, Jacket, a few others come to mind). altho many wld disagree with me, i take blogs (Word Press, Blogspot, etc) as a stunningly viable source of publication (both Thom Donovan and Sean Bonney, two poets i deeply admire, publish most of their work first on their blogs, without shame and without apology & both are poets that many of us take very seriously).

Boog City editor David A Kirschenbaum once told me a print run of 1500 newsprint copies costs him less than \$400 -- and most of this is, i believe, paid for thru advertising (perhaps a compromised practice, but these ads are largely for small presses and magazines). this is a model i'm seriously considering for future #s of DTC.

Print on demand (POD) offers a range of wonderful possibilities. BlazeVOX editor Geoff Gatza, who, comes out of a string of virtually uncharted state colleges and from a modest working class background, has in 10 years time situated himself as a poor folk's James Laughlin -- and his view of publishing is particularly exciting in its rigidly democratic, iconoclastic and lateralizing approach: Geoff believes EVERYONE shld have a bk, no exceptions -- and this view, in its sheer beauty and within the frame of the MFA or AWP industry, utterly devalues the single-author book as species of cultural currency that can be thrown up on the market in service of careers, etc. Geoff's view, that is, angles toward the total collapse of privilege, genius, etc.

other publishers that have gone the POD route: Shearsman, Salt, a range of university presses bring out POD publications, the magazine ON: Contemporary Practice (edited by Michael Cross, Thom Donovan, Kyle Schlesinger) is run thru Lulu.

so: Newsprint (with or without ads costs are still modest); POD (which doesn't require a publisher to hold, say, 400 copies of a title and minimizes waste -- no remaindered copies); the web (overhead for an online journal is low) --- a few others i'd like to note, but ...

on the terrain of pedagogy, these models are, again, iconoclastic -- they offer possibilities for lateralizing, for challenging the authority certain journals, presses and publishers have, for whatever reasons, been invested with. rather than "submit" (kow-tow) or tailor your work to match the sensibilities of magazines and publishers with cultural power (i.e. New Directions, City Lights, Coffee House, any number of university presses, any number of established small presses, etc), students can be encouraged to carve out site and community specific spaces that meet their needs -- and they can be encouraged to articulate their communities with others through conversation and correspondence. there's a lot more to say here and i'd be grateful to hear from others with publishing (and outreach) models we haven't yet considered.

the last publishing model i'm working with in an effort to simply cover the cost of production is advanced subscription -- the approach Five Seasons Press used when bringing out Alan Halsey's *Lives of the Poets*, and one used by Bill Griffiths' Pirate Press when he brought out a mimeo edition of *Beowulf* in the mid 1970s. Jed Birmingham uploaded some images from the mimeo ed to his blog:

<http://mimeomimeo.blogspot.com/2009/11/pirated-beowulf.html>

(click on the image of the subscription page) here _advanced_ subscribers who provide a press with the funding needed to bring out a publication are acknowledged _by name_ in that pub -- a practice which is, among other things, very useful to scholars for considering community formation or tracking down multiple copies of a particular publication. rather than asking young poets for reading fees and rather than throwing them into competition with one another (NB: here i'm not so sure poets entering contests regard the reading fee they pay as support for a press; i think most probably -- and sadly -- regard it as a monetary contribution that guarantees their work will be read with some measure of care), advanced subscription acknowledges _everyone_ that subscribed and it doesn't do so not by pitting people against one another or fostering a competitive situation. if a potential subscriber has no interest in a work, then they don't subscribe. it's that simple. with this model a sliding scale can be introduced to accommodate those with little means that nonetheless seek to participate. my first stab at the model:

<http://damnthecaesars.org/kentjohnson.html>

anyhow -- with those first few issues of DTC (which i am, as ever, not sure can be recognized as "successful"), i mailed dozens, if not hundreds, of copies out to poets i admired -- poets whose mailing addresses i painstakingly track down (tho many were generously provided to me by a friend, but he was a friend i'd already been in correspondence with for over _5_ years). & there's a difference to be noted here between poets one admires and those that might be appealed to for name recognition (like, my mag published Ashbery or something). when poets i took interest in had kind things to say about the journal or useful insights, i didn't pimp out their comments -- i didn't reduce their generosity to the figure of a blurb.

but the view of publishing offered here is a _very_ particular view and it's one immediately articulated with a _very_ particular view of what poetry and, more broadly, cultural production is and can be. i recognize this. but the core question here is the question of "success" -- what it is, what it means and, if we can establish this (and this is something i persistently fail to do, no matter how much consideration i lend the question), then perhaps addressing how to move _toward_ achieving it an equitable, efficacious and non-destructive way is the question that shld follow. in any case, these are questions i take as central to any consideration of writing, within or without the classroom. Â Â Â Â Â Â
Â Â

&, Tyrone -- & Chris &c -- i don't take this as an "answer" to any of the questions you posed so much as an invitation to consider these issues further. i

mean, tho others might disagree, i got a clear & unswerving sense of how i feel abt prize culture, poetry contests and reading fees -- but in terms of efficacious publishing models, pedagogical approaches to writing in (or outside) the classroom, etc -- i really wld like to hear more.

hugs ... rich ...

Â Â Â Â Â

Â

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Fri, 7/23/10, tyrone williams <[REDACTED]> wrote:

From: tyrone williams <[REDACTED]>

Subject: Re: 2010 Subito Press Book Competition

To: [REDACTED]

Date: Friday, July 23, 2010, 8:17 AM

Rich, Chris,

Like others I have found this conversation rather interesting but like a few here, Chris especially, I'd like YOU to offer what you might see as a politically responsible publishing model. To be blunt--what is the source of funding for damn the caesars? I know lots of people who use their own funds and state grants to support their presses but those models--siphoning capital--presuppose participation in a labor market and government subsidy model that has its own, shall we say, political problems...I concur completely with the winners/losers model re contests though I can't imagine many participants think of it that way (I won! I lost!). Don't they, as I do, see it simply as a way to support small presses and, as one commentator suggested, don't come way with a "loser" noose hung around their necks (or minds)? And, here's my real point, if they Do participate in the psychological game of winners and losers, not participating in contests will in no way affect that mindset. I understand your critique of the business model that facilitates such thinking but you seem to be critiquing the end result of such thinking--what about such thinking per se?

Tyrone

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

>From: richard owens <[REDACTED]>

>Sent: Jul 22, 2010 6:35 PM

>To: [REDACTED]

>Subject: Re: 2010 Subito Press Book Competition
>
>CHRIS:
>
>the last missive i launched went to the list but was intended as a private msg.
>
>but to consider yr comment in a more public -- & more measured -- way,
Chris, i'd say if we are to insist on the relevance of presses that participate in
questionable practices, if we are not to ignore them, then we need to put
pressure on them to develop different models for generating dough, locating
new (younger) poets, etc -- viz. call these presses out on requests for reading
fees, critique the deep logic that makes contests appear inviting & desirable.
man, contests really are a filthy way to generate cash. both you & i, along with
any number of others on this list, well recognize how far a nice chunk of change
can go re making bks, but there are ways of generating that kind of cash
without creating an environment that motivates young poets to produce work
toward an idea of winning (which always presupposes losers), or _toward_ an
idea of success, or _toward_ an idea of "breaking onto" a Free-Mason-like
poetry scene as tho it were Hollywood.Â
Â
> Â Â
>
>man, i have the deepest respect for yr work -- LRL, Dos Press, etc -- & this is
work that, i think like my own, doesn't participate in the practices i'm taking
issue with here. & i see yr point re bracketing out important writing by good
presses that happen also to organize contests, etc. but i remain convinced that
the contest model (and, with it, the language of submission) cannot be modified,
reformulated or recuperated -- it has to be tossed.Â
>
>hugs ... rich ...Â Â
>
>.....richard owens
>810 richmond ave
>buffalo NY 14222-1167
>
>damn the caesars, the journal
>damn the caesars, the blog
>
>--- On Thu, 7/22/10, Little Red Leaves <[REDACTED]> wrote:
>
>From: Little Red Leaves <[REDACTED]>
>Subject: Re: 2010 Subito Press Book Competition

>To: [REDACTED]
>Date: Thursday, July 22, 2010, 5:07 PM
>
>Rich--I love you and I tend to trust your assessment here, but seriously:
>
>"ANY press that shakes young poets down for a reading fee FORECLOSES on
its
>own relevance. they are to be ignored. NO exceptions. NO compromise."
>
>Walk it back, man. No Salt? No Kelsey St. (I think they had a fee recently,
>though this might be wrong)? No Ahsakta? No Omnidawn? No Nightboat?
This is
>a major erasure. I don't think I need to list individual titles here to make
>that point. Probably missing a few in my list, but my sense is that there
>are presses out there doing seriously fucking viable work on that model (or
>in spite of it).
>
>No way for a more complicated take on this? I wonder if we might hear from
>any of the folks associated w/any of the presses above on their choice to
>run contests and/or charge reading fees.
>
>CJ Martin
>
>On Thu, Jul 22, 2010 at 8:13 AM, richard owens <[REDACTED]>wrote:
>
>> NOTA: tho i have *deep* reservations re flarf as effective practice (i've
>> addressed this elsewhere), i have the *deepest* admiration for flarf as a
>> wildly frustrated, cavalier & incredibly productive riposte to usurous po
>> industry practices. flarf first announces itself _thru_ the figure of poetry
>> contests.
>>
>> Cf. Sullivan on the emergence of flarf:
>>
>> "A couple of years ago, if you'll remember, on the Women's Poetry list,
>>Â Â Â Â a number of people began posting in horror at finding their
>> names, with
>>Â Â Â Â poems they hadn't written, on poetry.com. I remember going to
>> the site
>>Â Â Â Â and realizing immediately it was one of those "poetry contest"
>>Â Â Â Â scams. A year or so before that I had spoken on the phone with
>> my grandfather,
>>Â Â Â Â not many days before he died, and he had told me then how proud

>> he was
>>Â Â Â Â that he had won some sort of poetry contest, and that he had
>> ordered the
>>Â Â Â Â book, etc. I had always felt bad about that, and once I was on
>> the poetry.com
>>Â Â Â Â site, I wrote what I thought would be the most offensive poem I
>> could
>>Â Â Â Â manage, and submitted it to the "contest":
>>
>>
>>
>>Â Â Â Â Mm-hmm
>>
>>Â Â Â Â Yeah, mm-hmm, it's true
>>
>>Â Â Â Â big birds make
>>
>>Â Â Â Â big doo! I got fire inside
>>
>>Â Â Â Â my "huppa"-chimp(TM)
>>
>>Â Â Â Â gonna be agreessive, greasy aw yeah god
>>
>>Â Â Â Â wanna DOOT! DOOT!
>>
>>Â Â Â Â Pffffffffffffffffffffffffft! hey!
>>
>>Â Â Â Â oooh yeah baby gonna shake & bake then take
>>
>>Â Â Â Â AWWWWWL your monee, honee (tee hee)
>>
>>Â Â Â Â uggah duggah buggah biggah buggah muggah
>>
>>Â Â Â Â hey! hey! you stoopid Mick! get
>>
>>Â Â Â Â off the paddy field and git
>>
>>Â Â Â Â me some chocolate Quik
>>
>>Â Â Â Â put a Q-tip in it and stir it up sick
>>
>>Â Â Â Â pocka-mocka-chocka-locka-DING DONG

>>
>>Â Â Â Â fuck! shit! piss! oh it's so sad that
>>
>>Â Â Â Â syndrome what's it called tourette's
>>
>>Â Â Â Â make me HAI-EE! shout out loud
>>
>>Â Â Â Â Cuz I love thee. Thank you God, for listening!
>>
>>
>>
>>Â Â Â Â To my amazement, I received, about three weeks later, a letter
>> from poetry.com,
>>Â Â Â Â with my poem fully visible through the cellophane window of the
>> envelope.
>>Â Â Â Â The letter, in part, read:
>>
>>
>>
>>Â Â Â Â "Gary, over the past year, we have conducted an exhaustive
>> examination
>>Â Â Â Â of over 1.2 million poems that have been submitted to us. Only a
>>Â small
>>Â Â Â Â percentage of individuals whose poems we have reviewed were
>> selected to
>>Â Â Â Â be part of this distinguished project. "'Mm-hmm' was selected
>> for
>>Â Â Â Â publication because it sparks the imagination and provides the
>> reader
>>Â Â Â Â with a fresh, unique perspective on life. We believe it will add
>>Â to the
>>Â Â Â Â importance and appeal of this special edition. _Of course, Gary,
>>Â as always,
>>Â Â Â Â you are under no obligation whatsoever to submit any entry fee
>> or subsidy
>>Â Â Â Â payment, or to make a purchase of any kind_. Your poem will be
>> presented
>>Â Â Â Â in the most elegant way possible. This coffee-table quality book
>>Â will
>>Â Â Â Â feature an 'Arristock leather' cover stamped in gold and a satin
>>Â bookmarker
>>Â Â Â Â â€¦"

>>
>>
>>
>>Â Â Â Â And it went on like that. I can't remember if I said anything
>> about this
>>Â Â Â Â on the Women's Poetry list (I might have unsubscribed by then),
>> but I
>>Â Â Â Â was on the subpoetics list at the time, and posted something
>> about it,
>>Â Â Â Â and encouraged others to submit poems to poetry.com. There
were a
>>Â few
>>Â Â Â Â takers, including Kasey Mohammad and maybe Drew Gardner.
>> Meanwhile, Nada,
>>Â Â Â Â Mitch Highfill and I began writing more of these awful poems,
>> and submitting
>>Â Â Â Â them to the site under a variety of different names.
>>
>>
>>
>>Â Â Â Â Somewhere in all of this, the word "flarf" materialized-it may
>>Â Â Â Â have been Mitch's word, or Drew's, or Nada's, I'm not sure. But
>> somehow,
>>Â Â Â Â "flarf" began to take on a meaning: "having the quality
>>Â Â Â Â of flarfiness." We now began to look at other things and to see
>> them
>>Â Â Â Â as "flarfy." I was never 100% sure what it meant-something akin
>>Â Â Â Â to "campy," but with somewhat different resonances. More
>> awkward,
>>Â Â Â Â stumbling, "wrong" than camp. The flarf "voice" in
>>Â Â Â Â my head was that of my father, a transplanted southerner, who
>> likes to
>>Â Â Â Â pontificate, and who has a lot of opinions that kind of horrify
>> me."
>>
>>
>>
>>
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>>
>
>

>
>--
>www.littleredleaves.com
>www.littleredleavesjournal.blogspot.com
>
>
>
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>
>
>

Tyrone Williams

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292. **Mark Weiss**

Re: 2010 Subito Press Book Competition

Sat 24 Jul 2010

That's quite a leap, Catherine. Who's saying these things?

At 12:08 PM 7/23/2010, you wrote:

>so, typically for this list, we've moved from questioning the culture of
>prizes -- which in most cases are a sort of poetry raffle, but have become a
>trophy to brandish at hiring and tenure committees -- to saying that 1)
>people shouldn't work for money to subsidize their practice, 2) teachers
>shouldn't get paid, 3) creative writing shouldn't be taught
>
>and this is communicated in the actual work?
>
>--
>All best,
>Catherine Daly
>[REDACTED]
>

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain... One can

hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody...[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.

<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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293. **richard owens**

Re: 2010 Subito Press Book Competition

Sun 25 Jul 2010

CHRIS:

disclaimer: i love you, BUT: man, we all recognize in advance & at all times that
THE most contingent force _at_ the present moment is capital -- which is to say,
capital has always masterfully denied absolute statements. this denial is
precisely Â what guarantees the survival of capital: its ability to please &
adapt. but appeals to the absolute, even as a tactical strategy, are sometimes
necessary and here i'm saying point blank: no contests. that simple. they're
utterly indefensible. no compromise. & we can say this is fascist, its rigid, its
unswerving, it denies contingency, etc. but at the present moment i feel
gestures of complete disavowal have never been more necessary. & contests
which require reading fees are one, among any number of things, that have to
be refused. we can unravel the logic of this refusal, but in the end opening a
space for small press publishers to introduce or participate in contests that
shake poets down for "reading" fees is a destructive gesture.

hugs (w/out irony) ... rich ...

.....richard owens

810 richmond ave

buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

--- On Fri, 7/23/10, Little Red Leaves <[REDACTED]> wrote:

From: Little Red Leaves <[REDACTED]>

Subject: Re: 2010 Subito Press Book Competition

To: [REDACTED]

Date: Friday, July 23, 2010, 5:15 PM

Dear Rich, (& Tyrone, Noah et al)--I think the reason I chimed in here was that I don't see the absence of contests or reading fees as inherently more responsible than otherwise. I think Noah spoke to this (& much else) pretty candidly above, as did Tyrone, as have others.

Specifically, I think it'd be worth addressing how presses that build their lists primarily through solicitation & publish out of pocket (or through grant money or some other institutional funding source) *can easily replicate* the basic economy of the version of the contest model that deserves critique, where resumes and connections are eventually a bottom line. Can replicate that economy even when they want to push against it. Publishing might generally move towards establishing a standard of legitimacy, even if only as a result of the thinking Tyrone's pointing out that precedes the contest model or has a life outside of that model.

For my own part (and I imagine for many other folks in this conversation), the publishing I value takes upon itself the effort to resist that movement--to open up alternatives, to add possibilities for prosody rather than foreclosing on them, to *politicize* publication in that way--but we might admit that it never fully escapes a relation to that economy. Especially if it has a strong aesthetic affiliation, even just a clear idea of where things need to be opened up. That is, a press encourages this "writing toward" by virtue of its own activity, it seems to me--contest or no. I know there's a difference between a well received intervention in a discourse & a well received entry in a contest, but it just seems like stopping short of really examining this thing to say that it's all the fault of how the funds are gathered or that the former doesn't involve endorsing a measure for success.

I think Tyrone's totally right to point out that funding sources can be an ugly game even in the public/institutional sphere. For that matter, even in the pass-the-plate sphere, even in the publishing collective sphere. My sense, Rich, is that your call is (in part) for a rigidly activist publishing--which I admire greatly. I guess I just don't see how or why that activism should adopt a "no compromise" stance in relation to other presses' efforts, especially if it's meant as a gesture towards collectivist work. "No compromise" in the interest of what, exactly? I mean, if the question here is how to do ethical publishing (and in the end I'm not entirely certain that's the question you seem to be posing--or at least there's a demand for "legit" publishing or some as-yet-unnamed x-factor that's seriously competing w/the ethical demand), then "no compromise" is a pretty dangerous misstep.

Hugs (more hugs after all!--it always cracks me up that you close this way & I wanted to return the sentiment, sincerely),
Chris

On Fri, Jul 23, 2010 at 9:15 AM, Mark Weiss <[REDACTED]> wrote:

The difference, Catherine, is that a viable and useful path for a few has become a set of expectations for the many.

And by the way, re: "the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry"--it's in fact not so hard, was the norm in most places for millennia. Though "peer-to-peer" may not be the point. It may in any event have become harder now that people expect to get paid for it.

Best,

Mark

At 07:34 PM 7/22/2010, you wrote:

To try another tactic:Â why write if not to do everything possible to increase one's knowledge, to make shiny poems, and to communicate?Â Isn't education a catalyst as much as experience?

How else to seek a wider audience through publication than to find publishers with similar opinions about poetry?Â How better to engage with the community of writers than to curate reading series, publish others, teach, review, be an example in some way to younger writers?Â [I just saw the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of Fame!]

What are these opinions about poetry?Â How are they changing 1) because it is easier and cheaper to reach an audience, 2) because we all, to a certain extent, survived the poetry wars more recently than we received our inheritance from the Beats, the art-poets, the langpos?

*Is it so stupid to want to teach?Â To be a good teacher AND critic AND writer?Â To not spend an extended period in "post-college living at its finest"? I like what Lisa said about working from within the academic community, where somehow peer review has morphed into winning prizes, but only in the arts, because spirituality knows, there's no peer review in the arts : 0Â Aren't the more experimental poets who teach pretty rockin'?
Â Teaching's pretty easy and fun compared to making widgets for boneheads.
Â Plus, the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry.*

Oh, and we were all teaching about poetry.com, including entering bad poems and discussing what's "bad" to show about it, looong before flarf. Out here in the boonies.

--

*All best,
Catherine Daly*



*New from Chax Press: Mark Weiss, As Landscape.
\$16. Order from <http://www.chax.org/poets/weiss.htm>*

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss's fragments are like Chekhov's short stories—the more that gets left out, the more they seem to contain! One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody—it opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

*M.G. Stephens, in Jacket.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>*

--

www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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294. **Jason Quackenbush**
Re: "The Decay of Spirituality in Poetry"
Sun 25 Jul 2010

Hi Adam,
This essay really got me thinking, but as I wrote a response I realized I had too much to say to want to spill the whole thing onto

the list, so I wrote it up as a blog post here:

<http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical>

I'd very much like to here what you (or anybody else for that matter) think.

Regards,

JF Quackenbush



On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:

This is an essay of mine newly published in Word for Word, "The Decay of Spirituality in Poetry":

<http://www.wordforword.info/vol17/Fieled.htm>

Many thanks to Jonathan Minton.

Enjoy.

Adam

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295. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Noise Difficulty Flower" by J. D. Nelson

Sun 25 Jul 2010

Description:

Scratch-n-sniff the strange fragrance of J. D. Nelson's Noise Difficulty Flower. These 25 science fiction-scented surrealities were written between 2007 and 2010.

Available as a free ebook here:

<http://www.lulu.com/content/e-book/noise-difficulty-flower/9135845>

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296. **E. J. McAdams**

Tues. 7/27, NYC: James Sherry on Climate Change and Poetry

Sun 25 Jul 2010

SEA Poetry Series, No. 4, featuring James Sherry

Tuesday, July 27, 2009

7:00-9:00pm

EXIT ART, 475 10th Ave., NYC

James Sherry will read the essay, "Climate Change and Poetry" and the poem "Passive Voice: Forcing Amaryllis." Following the reading, The Canary Project, photographer Susannah Sayler and Edward Morris, whose work is featured in ECOAESTHETIC, will respond to the reading.

James Sherry is the author of 10 books of poetry and criticism. His work on Environmental Poetics, both prose and poetry, is widely published in magazines and websites. He is the editor of Roof Books and founder of the Segue Foundation. He lives in New York City.

The Canary Project produces visual media, events, and artwork that build public understanding of human-induced climate change and energize commitment to solutions. For more information visit: <http://canary-project.org/old/html/>

*All readings are \$5 suggested donation** and take place at Exit Art, 475 10th Avenue**, between 36th and 37th Street. Following each reading there will be Q&A and a cash bar reception. The SEA Poetry Series is curated by E.J. McAdams.*

*

*

UPCOMING: SEA Poetry Series, No. 5, featuring Julie Patton

Tuesday, August 24th, 7-9pm

Visit: www.seapoetryseries.blogspot.com for more info.

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297. **Halvard Johnson**

Sol: new online literary magazine

Sun 25 Jul 2010

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

From: James Cervantes <[REDACTED]>

Date: Sun, Jul 25, 2010 at 6:55 AM

Subject: [New-Poetry] Sol: new online literary magazine

To: new-poetry <[REDACTED]>

A new on-line literary magazine, Sol: English Writing in Mexico, edited by writers Bill Pearlman and Eva Hunter, is available to you at no cost. If you're a writer, you should check it out. If you're a reader, you should check it out. The first issue has writings from C.M. Mayo, Tony Cohan, Halvard Johnson, Wim and Pat Perrin, James Cervantes and others. SOL is meant to be a literary vehicle for both veteran writers like those mentioned above, and new writers like this issue's Margaret Tallis, Jan Harvey, and Carolyn Hernandez. The magazine will come out three times yearly. The on-line version is available without cost by subscribing; a yearly hard-copy anthology will be available at each year's end. We hope you'll enjoy the fine writing in this first issue.

<http://solliterarymagazine.com>

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Salt River Review: <http://www.poetserv.org>

<http://www.hamiltonstone.org/catalog.html#temporarymeaning>

[http://www.fieralingue.it/documenti/mr\\_bondo.pdf](http://www.fieralingue.it/documenti/mr_bondo.pdf)

<http://www.poetserv.org/jvc/home/index.html>

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

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Hal Serving the tri-state area.

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

<<http://www.hamiltonstone.org>>\*The Perfection of Mozart's Third Eye and Other Sonnets\*

<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>

\*Tango Bouquet\*

<<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION->

OF-MOZART-S-THIRD-EYE-Other-Sonnets>

[https://docs.google.com/Doc?](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

[docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

<[https://docs.google.com/Doc?](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)

[docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en](https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en)>

\*Theory of Harmony\*

\*

<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>

\*

\*Rapsodie espagnole\*

\*

<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>

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\*<<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>>The

Sonnet Project\*

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<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>

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\*<<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>>

G(e)nome\*

\*<http://xpressed.wippiespace.com/fall03/genome.pdf>

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298. **richard owens**

***Re: 2010 Subito Press Book Competition***

*Sun 25 Jul 2010*

---

GARY &c:

thanks for this clarification. like you, i too believe everyone's aright. but, man, if youse catch me participating in hypersketchy practices that i might not see as sketchy -- if you see a blindspot that i somehow missed, then call it friendo. i'll prolly be grateful.

re contests & funding: saying institutional sources of funding are no less compromised than those funds pulled in from contest reading fees is like saying: man, the guy next door sells weed so don't climb on that one over there for peddling smack & crack. the logic is stunningly conservative -- like the smooth way around to saying: don't make waves coz don't nobody care &, besides, poet worker bees never minded being exploited by contests in the first place (wot is it Emma Goldman sz, those treated most poorly by a nation -- or, in this case, any other institution or practice -- are it's fiercest defenders? i mean, just because we got rodents in the living room don't mean we shld ignore the rats in the kitchen or the mites in the flour. (vermin = sketchy practices not people.)

hugs ... rich ...

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal  
damn the caesars, the blog

--- On Sat, 7/24/10, Gary Sullivan <[REDACTED]> wrote:

From: Gary Sullivan <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Saturday, July 24, 2010, 10:51 AM

Dear Richard Owens,

I started writing poetry when I was in grammar school, I don't remember what age exactly.

I had read Lewis Carroll's Hunting of the Snark, which had scared the holy living crap out of me.

I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than Hunting of the Snark.

I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.



This has been, more or less, my relationship to writing for the last 40 years or so.

I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in *How To Proceed in the Arts*, "First Draft Imaginary Writer Survey," ends with the questions:

"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"

That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.

Nor to prove that people who know nothing about poetry can't judge it, as it appears Jennifer might believe. (I couldn't agree less with that sentiment.)

I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.

I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.

I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.

I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.

I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds, inspires, terrifies, surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.

I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.

I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth

generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.

I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.

After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost everything currently in print, however it might have wound up there.

This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.

Gary

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The New Busy  
is not the old 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_3)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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299. **J. Michael Mollohan**  
***Re: "The Decay of Spirituality in Poetry"***  
*Sun 25 Jul 2010*

---

I've often said that the USofA is more religious and less spiritual than any other country. In the part of the country I live (i.e., Bible Beltish) there seems to be a church on every corner. Truly, it's not that bad, but it's a lot less far off the mark than you might imagine. The town I'm from now has a population of around 900 souls. There are AT LEAST 10 churches. In the city where I now live there are literally hundreds of churches for a population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum" cliques. I most closely resemble the Unitarian or Unity groups, but

even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.

Someone should do a study. I don't have the discipline.

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

From: "carol dorf" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, July 23, 2010 11:26 PM

Subject: Re: "The Decay of Spirituality in Poetry"

*I'm not sure about this idea of America and spirituality -- we certainly are far more religious (i.e. participating in traditional religion) than people in other developed countries; though perhaps our religiosity interferes with the development of other spiritual perspectives.*

*On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz <[REDACTED]> wrote:*

*In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that.*  
*a*

*I'll admit I haven't read Marx's enti>>  
David,*

I'll admit I haven't read Marx's  
>> enti>> re oeuvre, but the intermingling of  
spirituality & materialism is  
>> fascin>> ating, and I have perused Deleuze/Guattari  
as well.  
>> Thi>> nk of what's happening in the US now; our collective spirit is being  
>>  
gut>> tered for dearth of the ability to consume the way we're accustomed to;  
>> our>>  
spirits are bound to different levels of materialism.

>> Th>> e spirituality I'd like to espouse encompasses metaphysical  
dimensions;  
>>  
>> realms that are based, somewhat idealistically, on "soul" and "spirit,"  
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Whitmanic.  
But rehashing the Whitmanic doesn't  
>> work>> . What about a new spirituality  
that holds up a mirror and catches the  
>> d>> arkness of our current fetishism?  
>>  
>> guidelines  
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300. **Cara Benson**  
***Leslie Scalapino tribute***  
*Sun 25 Jul 2010*

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LESLIE SCALAPINO

We honorÂ her passing and celebrate her not

LESLIE SCALAPINO

We honorÂ her passing and celebrate her not ever passing. Â "In making a connection, I'm not proposing that one's language, sounds, conceptual shapes alter events outside. Rather, writing can note that one's/their sounds and conceptual shapes are eventsÂ -- that are also along with events in the outside. A poem may place these together. As such one's conceptions alter oneself and being, and alter their and one being outside. The individual (and any individual instance) occurs as reading. As: while, alongside, and being (reading is an act)."Â Â Â -- LS, "Eco-logic in Writing" inÂ EcoLanguage Reader (Brenda Iijima, ed) Â â€œâ€| â€~horizontalâ€™ is a way of seeing everything flowing, existing at different times in parallel simultaneous spacesâ€“not permanent, but not ever passing either.â€ -LS in conversation w/Elizabeth Bryant, Dusie #8

Â Leslie Scalapino's writing placed inside/outsideÂ events together with/in spacetime. Reading Leslie Scalapino is/as an altering act/event. We honorÂ her passing and celebrate her not ever passing. We invite you to write alongside/simultaneously to/of/onÂ her work for a special issue of Delirious Hem, <http://delirioushem.blogspot.com/>.

We are especially interested in critical appreciations and analyses (in any style or format) of passages from Leslie Scalapino's work. The Barbara Guest Memory Bank, [http://www.asu.edu/pipercwcenter/how2journal/bg\\_memorybank/bg\\_memory.html](http://www.asu.edu/pipercwcenter/how2journal/bg_memorybank/bg_memory.html), edited by Lauren Shufan for the Summer 2007 issue of How2, might serve as a model, as might the Alice Notley Constellation (<http://www.bbk.ac.uk/cprcevents/alicenotley.html>) edited by Carol Watts. Poems, images, personal memorials, and short essays are also welcome.

Since 2006, Delirious Hem has been devoted to writing by and about experimental women poets. Topics have included features on Kundiman, Lucille Clifton, kari edwards, the Dusie kollektiv adventskalender, Gurlesque, and the "Numbers Trouble" controversy. Contributors have included Anne Boyer, Bernadette Mayer, Amy King, Alison Roh Park, Evie Shockley, Lee Ann Brown, Hoa Nguyen, Gloria Anzaldua, Jennifer Bartlett, Vanessa Place, Tara Betts, T.A. Noonan, Sharon Mesmer, Naomi Shihab Nye, Sarah Vap, Rachel Levitsky, Mairead Byrne, Marcella Durand, Myung Mi Kim, and many others.

Deadline: Aug 1

Very best,

Cara Benson (cbenson67 [at] yahoo [dot] com)  
Elizabeth Bryant (miss.elizabeth.bryant [at] gmail [dot] com)  
Cathy Wagner (cathwagner [at] gmail [dot] com)

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<http://www.necessetics.com> {homepage}Â  
<http://www.necessetics.com/sousrature.html> {journal}

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301. **Murat Nemet-Nejat**

**Re: "The Decay of Spirituality in Poetry"**

Sun 25 Jul 2010

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Jason,

Thank you for your very interesting blog entry. I have a few questions relating to it.

a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logic-Philosophicus onward." Could you elaborate on this more? While I agree with you that the

inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least English Romanticism (German Romanticism is very different) to our present pursuit. What about the most recent, extremely interesting Millennium Anthology which attempts to re-cast Romanticism in a new light, as a precursor to modernism. Do you buy that? I think the 19th century German Romanticism (a figure like Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed Deconstructionist skepticism towards writing. As such both in the Language poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language poet; to me, the very opposite is true. Grenier's statement is much nearer to the Turkish poet Orhan Veli's statement: "We wish it were possible to dump even language itself." (\*Eda Anthology\*). As you say, believing in the immateriality of language, he uses visual and constructive/serial means to show it. I do not think most language school poets would admit to any "suspicion of the materiality of language..." though you are trying to get them to your side.

e) "To my way of thinking, poetry at its best serves as a sort of javelin to be launched at the veil of language beyond which lies the mystical which can only be indicated or pointed to but not directly talked about. Poetry should always be pushing at the limits of language..."

Wait until \*The Spiritual Life of Replicants\* comes out by Talisman Books this fall. \*SL\* is part VI of a longer poem \*The Structure of Escape:\* .A Comic Essay On Poetry.

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[REDACTED]> wrote:

Hi Adam,

*This essay really got me thinking, but as I wrote a response I realized I had too much to say to want to spill the whole thing onto the list, so I wrote it up as a blog post here:*

<http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical>

*I'd very much like to here what you (or anybody else for that matter) think.*

Regards,

JF Quackenbush



*On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:*

*This is an essay of mine newly published in Word for Word, "The Decay of Spirituality in Poetry":*

<http://www.wordforword.info/vol17/Fieled.htm>

*Many thanks to Jonathan Minton.*

*Enjoy.*

*Adam*

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302. **Jason Quackenbush**

***Re: "The Decay of Spirituality in Poetry"***

*Sun 25 Jul 2010*

---

isn't that inevitable though given the fact that we are both a nation of immigrants as well as a nation where non-conformists played a significant role in how religion and public life intermingled. I genuinely dislike the religious/spiritual dichotomy because it smacks of new age theological

nonsense that I have very little patience for, but if the discussion is going to be had in those terms, I think the opposite is true. People are very much involved in their religious lives and religious questions in a very loose and impermanent way in the united states. to my way of thinking, that's more about being spiritual than it is about being religious.

but then, it's also strange that for a christian nation like we are, most americans are completely unfamiliar with christian theology of any kind, and as a result much of the theology that gets bandied about is the most ignorant and stupid available. I have no problem with this except that I think it contributes to a strange orientalism that in fact looks a lot more like christian mysticism than it does the vedic or chinese ideas that it is purporting to be. which is not to say that I don't think there's a lot of value in eastern wisdom. i just don't understand the preference for one set of faith traditions over another when fundamentally there doesn't seem to be that much of a difference in the epistemological criteria that are being applied.

On Jul 25, 2010, at 8:54 AM, J. Michael Mollohan wrote:

*I've often said that the USofA is more religious and less spiritual than any other country. In the part of the country I live (i.e., Bible Beltish) there seems to be a church on every corner. Truly, it's not that bad, but it's a lot less far off the mark than you might imagine. The town I'm from now has a population of around 900 souls. There are AT LEAST 10 churches. In the city where I now live there are literally hundreds of churches for a population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum" cliques. I most closely resemble the Unitarian or Unity groups, but even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.*

*Someone should do a study. I don't have the discipline.*

*----- Original Message ----- From: "carol dorf" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Friday, July 23, 2010 11:26 PM  
Subject: Re: "The Decay of Spirituality in Poetry"*

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303. **Little Red Leaves**  
**Re: 2010 Subito Press Book Competition**  
*Sun 25 Jul 2010*

---

Dear Rich,

First, the Allen Fisher piece in the new DTC is *\*amazing\**... Is there more out there from this project? & I like your history a few notes back--much appreciated.

Just a rejoinder or two--the folks in this thread are not the voice of capital, or not trying to be, many in fact trying *\*not\** to be. I'd also say at this point that universities have fleeced more unsuspecting citizens than poetry contests, hands down--I really don't think there's a case there. & I work for one. I definitely think there's more work to do on *\*that\** front & that contests might just be a symptom. But is it really so simple? Somehow giving your money to lulu.com is more ethical than running a contest? Or paying a web hosting service? (I do these, too.) I like your call to unflinching action (or am seduced by it, when it's action) but if it's just unflinching rhetoric we need, then fuck it. It's a sermon. (I've been seduced by those, too. Am still, in all honesty.)

I like your thing about how capital advances by denying absolute statements. Yep, agreed (see the contemporary university). Plenty of models, too, (old & new, including sermons) where capital advances by way of the absolute. But I don't think you're a capitalist--didn't & wouldn't call your absolute statement fascist--we can leave this behavior to the pundits (who get rich off it). I just think we could do some work to pry apart the demand for legitimacy from these

other demands, since legitimacy works too well as a kind of coin, even in the absence of cashflow.

...Institutions as pot dealers & contests as rock slingers? Sheesh, analogies might be something to avoid here. I honestly thought it was a bad cut-and-paste! It's funny, but it's just wrong. We're not doing god's work in the university & the funds aren't \*just\* not clean, much of the product isn't the healthy alternative (it's debt, in part, & it's massive). Or we're doing the bank's work as much as anyone else's. & yet many of us still feel compelled to live/work here--to talk here (here)--would it not be better to address this without indulging in a dressing down of each other (or dressing up of ourselves) according to whose wire rims are the least Palin-esque, whose window the least \*Overton\*?

Again, the thing that prompted me to chime in here was the thought that we could/should be involved in measuring the \*relevance\* of our colleagues' press work--that the use of contests/reading fees for funding could \*possibly\* serve as a litmus test in that regard--that we should walk away from those colleagues' press work who participate in these things as \*irrelevant\*. Too much debris in that path. It's not a conservative position to want to avoid lending a hand in piling it up.

More shortly--C

On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[REDACTED]> wrote:

GARY &c:

*thanks for this clarification. like you, i too believe everyone's aright.  
but, man, if youse catch me participating in hypersketchy practices that i  
might not see as sketchy -- if you see a blindspot that i somehow missed,  
then call it friendo. i'll prolly be grateful.*

*re contests & funding: saying institutional sources of funding are no less  
compromised than those funds pulled in from contest reading fees is like  
saying:  
man, the guy next door sells weed so don't climb on that one over there for  
peddling  
smack & crack. the logic is stunningly conservative -- like the smooth way  
around to  
saying: don't make waves coz don't nobody care &  
besides, poet worker bees never minded being exploited by contests in  
the first place (wot is it Emma Goldman sz, those treated most poorly by  
a nation -- or, in this case, any other institution or practice -- are  
it's  
fiercest defenders? i mean, just because we got rodents in the living room  
don't mean we shld ignore the rats in the kitchen or the mites in the  
flour. (vermin = sketchy practices not people.)*

*hugs ... rich ...*

*.....richard owens  
810 richmond ave  
buffalo NY 14222-1167*

*damn the caesars, the journal  
damn the caesars, the blog*

*--- On Sat, 7/24/10, Gary Sullivan <[REDACTED]> wrote:*

*From: Gary Sullivan <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Saturday, July 24, 2010, 10:51 AM*

*Dear Richard Owens,*

*I started writing poetry when I was in grammar school, I don't remember what age exactly.*

*I had read Lewis Carroll's Hunting of the Snark, which had scared the holy living crap out of me.*

*I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than Hunting of the Snark.*

*I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.*

*This has been, more or less, my relationship to writing for the last 40 years or so.*

*I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in How To Proceed in the Arts, "First Draft Imaginary Writer Survey," ends with the questions:*

*"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"*

*That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.*

*Nor to prove that people who know nothing about poetry can't judge it, as*

*it appears Jennifer might believe. (I couldn't agree less with that sentiment.)*

*I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.*

*I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.*

*I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.*

*I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.*

*I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds, inspires, terrifies, surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.*

*I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.*

*I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.*

*I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.*

*After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost*

*everything currently in print, however it might have wound up there.*

*This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.*

Gary

---

*The New Busy is not the old 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\\_3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)*

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[www.littleredleaves.com](http://www.littleredleaves.com)

[www.littleredleavesjournal.blogspot.com](http://www.littleredleavesjournal.blogspot.com)

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304. **Roy Exley**

***Re: "The Decay of Poetry in Spirituality"***

*Sun 25 Jul 2010*

---

Michael, I suggest you read 'Sufism and Taoism: A Comparative Study of Philosophical Concepts' by Toshihiko Izutsu, University of California Press, Berkeley, 1984, or 'Sufi Literature and the Journey to Immortality' by A.E. I. Falconar, Motilal Banarsidass, Patna, India, 1991. Sufism, the mystical stream of Islam, has much in common with Zen and Taoism and proves, likewise that spirituality is far more important than 'religion', and goes to prove that much contemporary poetry would be instantly melted down beyond its constituent parts by the white hot heat at the heart of spirituality - read Ibn Al'Arabi or Jalaluddin Rumi to begin to get a sense of that heat. There are Christian mystics as well, of course, such as Julian of Norwich, Thomas Traherne, Hildegard of Bingen or the Flemish mystic Jan van Ruysbroek, many riches outside the

confines of the 'established' churches. Once you start, you won't stop, discipline or not. Enjoy the research, take care.

On 25/7/10 16:54, "J. Michael Mollohan" <[REDACTED]> wrote:

*I've often said that the USofA is more religious and less spiritual than any other country. In the part of the country I live (i.e., Bible Beltish) there seems to be a church on every corner. Truly, it's not that bad, but it's a lot less far off the mark than you might imagine. The town I'm from now has a population of around 900 souls. There are AT LEAST 10 churches. In the city where I now live there are literally hundreds of churches for a population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum" cliques. I most closely resemble the Unitarian or Unity groups, but even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.*

*Someone should do a study. I don't have the discipline.*

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

From: "carol dorf" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, July 23, 2010 11:26 PM

Subject: Re: "The Decay of Spirituality in Poetry"

*I'm not sure about this idea of America and spirituality -- we certainly are far more religious (i.e. participating in traditional religion) than people in other developed countries; though perhaps our religiosity interferes with the development of other spiritual perspectives.*

On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz <[REDACTED]> wrote:

*In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that.*

a

*I'll admit I haven't read Marx's enti>>>  
David,*

I'll admit I haven't read Marx's  
>>> enti>>> re oeuvre, but the intermingling of  
spirituality & materialism is  
>>> fascin>>> ating, and I have perused Deleuze/Guattari  
as well.  
>>> Thi>>> nk of what's happening in the US now; our collective spirit is  
being  
>>>  
gut>>> tered for dearth of the ability to consume the way we're accustomed  
to;  
>>> our>>>  
spirits are bound to different levels of materialism.  
>>> Th>>> e spirituality I'd like to espouse encompasses metaphysical  
dimensions;  
>>>  
>>> realms that are based, somewhat idealistically, on "soul" and "spirit,"  
>>> lik>>> e the  
Whitmanic.  
But rehashing the Whitmanic doesn't  
>>> work>>> . What about a new spirituality  
that holds up a mirror and catches the  
>>> d>>> arkness of our current fetishism?  
>>>  
>>> guidelines  
>>>  
>>  
>  
>

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305. **Jason Quackenbush**  
***Re: "The Decay of Spirituality in Poetry"***  
*Sun 25 Jul 2010*

---

Hi Murat,  
Excellent feedback, thanks!



On the first point, it's notable I think that Wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the *Tractatus*, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the *Tractatus* which I've never found him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value.

If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world.

6.42 Hence also there can be no ethical propositions.

Propositions cannot express anything higher.

6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language.

In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.

The world of the happy is quite another than that of the unhappy.

6.44 Not how the world is, is the mystical, but that it is.

6.45 The contemplation of the world *sub specie aeterni* is its contemplation as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual Wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not an expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about

language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion.

B RE: Spicer. He does, I think, form a touchstone. as does

C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less well versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there.

D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me.

E. I am very much looking forward to it!

Regards,

Jason

On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:

*Jason,*

*Thank you for your very interesting blog entry. I have a few questions relating to it.*

*a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logico-Philosophicus onward." Could you elaborate on this more? While I agree with you*

that the  
inner logic of Wittgenstein's own thought led him to a wall against  
which  
beat (fly in a box), I am not sure how he transcended it. In fact, he  
himself would have objected to any idea of transcendence? His  
followers  
definitely rejected any hint or use of the concept of mysticism while  
applying his thought on language games to poetics. Isn't "mysticism"  
a dirty  
word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and  
transcendentalism in  
American poetry (and 19th century prose; but in your list of poets  
sustaining the "spiritual" tradition you ignore a crucial figure, Jack  
Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least  
English  
Romanticism (German Romanticism is very different) to our present  
pursuit.  
What about the most recent, extremely interesting Millennium  
Anthology which  
attempts to re-cast Romanticism in a new light, as a precursor to  
modernism.  
Do you buy that? I think the 19th century German Romanticism (a  
figure like  
Novalis as much as Blake) has a lot to say to us in a pursuit of the  
metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate  
speech" as well as in the opposite and too often unanalyzed  
Deconstructionist skepticism towards writing. As such both in the  
Language  
poets and the late post-structuralism, there is already present a fair  
amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language  
poet; to  
me, the very opposite is true. Grenier's statement is much nearer to  
the  
Turkish poet Orhan Veli's statement: "We wish it were possible to  
dump even  
language itself." (\*Eda Anthology\*). As you say, believing in the  
immateriality of language, he uses visual and constructive/serial  
means to  
show it. I do not think most language school poets would admit to any  
"suspicion of the materiality of language..." though you are trying

to get  
them to your side.

e) "To my way of thinking, poetry at its best serves as a sort of  
javelin to  
be launched at the veil of language beyond which lies the mystical  
which can  
only be indicated or pointed to but not directly talked about.  
Poetry should  
always be pushing at the limits of language..."

Wait until *\*The Spiritual Life of Replicants\** comes out by Talisman  
Books  
this fall. *\*SL\** is part VI of a longer poem *\*The Structure of  
Escape:\** .A  
Comic Essay On Poetry.

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[REDACTED]> wrote:

Hi Adam,  
This essay really got me thinking, but as I wrote a response I  
realized I  
had too much to say to want to spill the whole thing onto the list,  
so I  
wrote it up as a blog post here:

<http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical>

I'd very much like to here what you (or anybody else for that matter)  
think.

Regards,  
JF Quackenbush  
[REDACTED]

On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:

This is an essay of mine newly published in Word for Word, "The  
Decay of

*Spirituality in Poetry":*

*<http://www.wordforword.info/vol17/Fieled.htm>*

*Many thanks to Jonathan Minton.*

*Enjoy.*

*Adam*

*guidelines*

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306. **David A. Kirschenbaum**

***Small Press Needed for Oct. 26 in Boog NYC Series***

*Sun 25 Jul 2010*

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Greetings,

I'm looking for a small press Boog City's never hosted before for our "d.a. levy lives: celebrating the renegade press" series here in nyc to fill our final open slot this fall for season eight (2010-2011). The event will be held on Tues. Oct. 26, 2010 at 6:00 p.m.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions, be they for your own or other presses.

Thanks,

David

-----



212-842-BOOG (2664)

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Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 19th year. I'd

like to invite you to take part in season eight of our “d.a. levy lives: celebrating the renegade press” series.

The series is held at Chelsea’s ACA Galleries ([http:// acagalleries.com/](http://acagalleries.com/)), which is owned by the son-in-law and daughter of the poet Simon Perchik. It’s a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press’s event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we’ve had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that’s preferred, so it’s truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

As of this writing, Season 8, our 2010-2011 season will feature:

Coconut Books

1913 Press

No Press

No Tell Books

Satellite Telephone

Saturnalia Books

The series is held on the last Tuesday of each month (except December) at 6:00 p.m. The following date is available:

2010

Tues. Oct. 26

We started the series in August 2003. In our first seven seasons we’ve hosted (or are about to host):

(locations are at the time of the event)

**\*\*Non-NYC levy lives presses, 2003 to present**

a+bend press (Davis, Calif.), Jill Stengel, ed.

above/ground press (Ottawa, Canada), Rob McLennan, ed.

Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.

Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Senddecki, eds.

Ahsahta Press (Boise, Idaho), Janet Holmes, ed.

Alice James Books (Farmington, Maine), Peter Waldor, board president

Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.

Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.

Antennae (Chicago and Berlin), Jesse Seldess, ed.

Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.  
Atticus Finch Chapbooks (Seattle), Michael Cross, ed.  
Big Game Books (Washington, D.C.), Maureen Thorson, ed.  
Bird Dog (Seattle), Sarah Mangold, ed.  
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatz, ed.  
BookThug (Toronto, Canada), Jay Millar, ed.  
Braincase Press (Northampton, Mass.), Noah Eli Gordon.  
Brave Men Press (Northampton, Mass.), E. B. Goodale, proprietor/art director and Brian Foley, poetry editor  
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.  
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.  
Cannibal Books (Fayetteville, Ark.), Matt Henriksen, ed.  
Carve (Cambridge, Mass.), Aaron Tieger, ed.  
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.  
Combo (Providence, R.I.), Michael Magee, ed.  
Conundrum (Chicago), Kerri Sonnenberg, ed.  
Corollary Press (Philadelphia), Juliette Lee, ed.  
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.  
Cy Press (Cincinnati), Dana Ward, ed.  
Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.  
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.  
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.  
Dusie Press (Switzerland), Susana Gardner, ed.  
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.  
Effing Press (Austin, Texas), Scott Pierce, ed.  
Eleven Eleven (San Francisco), Hugh Behm-Steinberg, faculty ed.  
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.  
Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.  
Forklift, Ohio (Cincinnati), Matt Hart, editor-in-chief  
Habenicht Press (San Francisco), David Hadbawnik, ed.  
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.  
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.  
Interbirth Books (Dallas), Micah Robbins, ed.

Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.  
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.  
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,  
    Patricia Dienstfrey and Rena Rosenwasser, eds.  
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.  
Lana Turner: A Journal of Poetry and Opinion (Santa Monica, Calif.),  
Calvin Bedient and David Lau, eds.  
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.  
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.  
Mooncalf Press (Philadelphia), CAConrad, ed.  
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.  
New American Writing (Mill Valley, Calif.),  
    Maxine Chernoff and Paul Hoover, eds.,  
O Books (Oakland, Calif.), Leslie Scalapino, ed.  
One Less Magazine (Williamsburg, Mass.),  
    Nikki Widner and David Gardner, eds.  
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.  
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.  
P-QUEUE (Buffalo, N.Y.), Andre Rippeon, ed.  
Palm Press (Long Beach, Calif.), Jane Sprague, ed.  
Paper Kite Press (Kingston, Penn.),  
    Jennifer Hill-Kaucher and Dan Waber, eds.  
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.  
Peaches and Bats (Portland, Ore.), Sam Lohmann, founder and editor  
The Poker (Cambridge, Mass.), Dan Bouchard, ed.  
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.  
Rope-A-Dope Press (South Boston), Robert daVies and Mary Walker  
Graham, publishers/editors  
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.  
subpress collective, Greg Fuchs, co-ed.  
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.  
Talonbooks (Vancouver, Canada).  
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.  
3rd Bed (Lincoln, R.I.), Vincent Standlee, ed.  
Tougher Disguises (Oakland, Calif.), James Meetze, ed.  
Tripwire (San Francisco), David Buuck, ed.  
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.  
Wave Books (Seattle), Joshua Beckman, ed.

\*\*NYC levy lives presses, 2003 to present



A Rest Press, Ryan Murphy and Patrick Masterson, eds.  
Beet/Pink Pages, Joe Maynard, ed.  
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.  
Cuneiform Press, Kyle Schlesinger, ed.  
Cy Gist Press, Mark Lamoureux, ed.  
Detour Press, Gary Sullivan, ed.  
Explosive magazine/Spectacular Books, Katy Lederer, ed.  
Farfalla Press, Gary Parrish, ed.  
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.  
Flying Guillotine Press, Sommer Browning and Tony Mancus, eds.  
Fungo Monographs, Ryan Murphy ed.  
Futurepoem books, Dan Machlin, ed.  
Granary Press, Steve Clay, ed.  
Hanging Loose Press, Bob Hershon, ed.  
The Hat, Jordan Davis, co-ed.  
Kitchen Press, editor Justin Marks, ed.  
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.  
Lungfull, Brendan Lorber, ed.  
Mal-o-mar Editions, Ariana Reines, ed.  
Mermaid Tenement Press, Laura Hinton, ed.  
Open 24 Hours, John Coletti and Greg Fuchs, ed.  
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and  
Susan Landers, eds.  
Portable Press at YoYo Labs, Brenda Iijima, ed.  
Sona Books, Jill Magi, ed.  
Stay Free! magazine, Carrie McLaren, ed.  
Tender Buttons, Lee Ann Brown, ed.  
The North Beach Yacht Club, Ryan Murphy, ed.  
:::the press gang:::, cristiana baik and sara wintz, eds.  
3 Sad Tigers Press, Mariana Ruiz Firmat, ed.  
Ugly Duckling Presse, Anna Moschovakis and  
Matvei Yankelevich, collective members.  
United Artists, Lewis Warsh, ed.  
Urban Folk zine, Dave Cuomo, ed.  
X-ing Books, Amy Mees and Mark Wagner, eds.

Hope this finds you well.

as ever,  
David

--

David A. Kirschenbaum, editor and publisher  
Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

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307. **Charlie Rossiter**

***Merwin Interview on poetrypoetry.com***

*Sun 25 Jul 2010*

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Poets & Poetry Lovers,

We have just posted an interview with W.S. Merwin on [www.poetrypoetry.com](http://www.poetrypoetry.com). The interview took place at the Dodge Festival some years ago. His laureate appointment prompted me to rummage through my poetic archives and find the tape.

In the interview, Merwin talks about poetry coming from the "right place," comments on his teacher Richard Blackburn, tells a bit about his early influence by Milton, and offers advice for those who would better appreciate poetry. He is such a good interviewee I barely needed to talk at all, asking 5-6 questions in entire the 9-minute interview.

Please pass this on to interested others and if you are so inclined, browse the other features on poetrypoetry. We've been posting audio poetry since 2000 (don't believe the counter on the homepage, a technical glitch recently reset it.)

Yours in Peace & Poetry,

Charlie Rossiter

--

there's no point in poetry  
if you withhold the truth  
once you've come by it

Alden Nowlan

-----

[www.charlierossiter.com](http://www.charlierossiter.com)  
my personal website

www.poetrypoetry.com

where you hear poems read by poets who wrote them

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308. **richard owens**

***Re: 2010 Subito Press Book Competition***

*Sun 25 Jul 2010*

---

CHRIS:

man, in a lot ways i think our sense of the landscape is in alignment, but 2 things: 1. the DTC narrative a couple msgs back was aimed at a question raised by Tyrone, who asked how DTC is funded and whether or not i (we) cld provide alternate models for subsidizing print (and digital) projects; 2. i do think that soliciting reading fees from poets is worse than Paypalling cash to Lulu (both of which are wildly problematic), but i think this for a range of reasons i'm not sure can be adequately addressed here.

you're right to point out the distance between unflinching action & unflinching rhetoric -- and i think this extends to another difference: the distinction between tactical strategy (i.e. the call to refuse contests; and the gesture of publicly refusing them in real time) and analysis (i.e. the suggestion that contests are themselves symptomatic of deeper tendencies that are no less corrupt and more firmly entrenched and thus less visible, more permissible, etc). i agree with you (and with Tyrone) the whole way here -- and i don't think i've suggested anyone involved in this conversation functions as the handmaiden of capital (tho i think we all, in odd ways, are, myself included).

here i need to return to that longer msg i sent out re DTC, because there was an essential point i fear was missed: the question of pedagogy. many of us teach in university systems &, as you say, far more of us have been stretched across the rack by universities than taken in by poetry contests. but here there's an incredible difference: again, universities, however corrupt (i'm thinking here of Cary Nelson's and Marc Bousquet's amazing investigations into the university industry; and of course the student loan scandal that was splayed open by mainstream media a couple years back), are deeply entrenched institutions that produce and reproduce forms of exploitation that are often difficult to name and difficult to resist -- & here the distance between praxis and analysis narrows, but at the same time the extent to which we can intervene is also limited (i mean, you can fight city hall, but can you fight city hall?). this to say, when we talk abt funding sources derived from institutions, we're talking abt, as i sd before, an incredibly complex matrix of relations that reside far beyond the immediate, the local, the ground. BUT (and this is the clearest point i want to make), when a small press (a press at the ground level; a press which is

not\_ New Directions or City Lights or a major university press) introduces a contest which solicits reading fees from poets, the gesture is clearly not a good faith gesture but one that exploits the desire so many poets have simply to be read with care -- and it's precisely this which i find so incredibly saddening. and since we see these practices \_at the ground level\_ i do believe we are responsible for calling them into question (analysis) and, in this case, refusing them completely (tactic).

it's far more difficult to challenge power at an institutional level -- and to identify how power exerts itself through our own behaviors (viz. i meant it when i asked folks to point out my own blindspots) -- but when we identify destructive practices at the ground level we have a responsibility to name them, refuse them and (again, thanks Tyrone) offer other possibilities. in this particular case --- the case of contest culture -- we might just be treating a symptom that discloses a far broader, systemic crisis, but i think, at the very least, the gesture is essential. as ever, that distance between institutional power and local community (and i take \_this\_ list as an instantiation of the "local") is crucial here.

&, Chris, when you say contests are symptomatic of deeper tendencies, as i say, i agree & it's precisely here that the question of pedagogy is indispensable b/c i think the appeal to contests with reading fees as a funding model emerges out of a very particular view of what poetry is, what a "good" poem is and what a successful poet is -- and it's precisely this view of poetry, and cultural production in general, that has to be troubled, splayed open and radically reimagined. as Pierre pointed out a couple days back, when a poet asks "how do we get a foot in the door?", this question rests on a range of very troubling assumptions about what culture is, how it comes to us, how we respond to it and how we participate in its production.

hugs ... rich ...

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal  
damn the caesars, the blog

--- On Sun, 7/25/10, Little Red Leaves <[REDACTED]> wrote:

From: Little Red Leaves <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Sunday, July 25, 2010, 2:54 PM

Dear Rich,

First, the Allen Fisher piece in the new DTC is *\*amazing\**... Is there more out there from this project? & I like your history a few notes back--much appreciated.

Just a rejoinder or two--the folks in this thread are not the voice of capital, or not trying to be, many in fact trying *\*not\** to be. I'd also say at this point that universities have fleeced more unsuspecting citizens than poetry contests, hands down--I really don't think there's a case there. & I work for one. I definitely think there's more work to do on *\*that\** front & that contests might just be a symptom. But is it really so simple? Somehow giving your money to lulu.com is more ethical than running a contest? Or paying a web hosting service? (I do these, too.) I like your call to unflinching action (or am seduced by it, when it's action) but if it's just unflinching rhetoric we need, then fuck it. It's a sermon. (I've been seduced by those, too. Am still, in all honesty.)

I like your thing about how capital advances by denying absolute statements. Yep, agreed (see the contemporary university). Plenty of models, too, (old & new, including sermons) where capital advances by way of the absolute. But I don't think you're a capitalist--didn't & wouldn't call your absolute statement fascist--we can leave this behavior to the pundits (who get rich off it). I just think we could do some work to pry apart the demand for legitimacy from these other demands, since legitimacy works too well as a kind of coin, even in the absence of cashflow.

...Institutions as pot dealers & contests as rock slingers? Sheesh, analogies might be something to avoid here. I honestly thought it was a bad cut-and-paste! It's funny, but it's just wrong. We're not doing god's work in the university & the funds aren't *\*just\** not clean, much of the product isn't the healthy alternative (it's debt, in part, & it's massive). Or we're doing the bank's work as much as anyone else's. & yet many of us still feel compelled to live/work here--to talk here (here)--would it not be better to address this without indulging in a dressing down of each other (or dressing up of ourselves) according to whose wire rims are the least Palin-esque, whose window the least *\*Overton\**?

Again, the thing that prompted me to chime in here was the thought that we could/should be involved in measuring the *\*relevance\** of our colleagues' press work--that the use of contests/reading fees for funding could *\*possibly\** serve as a litmus test in that regard--that we should walk away from those colleagues' press work who participate in these things as *\*irrelevant\**. Too much debris in that path. It's not a conservative position to want to avoid lending a hand in piling it up.

More shortly--C

On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[REDACTED]> wrote:

GARY &c:

*thanks for this clarification. like you, i too believe everyone's aright.  
but, man, if youse catch me participating in hypersketchy practices that i  
might not see as sketchy -- if you see a blindspot that i somehow missed,  
then call it friendo. i'll prolly be grateful.*

*re contests & funding: saying institutional sources of funding are no less  
compromised than those funds pulled in from contest reading fees is like  
saying:  
man, the guy next door sells weed so don't climb on that one over there for  
peddling  
smack & crack. the logic is stunningly conservative -- like the smooth way  
around to  
saying: don't make waves coz don't nobody care &  
besides, poet worker bees never minded being exploited by contests in  
the first place (wot is it Emma Goldman sz, those treated most poorly by  
a nation -- or, in this case, any other institution or practice -- are  
it's  
fiercest defenders? i mean, just because we got rodents in the living room  
don't mean we shld ignore the rats in the kitchen or the mites in the  
flour. (vermin = sketchy practices not people.)*

*hugs ... rich ...*

*.....richard owens  
810 richmond ave  
buffalo NY 14222-1167*

*damn the caesars, the journal  
damn the caesars, the blog*

*--- On Sat, 7/24/10, Gary Sullivan <[REDACTED]> wrote:*

*From: Gary Sullivan <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Saturday, July 24, 2010, 10:51 AM*

*Dear Richard Owens,*

*I started writing poetry when I was in grammar school, I don't remember  
what age exactly.*

*I had read Lewis Carroll's Hunting of the Snark, which had scared the holy  
living crap out of me.*

*I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than Hunting of the Snark.*

*I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.*

*This has been, more or less, my relationship to writing for the last 40 years or so.*

*I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in How To Proceed in the Arts, "First Draft Imaginary Writer Survey," ends with the questions:*

*"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"*

*That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.*

*Nor to prove that people who know nothing about poetry can't judge it, as it appears Jennifer might believe. (I couldn't agree less with that sentiment.)*

*I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.*

*I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.*

*I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.*

*I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.*

*I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds,*

*inspires, terrifies, surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.*

*I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.*

*I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.*

*I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.*

*After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost everything currently in print, however it might have wound up there.*

*This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.*

Gary

---

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www.littleredleaves.com

www.littleredleavesjournal.blogspot.com

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309. **David Kirschenbaum**

***This Weekend/A Boston Poet Tea Party***

*Sun 25 Jul 2010*

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please forward

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This Weekend à€!

A Boston Poet Tea Party

A Summer Poetry Marathon

featuring 108 local and visiting poets

reading for 8 minutes apiece

Fri. 7/30, 7:00 p.m.-10:00 p.m.

Pierre Menard Gallery

10 Arrow St., Harvard Square, Cambridge

Harvard Square stop on the Red Line

Sat. 7/31, 12 noon-10:00 p.m.

Sun. 8/1, 12 noon-5:00 p.m.

OUTPOST 186

186 1/2 Hampshire St., Inman Square, Cambridge

Central Square stop on the Red Line

Organized by Jim Behrle, Michael Carr,

David Kirschenbaum, John Mulrooney, and Aaron Tieger

For more info contact: [REDACTED]

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Friday 7/30

7:00 Joe Torra

7:08 Jack Kimball

7:16 Minal Shekhawat

7:24 January O'Neil

7:32 Geoffrey Olsen

7:40 Kari Adelaide

7:48 Elisa Gabbert

break

8:04 Thom Donovan  
8:12 Joan Houlihan  
8:20 John Cotter  
8:28 Dorothea Lasky  
8:36 Tanya Larkin  
8:44 Jibade-Khalil Huffman  
8:52 David Rivard

break

9:08 Greg Fuchs  
9:16 Pierre Joris  
9:24 Buck Downs  
9:32 Eileen Myles  
9:40 Martha Oatis  
9:48 Lori Lubeski  
9:56 Nicole Peyrafitte

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Saturday 7/31

12:00 Lauren Russell  
12:08 Suzanne Mercury  
12:16 Bridget Madden  
12:24 Seth Abramson  
12:32 Steve Roberts  
12:40 Cate Peebles

break

12:56 Nathaniel Siegel  
1:04 Nathaniel Otting  
1:12 Dana Ward  
1:20 Doug Holder  
1:28 Mark Lamoureux  
1:36 Debrah Morkun

break

1:52 Chris Rizzo  
2:00 Ellen Kennedy  
2:08 Kate Colby  
2:16 Douglas Manson  
2:24 Valerie Duff  
2:32 Kimberly Ann Southwick

break

2:48 Mike County  
2:56 Andrew Hughes  
3:04 Amanda Cook  
3:12 Lauren Ireland  
3:20 Joel Sloman  
3:28 James Cook

break

3:44 Filip Marinovich  
3:56 Alan Semerdjian  
4:04 Urayoan Noel  
4:12 Jim Dunn  
4:28 Kytte Heller  
4:36 Lynn Behrendt

break

4:52 Derek Fenner  
5:00 Joe Elliot  
5:08 Boni Joi  
5:16 Amanda Nadelberg  
5:24 Brenda Iijima  
5:32 Chad Parenteau

break

7:00 Jess Mynes  
7:08 Elizabeth Willis  
7:16 Mitch Highfill  
7:24 Peter Gizzi  
7:32 Jacqueline Waters  
7:40 Fanny Howe  
7:48 TBD

break

8:04 Chris Martin  
8:12 Jon Woodward  
8:20 Rebecca Wolff  
8:28 Brendan Lorber  
8:36 Gillian McCain  
8:44 Oni Buchanan  
8:52 Geof Huth

break

9:08 Dustin Williamson  
9:16 Macgregor Card  
9:24 Elizabeth Marie Young  
9:32 Kish Song Bear  
9:40 Aaron Kiely  
9:48 Carlos Soto Roman  
9:56 Douglas N. Rothschild

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Sunday 8/1

12:08 N. F. Huth  
12:16 Jessica Bozek  
12:24 Fred Marchant  
12:32 Angela Veronica Wong  
12:40 Ruth Lepson

break

12:56 John Mulrooney  
1:04 David Kirschenbaum  
1:12 John Coletti  
1:20 Gerrit Lansing  
1:28 Aaron Tieger  
1:36 Anna Moschovakis

break

1:52 Michael Carr  
2:00 Ben Mazer  
2:08 Ottessa Moshfegh  
2:16 Ana BoÅ¾iÄeviÄ†  
2:24 Chuck Stebelton  
2:32 Mairead Byrne

break

2:48 Kate Schapira  
2:56 Amy King  
3:04 Amy De'Ath  
3:12 Janaka Stucky  
3:20 Gillian Devereux  
3:26 Cheryl Clark Vermeulen

break

3:42 Mike Roberts  
3:50 Sarah Heller

3:58 Andi Pinto  
4:06 Chris Jackson  
4:14 Dena Barisano  
4:20 Molly Saccardo

break

4:36 Gilmore Tamny  
4:44 Jim Behrle

As the festival nears, any potential schedule updates will be available at

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

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David A. Kirschenbaum, editor and publisher

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310. **Murat Nemet-Nejat**

***Re: "The Decay of Spirituality in Poetry"***

*Mon 26 Jul 2010*

---

Hi, Jason,

" On the first point, it's notable I think that Wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the tractatus which I've never found

him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."

Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?

Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."

Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgenstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.

Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see \*Eda Anthology\*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.

"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world."

Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

"Propositions cannot express anything higher."

Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure. This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.

"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."

It seems to me wrong. If you change the limits of language (more specifically of \*a\* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.

"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).

"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.

"B RE: Spicer. He does, I think, form a touchstone. as does"

Yes.

"C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less well versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there."

I think you will find the Eda anthology very interesting. A hundred twenty page selection from it (with a few additional essays) has appeared in a special section in \*Jacket\* (<http://jacketmagazine.com/34/eda-essays.sh>)

I agree with you completely about \*Moby Dick\*.

"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.

E. I am very much looking forward to it!

I'll announce it the moment it is out.

Thank you again for your very thoughtful remarks.

Ciao,

Murat

On Sun, Jul 25, 2010 at 4:13 PM, Jason Quackenbush <[REDACTED]> wrote:



Hi Murat,  
Excellent feedback, thanks!

*On the first point, it's notable I think that Wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the Tractatus which I've never found him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:*

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*It must lie outside the world.*

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*Propositions cannot express anything higher.*

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*The feeling that the world is a limited whole is the mystical feeling."*

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*E. I am very much looking forward to it!*

*Regards,  
Jason*

On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:

Jason,

Thank you for your very interesting blog entry. I have a few questions relating to it.

a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the *Tractatus Logico-Philosophicus* onward." Could you elaborate on this more? While I agree with you that the inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least English Romanticism (German Romanticism is very different) to our present pursuit. What about the most recent, extremely interesting Millennium Anthology which attempts to re-cast Romanticism in a new light, as a precursor to modernism. Do you buy that? I think the 19th century German Romanticism (a figure like Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed Deconstructionist skepticism towards writing. As such both in the Language poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language poet;

to  
me, the very opposite is true. Grenier's statement is much nearer to the Turkish poet Orhan Veli's statement: "We wish it were possible to dump even language itself." (\*Eda Anthology\*). As you say, believing in the immateriality of language, he uses visual and constructive/serial means to show it. I do not think most language school poets would admit to any "suspicion of the materiality of language..." though you are trying to get them to your side.

e) "To my way of thinking, poetry at its best serves as a sort of javelin to be launched at the veil of language beyond which lies the mystical which can only be indicated or pointed to but not directly talked about. Poetry should always be pushing at the limits of language..."

Wait until *\*The Spiritual Life of Replicants\** comes out by Talisman Books this fall. *\*SL\** is part VI of a longer poem *\*The Structure of Escape:\** .A Comic Essay On Poetry.

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[REDACTED]> wrote:

Hi Adam,  
This essay really got me thinking, but as I wrote a response I realized I had too much to say to want to spill the whole thing onto the list, so I wrote it up as a blog post here:

<http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical>

I'd very much like to here what you (or anybody else for that matter) think.

Regards,  
JF Quackenbush  
[REDACTED]

*On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:*

*This is an essay of mine newly published in Word for Word, "The Decay of Spirituality in Poetry":*

*<http://www.wordforword.info/vol17/Fieled.htm>*

*Many thanks to Jonathan Minton.*

*Enjoy.*

*Adam*

*guidelines*

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311. **Jim Andrews**

***Re: "The Decay of Spirituality in Poetry"***

*Mon 26 Jul 2010*

---

Some 2009 writing I did on 'spiritual materialism':

<http://netpoetic.com/2009/07/spiritual-materialism>

<http://netpoetic.com/2009/07/re-spiritual-materialism>

Am enjoying the posts on 'the decay of spirituality in poetry'. And doing a lot of swimming, running, and biking. Perfect weather over here for a while, great zephyr song.

ja

<http://vispo.com>

July 26/2010

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312. **Jonathan Penton**

***Unlikely Stories of the Third Kind***

*Mon 26 Jul 2010*

---

We now have a final list of contributors for our forthcoming anthology, */Unlikely Stories of the Third Kind/!* The anthology will include 50 Cent Haircut, Shane Allison, David Amram, Jim Andrews, Grace Andreacchi, Ron Androla, Michael Aro, David Aronson, Cassandra L. Atherton, Joe Balaz, Hugh Behm-Steinberg, Orna Ben Shoshan, Luis Cuauhtemoc Berriozabal, Bill Berry, Kristy Bowen, Tom Bradley, Alan Britt, Ray Brown, John Bryan, Luke Buckham, Ric Carfagna, Wendy Taylor Carlisle, Justin Carmickle, Bob Castle, Jim Chaffee, Cecelia Chapman, Robert Ciesla, *The Clockwork Dolls*, K. R. Copeland, Ginnetta Correlli, Leslie Council, D. B. Cox, Guy Cranswick, Will Crawford, Jeff Crouch, Michael Cuglietta, Steve Dalachinsky, Leon De la Rósa, Martha L. Deed, Richard Denner, Mary Ellen Derwis, DEVI, *The Dirty Skirts*, Doug Draime, Arthur Durkee, Paul Dutton, Amanda Earl, R. C. Edrington, Deidre Elizabeth, Brad M. Elliot, Leah Erickson, Michael Estabrook, Kane X. Faucher, Jack Feldstein, Cecilia Ferreira, *The Folding Chairs*, Michael C. Ford, Skip Fox, Vernon Frazer, Gloria Frym, Kirpal Gordon, John Grey, Danielle Grilli, gui.ra.ga7, Ira Joel Haber, Michael Haeflinger, Micah Harold, Michael Harold, Stephen Harrison, Sydney Harth, Jonathan Hayes, Kyle Hemmings, Leigh Herrick, Lily Hoang, Martin Hoeldtke, Justin Hyde, Liesl Jobson, Tyke Johnson, Joja, Aryan Kaganof, Adeena Karasick, John Keaton, Gene Keller, Tsipi Keller, Karl Kempton, Olivia Kennett, Adrien Kenyon, Amy King, Debbie Kirk, Amy Kohut, Kurtice Kucheman, Donna Kuhn, John Kuligowski, David LaBounty, Delphine LeCompte, Linda A. Lavid, Jim Leftwich, Louise Landes Levi, Robert Levin, Anthony Liccione, Lyn Lifshin, Richard Lighthouse, James Lineberger, Rick Lupert, MC Frontalot, Sean McCluskey, David McLean, Anne McMillen, Dennis Mahagin, Anna Maly, Diana Magallón, Peter Magliocco, Michael Medaglia, Tim Millas, *The Molotov*, Nicholas R. Morgan, David Nakabayashi, NeBa, Jason Neese, J. D. Nelson, Paul Nelson, Millie Niss, Carol Novack, Dean Omori, Joe Pachinko, John-Ivan Palmer, Claudio Parentela, Brent M. Parker, Jonathan Penton, Utah Phillips, Randel Plowman, Elisha Porat, Kerry Potgieter, Bob Powell, Brent Powers, Don Pyle, Misti Rainwater-Lites, Dan Raphael, Ray Ramos, Gabriel Ricard, Charles P. Ries, Luis Rivas, Phil Rockstroh, Randall K. Rogers, T. S. Ross, Brenton Rossow, David Rovics, Miriam Sagan, *Salvage My Dream*, Iftekhar Sayeed, Eric Schwartz, Peter Schwartz, Rion Amilcar Scott, Matt Sesow, Paul E. Sexton III, Jen Shugert, *Sidewalk Beggar*, Sigerson, Eric Smiarowski, Willie Smith, Janet Snell, Donna Snyder, Felino A. Soriano, *Sounds Like Fall*, Jeffrey Spahr-Summers, George Sparling, Constance Stadler, Belinda Subraman, Dee Sunshine, John Sweet, Violetta Tarpinian, Gay Tastee, Chuck Taylor, Randy Thurman, Ryan Undeen,

Gabriela Anyana Valdepeña, Sam Vaknin, C. Derick Varn, Joel Van Noord, Monina Verano, Derek Von Essen, Dan Waber, George Wallace, Alex Walsh, Alek Wasilweski, Lawrence Welsh, Derek White, Earnst Williamson III, A. D. Winans, Jasiri X, and Thea Zimmer!

Thanks to the many, many people who sent in submissions, and to the many excellent artists who suffered rejection this time around. Space in a physical project is inherently limited, and we made some extraordinary painful cuts this month. If you sent in work, and we failed to notify you and thank you, please accept our apologies. If we've /accepted/ your work and you aren't on the above list, please contact us immediately.

The anthology will be about 400 pages of text and visual art and have both a CD and DVD enclosed. It was edited by Gabriel Ricard, Donna Snyder, Belinda Subraman, C. Derick Varn and myself. It's available for pre-order from <http://shop.makeitnewmedia.com/>, where you'll also find other Unlikely Books and new titles from Virgogray Press. /Unlikely Stories of the Third Kind/ will be released at Burning Man, in the first week of September, so if you're going there, come find us!

And hey! Going to be in or around El Paso this weekend? This Friday, July 30th, we'll be having:

An Unlikely B.Y.O.C. Happening  
featuring videos by Leon De la Rosa  
discussion from Dr. Deb Hoag  
poetry by Lawrence Welsh, Donna Snyder, Ray Ramos, and Jen Shugert  
VideoRemixing by Rene Lopez and Tipo  
with DJ Kidmonks spinning  
also: WINE. Bring Your Own Cheeze

July 30th, 8pm  
Glasbox Art Gallery  
1500 Texas at Cotton (entrance on Langtry), El Paso, Texas  
\$5 suggested donation

If you've never before seen poetry performed over live video mixing, it is truly something to check out. We're expecting an exceptional evening, so drop by if you can!

--

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

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313. **David Hadbawnik**

**Re: 2010 Subito Press Book Competition**

Mon 26 Jul 2010

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Catherine, CJ, RICH, et al.:

I agree -- some of the discussion has veered dangerously close to the sentiment Pound identified 100 yrs ago, sealing poetry off in its own pleasure dome beyond any whiff of money, which becomes nothing more than an excuse not to pay anyone anything in the realm of the arts. The question isn't whether capital itself is a compromise -- it definitely is. BUT paper, ink, postage, binding, all these things cost money, and they have to be paid for somehow. To get back to Rich's original point, we can't control THAT, but we can decide how and where the money comes from. We can and should offer alternatives to the current system, which the contest set-up, Rich asserts and I agree, merely replicates on a small scale. I've written more and exhaustively about this on my blog

<http://habenichtpress.com/>

and i'd gladly invite folks to read and comment...

David

On Fri, Jul 23, 2010 at 12:08 PM, Catherine Daly <[REDACTED]> wrote:

*so, typically for this list, we've moved from questioning the culture of prizes -- which in most cases are a sort of poetry raffle, but have become a trophy to brandish at hiring and tenure committees -- to saying that 1) people shouldn't work for money to subsidize their practice, 2) teachers shouldn't get paid, 3) creative writing shouldn't be taught*

*and this is communicated in the actual work?*

--

*All best,  
Catherine Daly*

[REDACTED]

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314. **J. Michael Mollohan**

**Re: "The Decay of Poetry in Spirituality"**

Mon 26 Jul 2010

---

Ron, I've read a little of Sufi literature. Rumi is a favorite. I have "Tales of the Reed Pipe" too, and love it. I've read some of the Christian Mystics but can't say



I really care for many of them beyond St. John of the Cross. I do occasionally read something new in those areas, but I feel more of an affinity to the Taoists and Zen Buddhists. Funny you should mention Motilal Barnasidass. I've ordered several books from them. One, in particular on Jnana Yoga that I've read several times. I also have their Buddhist Sanskrit Grammar & Dictionary, which proved invaluable in my study of Stcherbatsky.

Thanks for the note.

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

From: "Roy Exley" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, July 25, 2010 3:56 PM

Subject: Re: "The Decay of Poetry in Spirituality"

*Michael, I suggest you read 'Sufism and Taoism: A Comparative Study of Philosophical Concepts' by Toshihiko Izutsu, University of California Press,*

*Berkeley, 1984, or 'Sufi Literature and the Journey to Immortality' by A.E.*

*I. Falconar, Motilal Banarsidass, Patna, India, 1991. Sufism, the mystical*

*stream of Islam, has much in common with Zen and Taoism and proves, likewise*

*that spirituality is far more important than 'religion', and goes to prove that much contemporary poetry would be instantly melted down beyond its constituent parts by the white hot heat at the heart of spirituality - read*

*Ibn Al'Arabi or Jalaluddin Rumi to begin to get a sense of that heat.*

*There*

*are Christian mystics as well, of course, such as Julian of Norwich, Thomas*

*Traherne, Hildegard of Bingen or the Flemish mystic Jan van Ruysbroek, many*

*riches outside the confines of the 'established' churches. Once you start, you won't stop, discipline or not. Enjoy the research, take care.*

On 25/7/10 16:54, "J. Michael Mollohan" <[REDACTED]> wrote:

*I've often said that the USofA is more religious and less spiritual than any*

*other country. In the part of the country I live (i.e., Bible Beltish) there seems to be a church on every corner. Truly, it's not that bad, but it's a lot less far off the mark than you might imagine. The town I'm from*

*now has a population of around 900 souls. There are AT LEAST 10 churches.*

*In the city where I now live there are literally hundreds of churches for*

a

population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum"

cliques. I most closely resemble the Unitarian or Unity groups, but even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.

Someone should do a study. I don't have the discipline.

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

From: "carol dorf" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, July 23, 2010 11:26 PM

Subject: Re: "The Decay of Spirituality in Poetry"

I'm not sure about this idea of America and spirituality -- we certainly are far more religious (i.e. participating in traditional religion) than people in other developed countries; though perhaps our religiosity interferes with the development of other spiritual perspectives.

On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz <[REDACTED]> wrote:

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that.

a

I'll admit I haven't read Marx's enti>>>>  
David,

I'll admit I haven't read Marx's  
>>>> enti>>>> re oeuvre, but the intermingling of  
spirituality & materialism is  
>>>> fascin>>>> ating, and I have perused Deleuze/Guattari  
as well.  
  
>>>> Thi>>>> nk of what's happening in the US now; our collective spirit is  
being  
>>>>  
gut>>>> tered for dearth of the ability to consume the way we're accustomed  
to;  
>>>> our>>>>  
spirits are bound to different levels of  
>>>> materialism.  
  
>>>> Th>>>> e spirituality I'd like to espouse encompasses metaphysical  
dimensions;  
>>>>  
>>>> realms that are based, somewhat idealistically, on "soul" and "spirit,"  
>>>> lik>>>> e the  
Whitmanic.  
But rehashing the Whitmanic doesn't  
>>>> work>>>> . What about a new spirituality  
that holds up a mirror and catches  
>>>> the  
>>>> d>>>> arkness of our current fetishism?  
>>>>  
>>>> guidelines  
>>>>  
>>>  
>>  
>> guidelines &  
>>  
>

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315. **Al Filreis**

**PoemTalk 34: on Charles Olson**

*Mon 26 Jul 2010*

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Today we are pleased to release episode 34 of the PoemTalk series - a discussion of one of Charles Olson's Maximus poems with Charles Bernstein, Rachel Blau DuPlessis and Bob Perelman.

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

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

- Al Filreis

Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Programs in Contemporary Writing

University of Pennsylvania

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316. **Cara Benson**

***AUG 12 Belladonna / Dusie Reading***

*Mon 26 Jul 2010*

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Yes, Brooklyn in August. You can do it...

Thursday, August

Hi All,

Yes, Brooklyn in August. You can do it...

Thursday, August 12, 2010; 7:30 pm

Belladonna\* & Dusie present

Â

The Summer Reading

Please join us in celebrating these authors and their new books:

Â

Cara Benson: (made), BookThug

MairÃ©ad Byrne: The Best of (Whatâ€™s Left of) Heaven, Publishing Genius

Caroline Crumpacker: Recherche Theories, EtherDome Press

Susana Gardner: Herso, An Heirship in Waves, Black Radish Books

Eileen Myles: Importance of Being Iceland, Semiotext(e); Inferno, O/R

Kate Zambreno: O Fallen Angel, Chiasmus Press

Â

Location: Book Thug Nation: 100 N. 3rd St; Between Berry St & Wythe Ave;

Williamsburg, Brooklyn

Admission: FREEÂ

Â

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

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<http://www.necessetics.com>Â {homepage}Â

<http://www.necessetics.com/sousrature.html>Â {journal}

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317. **Cara Benson**

***AUG 12 Belladonna / Dusie Reading [TAKE TWO]***

*Mon 26 Jul 2010*

---

Sorry for the double up, BUT: reading is at 8pm.  
[TAKE TWO]

Sorry for the double up, BUT: reading is at 8pm.  
Â

Thursday, August 12, 2010; 8:00 pm

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The Summer Reading

Please join us in celebrating these authors and their new books:

Â

Cara Benson: (made), BookThug

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Caroline Crumpacker: Recherche Theories, EtherDome Press

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Â

Location: Book Thug Nation: 100 N. 3rd St; Between Berry St & Wythe Ave;  
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Admission: FREE

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

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<http://www.necessetics.com> {homepage}

<http://www.necessetics.com/sousrature.html> {journal}

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318. **Eric Weinstein**

***Call for Submissions: PRICK OF THE SPINDLE***

*Mon 26 Jul 2010*

---

Hi all,

\*Prick of the Spindle <<http://www.prickofthespindle.com/>> \*is currently seeking submissions for its fall 2010 issue (due out in September). here<<http://www.prickofthespindle.com/pages/submit.htm>>. Please let me know if you have any questions.

Thanks & all best,

Eric

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319. **Catherine Daly**

***Re: 2010 Subito Press Book Competition***

*Mon 26 Jul 2010*

---

Sad news, Beyond Baroque is currently throwing its first contest.

<http://www.beyondbaroque.org/news.html>

<<http://www.beyondbaroque.org/news.html>>So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).

Nope, they're having a contest.

--

All best,

Catherine Daly

██████████

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320. **amy king**

**Bill Knott books ++ FRIDAY -- Amy De'Ath, Octavio R. Gonzalez, Gordon Massman, Tracy O Connor, Joanna Ruocco, Kate Schapira & Dustin Williamson!**

*Mon 26 Jul 2010*

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STAIN OF POETRY

A READING SERIES

JULY 30, FRIDAY ~ AMY DEATH

.

STAIN OF POETRY

A READING SERIES

JULY 30, FRIDAY ~ AMY DEATH, OCTAVIO R. GONZALEZ, GORDON MASSMAN, TRACY O

CONNOR, JOANNA RUOCCO, KATE SCHAPIRA & DUSTIN WILLIAMSON!

LISTENERS WILL RECEIVE ONE-OF-A-KIND HAND-PAINTED, HAND-MADE & SIGNED COPIES OF

SYLLABIC VERSE BY BILL KNOTT.

FIRST TO COME, FIRST TO RECEIVE ONE OF THESE RARE BOOKS!

@ GOODBYE BLUE MONDAY " BUSHWICK, BROOKLYN

WITH

AMY DEATH studied American Literature with Creative Writing at the University of East Anglia and at Temple University in Philadelphia. Her poems have appeared in ONEDIT, QUID and others. Crater Press recently published her broadside, ANDROMEDA, THE WORLD WORKS FOR ME. She has two short books forthcoming in 2010. Her first collection will be published by Salt, and a chapbook will be coming out from Oystercatcher later in the year. Her poetry blog can be found at [WWW.AMYDEATH.WORDPRESS.COM](http://WWW.AMYDEATH.WORDPRESS.COM). "Amy DeATH is the new fire for mortals. She peoples space. She plays tricks with the gods and with her readers. This is personal, and it's hot shit." ~ Marcus Slease ~

OCTAVIO GONZALEZ is a Dominican-American poet from Santo Domingo and Brooklyn, N.Y. He teaches literature and composition at Rutgers University, where he is a doctoral student in English. Some of his work appears online and in print, in PUERTO DEL SOL, OCHO, MIPOESIAS, and other journals. His first chapbook, THE BOOK OF OURS, has just been published by Momotombo Press.

~

Attempting with the scientist's objectivity, GORDON MASSMAN has numbered over twenty-one hundred slices of his psyche in order to discover his most basic urges, motives, fears, addictions, and desires. He aspires to be the

literary human genome project, and in doing so, unearth as fearlessly as possible aspects not only of his own, but those of the universal male psychology. Tarpaulin Sky Press recently published his collection, THE ESSENTIAL NUMBERS. This summer Spork Press will release a chapbook of this work. ~

TRACI O CONNOR™s first collection of fiction, RECIPES FOR ENDANGERED SPECIES, was recently released by Tarpaulin Sky Press, and she has published fictions and poems in various journals and magazines, including MID-AMERICAN REVIEW, GARGOYLE, DIAGRAM, LIT MAGAZINE, THE PINCH, H\_NGM\_N, FOURTEEN HILLS, MARGIE, GREEN MOUNTAINS REVIEW, SIDEBROW, BARROWSTREET, CV2 and POET LORE. Traci™s currently at work on a collection of flash-memoirs about her Mormon childhood called SHELL-SHAPED PIECES OF BONE and a second collection of short stories. She teaches writing and literature at Guilford College in Greensboro, North Carolina where she lives with her spouse—the writer, Jackson Connor—their four children, one labradoodle, and a ~cat.™ ~

JOANNA RUOCCO lives in Denver, Colorado. She is the author of a novel, THE MOTHERING COVEN, published by Ellipsis Press, and a short story collection, MAN™S COMPANIONS, published by Tarpaulin Sky. She co-edits BIRKENSNAKE, a fiction journal, with Brian Conn. ~

KATE SCHAPIRA is the author of TOWN (Factory School, Heretical Texts, 2010) and several chapbooks from Flying Guillotine Press, Cy Gist Press, horse less press, Rope-A-Dope Press and Portable Press at Yo-Yo Labs. She runs the Publicly Complex reading series in Providence, RI. ~

DUSTIN WILLIAMSON is the author of OBSTRUCTED VIEW (Salacious Banter), EXHAUSTED GRUNTS (Cannibal), and GORILLA DUST (Open 24 Hours). He publishes Rust Buckle Books, and is the current Monday night coordinator at the Poetry Project in NYC.

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†  
[www.stainofpoetry.com](http://www.stainofpoetry.com)



\*\*\*\*\*

Poetry, Publishing, Women & the Internet

+

<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

Poets for Living Waters

+ <http://poetsgulfcoast.wordpress.com/>

\*\*\*\*\*

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321. **Willard Fox**

***Re: 2010 Subito Press Book Competition***

*Mon 26 Jul 2010*

---

Trying to win prizes with poetry is like entering your mother in a wet t-shirt competition.

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322. **Mark Johnson**

***Re: "The Decay of Spirituality in Poetry"***

*Mon 26 Jul 2010*

---

Wittgenstein believed that most (but by no means all) talk about the mystical or the transcendental or the spiritual amounted to a load of crap/delusion/self-delusion. And who can disagree? Step into a bookstore and peruse the relevant sections. This is why he particularly loved Samuel Johnson's prayers (a small volume of which he often carried with him) -because they eschew claptrap, that is, are ethical writings rather than mystical in nature.

It's an egregious mistake to caricature Wittgenstein as some sort of cold-hearted atheist materialist logician. Read anything about his life -the many memoirs left by his students (I like Norman Malcolm's best, a very moving small book), the biography by Ray Monk- and you find a man absolutely tortured by ethical considerations.

Mark

On Mon, Jul 26, 2010 at 12:29 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

*Hi, Jason,*

*" On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there*

can be "the ultimate good" as a meaningful object of discourse, he also says  
that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the *Tractatus*, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the *tractatus* which I've never found him repudiating  
that I think speaks to this is 6.4 (all propositions are of equal value)  
and  
the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."

Do you not see the circularity of Wittgenstein's argument? While he pays lip  
service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?

Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."

Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or  
don't happen (are not true). Wittgenstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.

Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see *\*Eda Anthology\**), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a  
"subject-predicate"  
construction is only a part.

*"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*

*It must lie outside the world."*

*Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.*

*"6.42 Hence also there can be no ethical propositions."*

*Here one can see W's circular thinking in practice.*

*"Propositions cannot express anything higher."*

*Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure. This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.*

*"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."*

*It seems to me wrong. If you change the limits of language (more specifically of \*a\* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*

*"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.*

*The world of the happy is quite another than that of the unhappy."*

*W. ignores the consequences of what he is saying here.*

*"6.44 Not how the world is, is the mystical, but that it is."*

*This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).*

*"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*

*The feeling that the world is a limited whole is the mystical feeling."*

*That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."*

*"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."*

*That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.*

*"B RE: Spicer. He does, I think, form a touchstone. as does"*

*Yes.*

*"C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less well versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there."*

*I think you will find the Eda anthology very interesting. A hundred twenty page selection from it (with a few additional essays) has appeared in a special section in \*Jacket\* (<http://jacketmagazine.com/34/eda-essays.sh>)*

*I agree with you completely about \*Moby Dick\*.*

*"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."*

*I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.*

*E. I am very much looking forward to it!*

*I'll announce it the moment it is out.*

*Thank you again for your very thoughtful remarks.*

*Ciao,*

*Murat*

*On Sun, Jul 25, 2010 at 4:13 PM, Jason Quackenbush <[REDACTED]> wrote:*

*Hi Murat,  
Excellent feedback, thanks!*

*On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he*

would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the *Tractatus*, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the *tractatus* which I've never found him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value.

If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world.

6.42 Hence also there can be no ethical propositions.

Propositions cannot express anything higher.

6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language.

In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.

The world of the happy is quite another than that of the unhappy.

6.44 Not how the world is, is the mystical, but that it is.

6.45 The contemplation of the world *sub specie aeterni* is its contemplation as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

Those are the sort of remarks, which he continually made whenever he

returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion.

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D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of

*the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me.*

*E. I am very much looking forward to it!*

*Regards,  
Jason*

*On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:*

*Jason,*

*Thank you for your very interesting blog entry. I have a few questions relating to it.*

*a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logic-Philosophicus onward." Could you elaborate on this more? While I agree with you that the inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?*

*b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.*

*c) One generally assumes the "irrelevance" of Romanticism, at least*



English

Romanticism (German Romanticism is very different) to our present pursuit.

What about the most recent, extremely interesting Millennium Anthology which

attempts to re-cast Romanticism in a new light, as a precursor to modernism.

Do you buy that? I think the 19th century German Romanticism (a figure like

Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed

Deconstructionist skepticism towards writing. As such both in the Language

poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language poet;

to

me, the very opposite is true. Grenier's statement is much nearer to the Turkish poet Orhan Veli's statement: "We wish it were possible to dump even

language itself." (\*Eda Anthology\*). As you say, believing in the immateriality of language, he uses visual and constructive/serial means

to

show it. I do not think most language school poets would admit to any "suspicion of the materiality of language..." though you are trying to

get

them to your side.

e) "To my way of thinking, poetry at its best serves as a sort of javelin

to

be launched at the veil of language beyond which lies the mystical which can

only be indicated or pointed to but not directly talked about. Poetry should

always be pushing at the limits of language..."

Wait until \*The Spiritual Life of Replicants\* comes out by Talisman Books

this fall. \*SL\* is part VI of a longer poem \*The Structure of Escape:\*

.A

Comic Essay On Poetry.

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[REDACTED]> wrote:

Hi Adam,  
This essay really got me thinking, but as I wrote a response I realized I  
had too much to say to want to spill the whole thing onto the list, so  
I  
wrote it up as a blog post here:

<http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical>

I'd very much like to here what you (or anybody else for that matter) think.

Regards,  
JF Quackenbush  
[REDACTED]

On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:

This is an essay of mine newly published in Word for Word, "The Decay of

Spirituality in Poetry":

<http://www.wordforword.info/vol17/Fieled.htm>

Many thanks to Jonathan Minton.

Enjoy.

Adam

*guidelines*

*guidelines*

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### 323. **Little Red Leaves**

#### ***Re: 2010 Subito Press Book Competition***

*Mon 26 Jul 2010*

Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *\*incredibly\** grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that *\*very\** successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.

I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then *\*please\** clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the *\*action\** is, I'd like someone to clarify.)

I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *\*while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride\**. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but

honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the opposite in fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *\*exactly\** what you're wanting to confront, right (using a refusal of contest-model funding particularly for *\*small\** presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,  
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[REDACTED]> wrote:

*Sad news, Beyond Baroque is currently throwing its first contest.*

*<http://www.beyondbaroque.org/news.html>*

*<<http://www.beyondbaroque.org/news.html>>So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*

*Nope, they're having a contest.*

--

*All best,  
Catherine Daly*



--

[www.littleredleaves.com](http://www.littleredleaves.com)

[www.littleredleavesjournal.blogspot.com](http://www.littleredleavesjournal.blogspot.com)

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324. **Jeff Hansen**  
***item for inclusion***

*Mon 26 Jul 2010*

---

I recently published a book with Blue Lion Press, which uses Lulu as its printer. The press is edited by Jukka-Pekka Kervinen and Peter Ganick. It is entitled "Jazz Forms" and is essentially my selected poems from 1988-2008. You can purchase a copy at Lulu for \$9 or simply download the entire book for free. The link is

<http://www.lulu.com/product/paperback/jazz-forms/5652529>

"Poets have long been mesmerized by jazz. And when they get together in the same room they tend to resemble each other. But Jefferson Hansen has done something different in Jazz Forms. The impulse might still be mimetic but he translates what he is listening to into a work that is full of ecosystems and associations, full of things like birds and fires and air and bears and babies. The jazz in "Jazz Forms" leads to trance, is transformative."

â€”Juliana Spahr

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325. **Obododimma Oha**  
***On Being a Cybernomad***

*Tue 27 Jul 2010*

---

"Inhabiting cyberspace is something that should suit wanderlust. Cyberspace provides a relatively free environment for one to migrate from one location to the other."

Read full text of "On Being a

Cybernomad<<http://234next.com/csp/cms/sites/Next/Home/5599126-146/>

on\_being\_a\_cybernomad\_\_.csp>"

at:

http://234next.com/csp/cms/sites/Next/Home/5599126-146/on\_being\_a\_cybernomad\_\_.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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326. **richard owens**

***Re: 2010 Subito Press Book Competition***

*Tue 27 Jul 2010*

---

CHRIS:

at this juncture, yeah, we're sadly at a dead end. but i do find myself weirdly shocked that you see opposition to poetry contests that call for reading fees as a species of belligerence. viz. there's really no \_meaningful\_ comparison between, on one hand, a \_small\_ press that solicits poets for "reading fees" and, on the other hand, a poet getting paid to teach within an always already institutionally compromised environment (& here i \_fully\_ recognize what you're saying).

& when you say, Chris, you ain't so immaculate yrself so don't call out anyone else for being dirty (i.e. "while collecting a paycheck ... "), that logic just don't fly. i mean, the aim for a few folks here has at times been geared toward defending contests as ethical practice by way of a logic that suggests any source of funding is bad so, in turn, all sources of funding are good. & this just simply is not the case. & it's precisely here that the "bad cut and paste" you pointed out in one of my previous msgs is perfectly applicable, precisely in spite of the logic that denied it.

in the end my intervention here is an expression of concern, not belligerence. it's worth marking the difference. if yr comments below, a few of which i take as clearly belligerent, are intended to suggest i intervened in this issue at this moment to draw attention to DTC -- well, that's not it by a long shot. DTC & the pubs always sell reasonably well, w/ or w/out the circus.

deadlocked hugs ... rich ...

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal  
damn the caesars, the blog

--- On Mon, 7/26/10, Little Red Leaves <[REDACTED]> wrote:

From: Little Red Leaves <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Monday, July 26, 2010, 10:37 PM

Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *\*incredibly\** grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that *\*very\** successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.

I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then *\*please\** clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the *\*action\** is, I'd like someone to clarify.)

I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *\*while\** collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket

for that ride\*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the opposite in fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *\*exactly\** what you're wanting to confront, right (using a refusal of contest-model funding particularly for *\*small\** presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,  
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*<http://www.beyondbaroque.org/news.html>*

*<<http://www.beyondbaroque.org/news.html>>So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the*



*readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*

*Nope, they're having a contest.*

--

*All best,  
Catherine Daly*



--

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[www.littleredleavesjournal.blogspot.com](http://www.littleredleavesjournal.blogspot.com)

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327. **tyrone williams**

***Re: 2010 Subito Press Book Competition***

*Tue 27 Jul 2010*

Rich,

Like Chris I too have to beg off (the semester starts a month from today and I have a number of pressing projects to finish) but I will simply point out a couple of things. Since readings and contests (not necessarily the same thing) usually serve to defray the costs of publishing books, the question of journals is not as pertinent here (yes, I know there are some journal publication contests too). You speak of political responsibility at the "ground" level but, vis-a-vis the university system, this is a misleading and potentially politically irresponsible metaphor. The "complex matrix" of university financing and funding serves, here, as a form of mystification to the extent all public university financial records are public documents that can be accessed and analyzed (the same is largely true for many private universities). One can, if one wishes to, "follow the money" back to its sources, savory or not. This is how many universities were forced to divest--or at least acknowledge--their stocks in South African (and affiliated) companies, businesses, etc. during apartheid. Your argument thus sounds like a version of Laurence Fishburne's character in the neo-noirish "Deep Cover": "the money don't know where it comes from." Finally, you continue to portray poets as naive saps suckered by the po' biz--that may be true for many but certainly not all. It goes without saying that none of this is a defense of reading fees and contests per se (though I think it very much depends on the particular contest and fee--do you get the winner's book? a book from the press of ones choosing? is it clear that the funds are being used to

defray the costs of expenses? etc.), but it is a reminder that we, those who trade our labor for salaries or wages from universities (however layered the degrees of labor, exploitation, and privilege), too reap the benefits of others' "ground" work...

Tyrone

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

>From: richard owens <[REDACTED]>

>Sent: Jul 25, 2010 4:42 PM

>To: [REDACTED]

>Subject: Re: 2010 Subito Press Book Competition

>

>CHRIS:

>

>man, in a lot ways i think our sense of the landscape is in alignment, but 2 things: 1. the DTC narrative a couple msgs back was aimed at a question raised by Tyrone, who asked how DTC is funded and whether or not i (we) cld provide alternate models for subsidizing print (and digital) projects; 2. i do think that soliciting reading fees from poets is worse than \_Paypalling\_ cash to \_Lulu\_ (both of which are \_wildly\_ problematic), but i think this for a range of reasons i'm not sure can be adequately addressed here.

>

>you're right to point out the distance between unflinching action & unflinching rhetoric -- and i think this extends to another difference: the distinction between tactical strategy (i.e. the call to refuse contests; and the gesture of publicly refusing them in real time) and analysis (i.e. the suggestion that contests are themselves symptomatic of deeper tendencies that are no less corrupt and more firmly entrenched and thus less visible, more permissible, etc). i agree with you (and with Tyrone) the whole way here -- and i don't think i've suggested anyone involved in this conversation functions as the handmaiden of capital (tho i think we all, in odd ways, are, myself included).

>

>here i need to return to that longer msg i sent out re DTC, because there was an essential point i fear was missed: the question of pedagogy. many of us teach \_in\_ university systems &, as you say, far more of us have been stretched across the rack by universities than taken in by poetry contests. but here there's an incredible difference: again, universities, however corrupt (i'm thinking here of Cary Nelson's and Marc Bousquet's amazing investigations into the university industry; and of course the student loan scandal that was splayed open by mainstream media a couple years back), are deeply entrenched institutions that produce and reproduce forms of exploitation that are often difficult to name and difficult to resist -- & here the distance between praxis and analysis narrows,

but at the same time the extent to which we can intervene is also limited (i mean, you can fight city hall, but can you fight city hall?). this to say, when we talk abt funding

> sources derived from institutions, we're talking abt, as i sd before, an incredibly complex matrix of relations that reside far beyond the immediate, the local, the ground. BUT (and this is the clearest point i want to make), when a \_small\_ press (a press \_at\_ the ground level; a press which \_is not\_ New Directions or City Lights or a major university press) introduces a contest which solicits reading fees from poets, the gesture is clearly not a good faith gesture but one that exploits the desire so many poets have simply to be read with care -- and it's precisely this which i find so incredibly saddening. and since we see these practices \_at the ground level\_ i do believe we are responsible for calling them into question (analysis) and, in this case, refusing them completely (tactic).

>

>it's far more difficult to challenge power at an institutional level -- and to identify how power exerts itself through our own behaviors (viz. i meant it when i asked folks to point out my own blindspots) -- but when we identify destructive practices at the ground level we have a responsibility to name them, refuse them and (again, thanks Tyrone) offer other possibilities. in this particular case --- the case of contest culture -- we might just be treating a symptom that discloses a far broader, systemic crisis, but i think, at the very least, the gesture is essential. as ever, that distance between institutional power and local community (and i take \_this\_ list as an instantiation of the "local") is crucial here.

>

>&, Chris, when you say contests are symptomatic of deeper tendencies, as i say, i agree & it's precisely here that the question of pedagogy is indispensable b/c i think the appeal to contests with reading fees as a funding model emerges out of a very particular view of what poetry is, what a "good" poem is and what a successful poet is -- and it's precisely this view of poetry, and cultural production in general, that has to be troubled, splayed open and radically reimagined. as Pierre pointed out a couple days back, when a poet asks "how do we get a foot in the door?", this question rests on a range of very troubling assumptions about what culture is, how it comes to us, how we respond to it and how we participate in its production.Â Â Â Â Â Â Â Â

>

>hugs ... rich ...

>

>.....richard owens

>810 richmond ave

>buffalo NY 14222-1167

>  
>damn the caesars, the journal  
>damn the caesars, the blog  
>  
>--- On Sun, 7/25/10, Little Red Leaves <[REDACTED]> wrote:  
>  
>From: Little Red Leaves <[REDACTED]>  
>Subject: Re: 2010 Subito Press Book Competition  
>To: [REDACTED]  
>Date: Sunday, July 25, 2010, 2:54 PM  
>  
>Dear Rich,  
>  
>First, the Allen Fisher piece in the new DTC is \*amazing\*... Is there more  
>out there from this project? & I like your history a few notes back--much  
>appreciated.  
>  
>Just a rejoinder or two--the folks in this thread are not the voice of  
>capital, or not trying to be, many in fact trying \*not\* to be. I'd also say  
>at this point that universities have fleeced more unsuspecting citizens than  
>poetry contests, hands down--I really don't think there's a case there. & I  
>work for one. I definitely think there's more work to do on \*that\* front &  
>that contests might just be a symptom. But is it really so simple? Somehow  
>giving your money to lulu.com is more ethical than running a contest? Or  
>paying a web hosting service? (I do these, too.) I like your call to  
>unflinching action (or am seduced by it, when it's action) but if it's just  
>unflinching rhetoric we need, then fuck it. It's a sermon. (I've been  
>seduced by those, too. Am still, in all honesty.)  
>  
>I like your thing about how capital advances by denying absolute statements.  
>Yep, agreed (see the contemporary university). Plenty of models, too, (old &  
>new, including sermons) where capital advances by way of the absolute. But I  
>don't think you're a capitalist--didn't & wouldn't call your absolute  
>statement fascist--we can leave this behavior to the pundits (who get rich  
>off it). I just think we could do some work to pry apart the demand for  
>legitimacy from these other demands, since legitimacy works too well as a  
>kind of coin, even in the absence of cashflow.  
>  
>...Institutions as pot dealers & contests as rock slingers? Sheesh,  
>analogies might be something to avoid here. I honestly thought it was a bad  
>cut-and-paste! It's funny, but it's just wrong. We're not doing god's work  
>in the university & the funds aren't \*just\* not clean, much of the product

>isn't the healthy alternative (it's debt, in part, & it's massive). Or we're  
>doing the bank's work as much as anyone else's. & yet many of us still feel  
>compelled to live/work here--to talk here (here)--would it not be better to  
>address this without indulging in a dressing down of each other (or dressing  
>up of ourselves) according to whose wire rims are the least Palin-esque,  
>whose window the least \*Overton\*?

>

>Again, the thing that prompted me to chime in here was the thought that we  
>could/should be involved in measuring the \*relevance\* of our colleagues'  
>press work--that the use of contests/reading fees for funding could  
>\*possibly\* serve as a litmus test in that regard--that we should walk away  
>from those colleagues' press work who participate in these things as  
>\*irrelevant\*. Too much debris in that path. It's not a conservative position  
>to want to avoid lending a hand in piling it up.

>

>More shortly--C

>

>On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[REDACTED]> wrote:

>

>> GARY &c:

>>

>> thanks for this clarification. like you, i too believe everyone's aright.  
>> but, man, if youse catch me participating in hypersketchy practices that i  
>> might not see as sketchy -- if you see a blindspot that i somehow missed,  
>> then call it friendo. i'll prolly be grateful.

>>

>> re contests & funding: saying institutional sources of funding are no less  
>> compromised than those funds pulled in from contest reading fees is like  
>> saying:

>> man, the guy next door sells weed so don't climb on that one over there for  
>> peddling

>> smack & crack. the logic is stunningly conservative -- like the smooth way  
>> around to

>> saying: don't make waves coz don't nobody care &,  
>> besides, poet worker bees never minded being exploited by contests in  
>> the first place (wot is it Emma Goldman sz, those treated most poorly by  
>>Â a nation -- or, in this case, any other institution or practice -- are  
>> it's

>> fiercest defenders? i mean, just because we got rodents in the living room  
>> don't mean we shld ignore the rats in the kitchen or the mites in the  
>> flour. (vermin = sketchy practices not people.)

>>

>> hugs ... rich ...  
>>  
>>  
>>  
>> .....richard owens  
>> 810 richmond ave  
>> buffalo NY 14222-1167  
>>  
>> damn the caesars, the journal  
>> damn the caesars, the blog  
>>  
>> --- On Sat, 7/24/10, Gary Sullivan <[REDACTED]> wrote:  
>>  
>> From: Gary Sullivan <[REDACTED]>  
>> Subject: Re: 2010 Subito Press Book Competition  
>> To: [REDACTED]  
>> Date: Saturday, July 24, 2010, 10:51 AM  
>>  
>> Dear Richard Owens,  
>>  
>> I started writing poetry when I was in grammar school, I don't remember  
>> what age exactly.  
>>  
>> I had read Lewis Carroll's Hunting of the Snark, which had scared the holy  
>> living crap out of me.  
>>  
>> I was so terrified, I didn't know what to do with myself. So I sat down and  
>> wrote a poem, trying to write something even more terrifying than Hunting  
>> of  
>> the Snark.  
>>  
>> I am not sure what my motivations were. I'm sure a good child psychologist  
>> would have a theory or two.  
>>  
>> This has been, more or less, my relationship to writing for the last 40  
>> years or so.  
>>  
>> I'm not entirely unsympathetic to what you're saying. A piece I wrote in  
>> the 90s and published in How To Proceed in the Arts, "First Draft Imaginary  
>> Writer Survey," ends with the questions:  
>>  
>> "Why do we call it 'submission'? What are we collectively 'accepting'? What

>> do we write about when we write about writing?"  
>>  
>> That said, I didn't post a bad poem to poetry.com to prove that such  
>> contests are bad, as it appears Catherine, who beat me to the punch, did.  
>>  
>> Nor to prove that people who know nothing about poetry can't judge it, as  
>> it appears Jennifer might believe. (I couldn't agree less with that  
>> sentiment.)  
>>  
>> I certainly did not do it to show up anyone's "usurious" practices. I do  
>> not like that word nor how it has been used to target a certain population.  
>>  
>> I did it because I was pissed off about what had happened to my  
>> grandfather. Less so his having been duped by poetry.com--I had mixed  
>> feelings about that, as it had actually given him some mild pleasure while  
>> he was on his deathbed. He was in great pain and dying, after all. As  
>> consolation, poetry.com made him feel as though he was a "real" poet.  
>> (Whatever that is.) He recited his winning poem to me over the phone from  
>> memory while he was in the hospital.  
>>  
>> I was really pissed off because he had died, coughing up blood in a  
>> hospital with my grandmother at his side.  
>>  
>> I don't care whether or not poetry magazines or presses or universities or  
>> individuals hold contests and charge entry fees. I have never entered one,  
>> not one with a fee. But not because I am morally opposed to them. The  
simple  
>> truth is that I am a cheapskate. If I felt more than 75% sure that my  
>> manuscript stood a chance, I might pay the money and send it.  
>>  
>> I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny  
>> and talked a lot about poetry. Which he clearly loves. More than I do,  
>> certainly. I have no interest in poetry beyond that which directly feeds,  
>> inspires, terrifies, surprises me. That which engages me. That's probably  
>> true for him, too, though I would imagine that he's engaged in far more  
>> being written today than I am.  
>>  
>> I have no opinion one way or the other about any contest that he might be  
>> promoting or managing or dreaming up or whathaveyou. That's his  
business.  
>>  
>> I do know that, when you are spotted doing anything beyond appearing to

be

>> a humble poet dutifully hunched over a desk in the corner crafting your  
>> some-day important earth-shattering poems, that some poets sometimes  
like to

>> trash talk you, call you a capitalist, usurer, careerist, fraud, whatever.

>> Poetry is a religion for the people who do this. They are welcome to it. I

>> am a third or fourth generation atheist, and I have no interest in magical

>> or ritualized thinking about anything, least of all poetry.

>>

>> I admire many of the people who have chimed in against poetry contests.

But

>> no more or less so than I admire Noah. Or anyone, for that matter, who  
might

>> submit their work to the contest he announced.

>>

>> After all, my grandfather, who I loved very dearly, was a

>> contest-submitter. Indeed: a contest winner! And his poem actually made  
me

>> cry when he recited it to me, which is more than I can say for almost

>> everything currently in print, however it might have wound up there.

>>

>> This is not all to say that you are wrong to feel how you do about

>> contests. That's your business and you are of course as qualified as anyone

>> else to think about such things. Just that, though I appreciate the

>> call-out, I thought I should be open about the situation of having written

>> that poetry.com poem and what my own honest feelings about contests are.

>> To me, they are, like those words "submission" and "acceptance," part of  
the

>> landscape, and do define us to some extent. Just like everything else.

>>

>> Gary

>>

>>

>>

>> 

---

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>

Tyrone Williams

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328. **Murat Nemet-Nejat**

**Re: "The Decay of Spirituality in Poetry"**

Tue 27 Jul 2010

Mark,

What we are (at least I am) discussing here has nothing to do with the New Wave religiosity you are referring here. It's completely different, related but different from ethical values. We all know about W's "tortured" spirit, but what does that have to do with his philosophical writings?

As for Norman Malcolm -his book \*Dreaming\* is one of the silliest books ever written applying W's ideas.

Ciao,

Murat

On Mon, Jul 26, 2010 at 6:07 PM, Mark Johnson <[REDACTED]> wrote:

*Wittgenstein believed that most (but by no means all) talk about the mystical or the transcendental or the spiritual amounted to a load of crap/delusion/self-delusion. And who can disagree? Step into a bookstore and*

*peruse the relevant sections. This is why he particularly loved Samuel Johnson's prayers (a small volume of which he often carried with him) -because they eschew claptrap, that is, are ethical writings rather than mystical in nature.*

*It's an egregious mistake to caricature Wittgenstein as some sort of*

*cold-hearted atheist materialist logician. Read anything about his life -the many memoirs left by his students (I like Norman Malcolm's best, a very moving small book), the biography by Ray Monk- and you find a man absolutely tortured by ethical considerations.*

Mark

*On Mon, Jul 26, 2010 at 12:29 AM, Murat Nemet-Nejat <[REDACTED]> wrote:*

*Hi, Jason,*

*" On the first point, it's notable I think that Wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the Tractatus which I've never found him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:*

*"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."*

*Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it*

*and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?*

*Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*

*Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgenstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.*

*Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see \*Eda Anthology\*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.*

*"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*

*It must lie outside the world."*

*Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.*

*"6.42 Hence also there can be no ethical propositions."*

*Here one can see W's circular thinking in practice.*

*"Propositions cannot express anything higher."*

*Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure. This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.*

*"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."*

*It seems to me wrong. If you change the limits of language (more specifically of \*a\* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*

*"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.*

*The world of the happy is quite another than that of the unhappy."*

*W. ignores the consequences of what he is saying here.*

*"6.44 Not how the world is, is the mystical, but that it is."*

*This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).*

*"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*

*The feeling that the world is a limited whole is the mystical feeling."*

*That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points*

us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.

"B RE: Spicer. He does, I think, form a touchstone. as does"

Yes.

"C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there."

I think you will find the Eda anthology very interesting. A hundred twenty page selection from it (with a few additional essays) has appeared in a special section in \*Jacket\* (<http://jacketmagazine.com/34/eda-essays.sh>)

*I agree with you completely about \*Moby Dick\*.*

*"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."*

*I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.*

*E. I am very much looking forward to it!*

*I'll announce it the moment it is out.*

*Thank you again for your very thoughtful remarks.*

*Ciao,*

*Murat*

*On Sun, Jul 25, 2010 at 4:13 PM, Jason Quackenbush <[REDACTED]> wrote:*

*Hi Murat,  
Excellent feedback, thanks!*

*On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that*

there  
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that he understands the impulse to try to talk about it nevertheless  
and  
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What makes it non-accidental cannot lie in the world, for otherwise  
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would again be accidental.

It must lie outside the world.

6.42 Hence also there can be no ethical propositions.

Propositions cannot express anything higher.

6.43 If good or bad willing changes the world, it can only change the  
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language.

In brief, the world must thereby become quite another, it must so to  
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wax or wane as a whole.

*The world of the happy is quite another than that of the unhappy.*

*6.44 Not how the world is, is the mystical, but that it is.*

*6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*

*The feeling that the world is a limited whole is the mystical feeling."*

*Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion.*

*B RE: Spicer. He does, I think, form a touchstone. as does*

*C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less versded. I have been reading Goethe lately and it's very much*



*resonating  
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but  
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think i can see what you're getting at there.*

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being a little propagandistic in my cooption of Language poetry. I have  
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hard time seeing them all as a unified group in any case, but they're a  
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irony that has to counterbalance the extreme focus on the textuality of  
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example,  
I  
feel like there's a certain amount of whistling at the dark that's  
going  
on,  
at least as it strikes me.*

*E. I am very much looking forward to it!*

*Regards,  
Jason*

*On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:*

*Jason,*

*Thank you for your very interesting blog entry. I have a few questions*

relating to it.

a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the *Tractatus Logico-Philosophicus* onward." Could you elaborate on this more? While I agree with you that the inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least English Romanticism (German Romanticism is very different) to our present pursuit. What about the most recent, extremely interesting Millennium Anthology which attempts to re-cast Romanticism in a new light, as a precursor to modernism. Do you buy that? I think the 19th century German Romanticism (a figure like Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed Deconstructionist skepticism towards writing. As such both in the Language poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language poet; to me, the very opposite is true. Grenier's statement is much nearer to

the  
Turkish poet Orhan Veli's statement: "We wish it were possible to dump  
even  
language itself." (\*Eda Anthology\*). As you say, believing in the  
immateriality of language, he uses visual and constructive/serial  
means  
to  
show it. I do not think most language school poets would admit to any  
"suspicion of the materiality of language..." though you are trying to  
get  
them to your side.

e) "To my way of thinking, poetry at its best serves as a sort of  
javelin  
to  
be launched at the veil of language beyond which lies the mystical  
which  
can  
only be indicated or pointed to but not directly talked about. Poetry  
should  
always be pushing at the limits of language..."

Wait until \*The Spiritual Life of Replicants\* comes out by Talisman  
Books  
this fall. \*SL\* is part VI of a longer poem \*The Structure of Escape:\*.  
.A  
Comic Essay On Poetry.

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[REDACTED]>  
wrote:

Hi Adam,  
This essay really got me thinking, but as I wrote a response I  
realized  
I  
had too much to say to want to spill the whole thing onto the list,  
so  
I  
wrote it up as a blog post here:

<http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical>

*I'd very much like to here what you (or anybody else for that matter) think.*

*Regards,  
JF Quackenbush*



*On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:*

*This is an essay of mine newly published in Word for Word, "The Decay of*

*Spirituality in Poetry":*

<http://www.wordforword.info/vol17/Fieled.htm>

*Many thanks to Jonathan Minton.*

*Enjoy.*

*Adam*

*guidelines*

*guidelines*

*guidelines*

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329. **David Hadbawnik**

**Re: 2010 Subito Press Book Competition**

*Tue 27 Jul 2010*

---

hello, cj!

extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.

i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.

but as i state in my blog post, i started habenicht in 2000. at that time i worked various part-time jobs and everything came from my own dime. i created a budget and determined this is how much i can spend on that book, and i hustled to sell enough books to break even, more or less. now that i've cut my teeth doing that, the funding i receive to help with kadar koli allows me to do a SLIGHTLY larger journal, with a SLIGHTLY larger print run. i am about to take two boxes to the post office and this will go out entirely from my pocket. but here, i feel like, we're getting into gradations of purity, which was not the point at all.

to me, the point is simply to LOOK AROUND at the landscape and determine what is acceptable to you or not, as a poet, as a publisher, as a person involved with poetry at whatever level. the reason the intervention took place here (and on my blog) is that these are (virtual) spaces that such people frequent. it's not a drive-by just meant to stir things up. in the sense of spurring this discussion, which has already been both passionate and nuanced without devolving into mindless flaming, it's already been successful in my book. it has certainly made me rethink some of my heated rhetoric and extreme views -- though i doubt that for me personally those views will change, i understand better where folks are coming from -- and hopefully for others it's done the same. but again, look around and decide this is that i want from the poetry publishing world, this is what i don't want. and how can i change that? what could be done differently? the remarkable success of dos press in concert with LRL would certainly seem to be a model that i find admirable.

in that sense i feel like we are trying to multitask, though perhaps in a different sense than you mean -- as alongside these discussions are other discussions and i am constantly thinking about the next phase of what all this means in terms of action...

sincerely,

david

On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <

██████████> wrote:

*Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm \*incredibly\* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that \*very\* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.*

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*here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the opposite in fact--but your call to action (or the way you've chosen to articulate it?*

*here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *\*exactly\** what you're wanting to confront, right (using a refusal of contest-model funding particularly for *\*small\** presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.*

*As someone you & David have both published & as someone who's published both*

*of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?*

*Yours,  
CJ Martin*

*On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <> wrote:*

*Sad news, Beyond Baroque is currently throwing its first contest.*

*<http://www.beyondbaroque.org/news.html>*

*<<http://www.beyondbaroque.org/news.html>>So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer*

*staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both!*

*--*

*but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling*

*books online; by not looking up the value of some of the rare first editions*

*that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*

*Nope, they're having a contest.*

--

*All best,  
Catherine Daly*



*guidelines*

--

*www.littleredleaves.com  
www.littleredleavesjournal.blogspot.com*

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### 330. **Jeffrey Side**

***The new ebook from Argotist Ebooks is “Solzhenitsyn Jukebox” by Ann Bogle***

*Tue 27 Jul 2010*

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The new ebook from Argotist Ebooks is “Solzhenitsyn Jukebox” by Ann Bogle

Description:

Ann Bogle's “Solzhenitsyn Jukebox” is a collection of stories where texts create themselves out of shreds of recollections, leaps of logic, and the constant self-adjustment of narrative imperatives; spinning themselves out in the process of going along under their own momentum. This is akin to what the critic and culturologist Mikhail Iampolsky referred to as the poetry of “caresse”.

Available as a free ebook here:

<http://www.lulu.com/content/e-book/solzhenitsyn-jukebox/9145301>

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331. **Bobby Baird**

***News from DEpress: Poems and Fake Book Reviews by Joshua Baldwin***

*Tue 27 Jul 2010*

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\*depress <<http://www.digitalemunction.com/press/>>\* the print deployment of \*digital emunction\* <<http://digitalemunction.com/>>, is excited to present its inaugural publication: \*Poems and Fake Book Reviews\*, a chapbook\*\* by DE contributor Joshua Baldwin.

Taking readers on a wild romp across a deranged and timeless America of the imagination, \*Poems and Fake Book Reviews\* adds six exclusive fake book reviews to the nine that originally appeared at \*digital emunction\* <<http://digitalemunction.com/>>.\*.

The book also includes the poems "Red Hook Fragments," "Los Angeles Series" (with striking ink illustrations by the author), and "Four Architecture Poems." Hilarious and madcap, Baldwin's \*Poems and Fake Book Reviews\* bursts at the seams with absurdity and wild discovery, and is a true literary entertainment.

\*Poems and Fake Book Reviews\* was produced in a limited edition of 100, with teal endpapers and a beautiful letterpress cover printed by Seattle's Fernandez and Sons.

BUY A LIMITED EDITION

COPY OF

\*POEMS AND FAKE BOOK REVIEWS\*

FOR JUST \$10

(VIA PAYPAL + S&H

INCLUDED)<[https://www.paypal.com/cgi-bin/webscr?cmd=\\_s-xclick&hosted\\_button\\_id=9NSHZV394259S](https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=9NSHZV394259S)>

Joshua Baldwin's poems and real book reviews have appeared in \*Chicago Review\*, \*The Brooklyn Rail\*, \*Publishers Weekly\*, and other publications. His novella, \*The New York Sun: A Story of Los Angeles\* will be published by Turtle Point Press in the fall of 2011. He graduated from the college at the University of Chicago in 2006 and lives in Brooklyn.

Also: Check out the new \*de\*press page at <http://www.digitalemunction.com/press/>

++++++

Robert P. Baird

[robertpbaird.com](http://robertpbaird.com)

[digitalemunction.com](http://digitalemunction.com)

332. **Kyle Schlesinger**

**WINKFIELD, CHAMPION, CLAY, & BASINSKI AT POEMS & PICTURES | Center for Book Arts, NYC**

Tue 27 Jul 2010

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Artist Talk:

Poems and Pictures

A Renaissance

in the Art of the Book

(1946-1981)

Wednesday, July 28, 6:30 pm

Featuring:

Trevor Winkfield

Miles Champion

Steve Clay

Moderated by Michael Basinski, Curator of the Poetry Collection at the University of Buffalo

Suggested donation:

\$10 / \$5 for members

Trevor Winkfield was born in Leeds, England and moved to New York in 1969. He is an acclaimed visual artist who has had twelve solo exhibitions and won numerous awards for his work. As a review of his work in The New Yorker said, "Winkfield's patented blend of Pop Art, Surrealism and Victoriana remains a dependable source of formal and poetic gratification."

Miles Champion is a poet. His 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.

Steve Clay is an author and the publisher of Granary Books. For over twenty years, Granary Books has brought together writers, artists, and bookmakers to investigate verbal/visual relations in the time-honored spirit of independent publishing. Granary's mission-to produce, promote, document, and theorize new works exploring the intersection of word, image, and page-has earned the Press a reputation as one of the most unique and significant small publishers operating today. Steve Clay has authored or co-authored A Book of the Book

with Jerome Rothenberg, A Secret Location on the Lower East Side with Rodney Phillips, and When Will The Book be Done?

Michael Basinski is the Assistant Curator of the Poetry/Rare Books Collection of the University Libraries, SUNY at Buffalo. His poems, articles and reviews have appeared in numerous publications including: Proliferation, Terrible Work, Deluxe Rubber Chicken, Boxkite, The Mill Hunk Herald, Yellow Silk, The Village Voice, Object, Oblek, Score, Generator, Juxta, Poetic Briefs, Another Chicago Magazine, Sure: A Charles Bukowski Newsletter, Moody Street Irregulars: A Jack Kerouac Newsletter, Kiosk, Earth's Daughters, Atticus Review, Mallife, Taproot, Transmog, B-City, House Organ, First Intensity, Mirage No.4/Period(ical), Lower Limit Speech, Texture, R/IFT, Chain, Antenym, Bullhead, Poetry New York, First Offence, and many others. For more than twenty years he has performed his choral voice collages and sound texts with his intermedia performance ensemble: The Ebma, which has released two Lps: SEA and Enjambment. His books include: Idyll (Juxta Press, 1996), Heebie-jeebies (Meow Press, 1996), SleVep (Tailspin Press, 1995), Vessels (Texture Press, 1993), Cnyttan (Meow Press, 1993), Moon Bok (Leave Books, 1992), and Red Rain Too (1992) and Flight to the Moon (1993) from Run Away Spoon Press.

Poems and Pictures:

A Renaissance in the Art of the Book (1946-1981)

Organized by Kyle Schlesinger, Proprietor of Cuneiform Press.

Poems & Pictures examines relationships between visual and language art. The exhibit features over 60 books produced between 1946 and 1981, as well as paintings, collages, periodicals, and ephemera. Poets, artists and collaborators include Wallace Berman, Joe Brainard, Robert Creeley, Jim Dine, Johanna Drucker, Philip Guston, Joanne Kyger, Emily McVarish, Karen Randall, Larry Rivers, George Schneeman, and many more.

A comprehensive catalog accompanies this exhibition.

Center for Book Arts

28 West 27th Street, Third Floor

New York, New York 10001



[www.centerforbookarts.org](http://www.centerforbookarts.org)

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333. **David Hadbawnik**

**Re: 2010 Subito Press Book Competition**

Tue 27 Jul 2010

---

p.s. -- with regards to the question of higher education

i came to the decision to apply to an MFA program while auditing tom clark's grad class at new college, frustrated by my inability to keep up with the work due to my two part-time gigs. i considered going to new college -- bullet dodged there! -- and wound up at texas state because they offered me the best deal. purely mercenary. no apologies. there were certain specific things i wanted to study and work on in my poetry, and the stubborn midwestern boy in me did not see the point of going into debt to do that. while there, there were things i was unhappy with and i spoke up about them, often to the chagrin of tom and other higher-ups.

the phd is a different beast, as you know. nevertheless, ub offered me a good deal, again, and i felt that the blue state public university system would be more congenial to my own sensibilities and beliefs and ability to impact things through action. so i am the union rep for the department and i'm pretty active in the various ways open to grad students. we are struggling with not only budget cuts and a devastated state revenue, but the administration's proposed response to that, which is to essentially REMOVE u.b. from the SUNY system -- privatize it, and with that a free hand in raising tuition for already strapped students.

and, as with others who come to the poetics program, i felt that here would be a vital place for my press and poetry to grow. what i'm saying is that this is an exchange. i have no illusions about that. i'm here to get certain things, i'm offering my energy and labor, i'm trying to make it a worthwhile encounter for my students. i look at rich owens and his BALLADS project, e.g., [not to mention punch press which has already been covered previously] and i see a valuable roadmap for how i want to do this. that is, already having certain poetic concerns, he's grounded those in careful study of theory and primary texts which has helped that project flower into something which, i'm not embarrassed nor hesitant to say, will prove to be some of the more interesting work being done at this time.

that's why I'M here and i wouldn't be here if i didn't believe that, flawed though it may be, the higher ed. system didn't have something of value to offer and i, through it, something of value to offer in return.

sincerely,

d

On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[REDACTED]> wrote:

hello, cj!

extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.

i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.

but as i state in my blog post, i started habenicht in 2000. at that time i worked various part-time jobs and everything came from my own dime. i created a budget and determined this is how much i can spend on that book, and i hustled to sell enough books to break even, more or less. now that i've cut my teeth doing that, the funding i receive to help with kadar koli allows me to do a SLIGHTLY larger journal, with a SLIGHTLY larger print run. i am about to take two boxes to the post office and this will go out entirely from my pocket. but here, i feel like, we're getting into gradations of purity, which was not the point at all.

to me, the point is simply to LOOK AROUND at the landscape and determine what is acceptable to you or not, as a poet, as a publisher, as a person involved with poetry at whatever level. the reason the intervention took place here (and on my blog) is that these are (virtual) spaces that such people frequent. it's not a drive-by just meant to stir things up. in the sense of spurring this discussion, which has already been both passionate and nuanced without devolving into mindless flaming, it's already been successful in my book. it has certainly made me rethink some of my heated rhetoric and extreme views -- though i doubt that for me personally those views will change, i understand better where folks are coming from -- and hopefully for others it's done the same. but again, look around and decide this is that i want from the poetry publishing world, this is what i don't want. and how can i change that? what could be done differently? the remarkable success of dos press in concert with LRL would certainly seem to be a model that i find admirable.

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On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <  
[REDACTED]> wrote:

Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *\*incredibly\** grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that *\*very\** successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.

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I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *\*while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride\**. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv &

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dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the opposite in fact--but your call to action (or the way you've chosen to articulate it?

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to confront, right (using a refusal of contest-model funding particularly for *\*small\** presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both

of you, I need you (both) to know I'm saying this out of affection, respect

& concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,  
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On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[REDACTED]> wrote:

*Sad news, Beyond Baroque is currently throwing its first contest.*

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--

*but they could charge for some classes like the Poetry Project does),  
the  
bookstore (by doing things like not asking local presses for donations  
of  
remaindered books or local poets for donations of used books; by not  
selling  
books online; by not looking up the value of some of the rare first  
editions  
that linger on the shelves), the archive, the art gallery, the  
readings/performances themselves, relationships with other arts  
institutions, or the press (by not listing all of the books in print on  
Amazon; by having broken paypal links on the site -- they are at SPD).*

*Nope, they're having a contest.*

--

*All best,  
Catherine Daly*



*guidelines*

--

*www.littleredleaves.com  
www.littleredleavesjournal.blogspot.com*

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334. **Jim Andrews**

**Re: "The Decay of Spirituality in Poetry"**

Tue 27 Jul 2010

---

Wittgenstein is of much more interest to artists and possibly philosophers than he is to logicians and mathematicians. He didn't even understand Godel's work, thought that the subject matter of Godel's work was not amenable to logic, thought that because it involved the self-referential that it was as inevitably flawed as much of the rest of the logic involving self-reference. He read the most significant work in mathematical logic of his day and dismissed it as nonsense.



It seems he didn't think we could say much of real value about most interesting things. So he didn't really go for it the way Godel did.

Yu gotta at least go for it.

Wittgenstein went for it as a writer, as a kind of philosophical poet. Not as a logician.

He was a rich guy who gave it all away. That's pretty cool. But he was insignificant and even regressive as a logician. He missed the big boat of his time, the boat that Godel 'started'. That grew into Turing's boat and has sailed into now as the entirety of computing and all that has meant in so many fields.

ja

<http://vispo.com>

[↑ Contents](#)

335. **Stephen Ellis**

***Re: 2010 Subito Press Book Competition***

*Tue 27 Jul 2010*

---

I entered my mother in a wet panty contest, and she won. That was the year after I won. And the year before that, a pear from our backyard orchard won. What color would a "panty-colored orchard" be? Let's have a contest about that. The winner gets a brassiere full of extroverted weiner meat. What color would a panty-colored Oscar Mayer weenie truck be? Let's have a contest. Let's have a contest about nothing. About nothing in a panty-colored Oscar Mayer pear truck orchard. Would a pear truck orchard named Oscar eat a brassiere full of extroverted weiner meat? Let's have a contest. A pear will be the judge. Panty-colored pear meat will slide up a weiner into an Oscar Mayer bank raid getaway truck, with a panty-ful of wetness. Let's have a context. Contest. Let's have a context contest. Here is what is: Where are you in it? Can you find yourself?

*Date: Mon, 26 Jul 2010 16:45:43 -0500*

*From: [REDACTED]*

*Subject: Re: 2010 Subito Press Book Competition*

*To: [REDACTED]*

*Trying to win prizes with poetry is like entering your mother in a wet t-shirt competition.*

---

The New Busy  
is not the too busy. Combine all your e-mail accounts with Hotmail.  
<http://www.windowslive.com/campaign/thenewbusy?>

tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\_HMP:042010\_4

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336. **Ryan Daley**

**Re: 2010 Subito Press Book Competition**

Tue 27 Jul 2010

---

There's oiling spilling in the effin' Gulf,  
But no worries  
POETRY is where I should devote my time.  
I'll raise the issue of predatory lending practices  
in the Po-Biz arena.  
Ruth Lilly is holding hands with a sea monkey covered in oil  
But \$15 reading fees are craptacular! My protest scope  
shall top kill the injustice  
of paying someone to read your crappy sludge  
when what you really want is my now-lonely drill baby drill.

-Ryan

On Tue, Jul 27, 2010 at 9:30 AM, richard owens <[REDACTED]> wrote:

CHRIS:

*at this juncture, yeah, we're sadly at a dead end. but i do find myself weirdly shocked that you see opposition to poetry contests that call for reading fees as a species of belligerence. viz. there's really no \_meaningful\_ comparison between, on one hand, a \_small\_ press that solicits poets for "reading fees" and, on the other hand, a poet getting paid to teach within an always already institutionally compromised environment (& here i \_fully\_ recognize what you're saying).*

*& when you say, Chris, you ain't so immaculate yrself so don't call out anyone else for being dirty (i.e. "while collecting a paycheck ..."), that logic just don't fly. i mean, the aim for a few folks here has at times been geared toward defending contests as ethical practice by way of a logic that suggests any source of funding is bad so, in turn, all sources of funding are good. & this just simply is not the case. & it's precisely here that the "bad cut and paste" you pointed out in one of my previous msgs is perfectly applicable, precisely in spite of the logic that denied it.*

*in the end my intervention here is an expression of concern, not belligerence. it's worth marking the difference. if yr comments below, a few of which i take as clearly belligerent, are intended to suggest i intervened in this issue at this moment to draw attention to DTC -- well, that's not it by a long shot. DTC & the pubs always sell reasonably well, w/ or w/out the*

*circus.*

*deadlocked hugs ... rich ...*

*.....richard owens  
810 richmond ave  
buffalo NY 14222-1167*

*damn the caesars, the journal  
damn the caesars, the blog*

*--- On Mon, 7/26/10, Little Red Leaves <[REDACTED]> wrote:*

*From: Little Red Leaves <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Monday, July 26, 2010, 10:37 PM*

*Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm \*incredibly\* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that \*very\* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.*

*I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then \*please\* clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the \*action\* is, I'd like someone to clarify.)*

*I also want to ask you (& David--hi David) to seriously revisit the question*

*of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, \*while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride\*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the opposite in fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is \*exactly\* what you're wanting to confront, right (using a refusal of contest-model funding particularly for \*small\* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.*

*As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?*

*Yours,  
CJ Martin*

*On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[REDACTED]> wrote:*

*Sad news, Beyond Baroque is currently throwing its first contest.*

*<http://www.beyondbaroque.org/news.html>*

*<<http://www.beyondbaroque.org/news.html>>So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is*

*possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both!*

*--*

*but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling*

*books online; by not looking up the value of some of the rare first editions*

*that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*

*Nope, they're having a contest.*

*--*

*All best,  
Catherine Daly*



*guidelines*

*--*

*www.littleredleaves.com*

*www.littleredleavesjournal.blogspot.com*

[↑ Contents](#)

337. **Mark Weiss**

**Re: 2010 Subito Press Book Competition**

Tue 27 Jul 2010

---

Yup, and the space program gave us teflon.

The question isn't individual benefit, it's the impact on the environment, which for most of those of us old enough to remember the old regime is pretty apparently dire.

At 01:31 PM 7/27/2010, you wrote:

>p.s. -- with regards to the question of higher education

>

>i came to the decision to apply to an MFA program while auditing tom clark's  
>grad class at new college, frustrated by my inability to keep up with the  
>work due to my two part-time gigs. i considered going to new college --  
>bullet dodged there! -- and wound up at texas state because they offered me  
>the best deal. purely mercenary. no apologies. there were certain specific  
>things i wanted to study and work on in my poetry, and the stubborn  
>midwestern boy in me did not see the point of going into debt to do that.  
>while there, there were things i was unhappy with and i spoke up about them,  
>often to the chagrin of tom and other higher-ups.

>

>the phd is a different beast, as you know. nevertheless, ub offered me a  
>good deal, again, and i felt that the blue state public university system  
>would be more congenial to my own sensibilities and beliefs and ability to  
>impact things through action. so i am the union rep for the department and  
>i'm pretty active in the various ways open to grad students. we are  
>struggling with not only budget cuts and a devastated state revenue, but the  
>administration's proposed response to that, which is to essentially REMOVE  
>u.b. from the SUNY system -- privatize it, and with that a free hand in  
>raising tuition for already strapped students.

>

>and, as with others who come to the poetics program, i felt that here would  
>be a vital place for my press and poetry to grow. what i'm saying is that  
>this is an exchange. i have no illusions about that. i'm here to get certain  
>things, i'm offering my energy and labor, i'm trying to make it a worthwhile  
>encounter for my students. i look at rich owens and his BALLADS project,  
>e.g., [not to mention punch press which has already been covered previously]  
>and i see a valuable roadmap for how i want to do this. that is, already  
>having certain poetic concerns, he's grounded those in careful study of  
>theory and primary texts which has helped that project flower into something  
>which, i'm not embarrassed nor hesitant to say, will prove to be some of the  
>more interesting work being done at this time.

>

>that's why I'M here and i wouldn't be here if i didn't believe that, flawed  
>though it may be, the higher ed. system didn't have something of value to  
>offer and i, through it, something of value to offer in return.

>

>sincerely,

>

>d

>  
> On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[REDACTED]> wrote:  
>  
> > hello, cj!  
> >  
> > extreme, yes. evangelical? god, i hope not. insincere? i see how it could  
> > seem so, but again, no.  
> >  
> > i feel like something IS being misunderstood here, to a certain extent.  
> > perhaps on both sides, i dunno. my feeling is not that getting top-down  
> > funding of any sort -- be that institutional or sliding-scale subscription,  
> > or outright calls for donations from rich  
> friends or relatives -- is pure as  
> > the driven snow. far from it. but if i am able to channel funds from a  
> > certain source and put that to the service of  
> printing poems and b-sides and  
> > chaps, meanwhile throwing business to local printers and places like  
boxcar  
> > press, i do feel like that's categorically  
> different than the contest model,  
> > which is based on growth (always got to build up and get more entries),  
and  
> > as has already been said, soliciting funds  
> from hundreds of poets who do not  
> > have a chance at winning and are not going to get a full or fair read. i  
> > just do.  
> >  
> > but as i state in my blog post, i started habenicht in 2000. at that time i  
> > worked various part-time jobs and everything came from my own dime. i  
> > created a budget and determined this is how much i can spend on that  
book,  
> > and i hustled to sell enough books to break even, more or less. now that  
> > i've cut my teeth doing that, the funding i receive to help with kadar koli  
> > allows me to do a SLIGHTLY larger journal,  
> with a SLIGHTLY larger print run.  
> > i am about to take two boxes to the post office and this will go out  
> > entirely from my pocket. but here, i feel like, we're getting into  
> > gradations of purity, which was not the point at all.  
> >  
> > to me, the point is simply to LOOK AROUND at the landscape and  
determine  
> > what is acceptable to you or not, as a poet, as a publisher, as a person

> > involved with poetry at whatever level. the reason the intervention took  
> > place here (and on my blog) is that these are (virtual) spaces that such  
> > people frequent. it's not a drive-by just meant to stir things up. in the  
> > sense of spurring this discussion, which has already been both passionate  
> > and nuanced without devolving into mindless flaming, it's already been  
> > successful in my book. it has certainly made me rethink some of my heated  
> > rhetoric and extreme views -- though i doubt that for me personally those  
> > views will change, i understand better where folks are coming from -- and  
> > hopefully for others it's done the same. but again, look around and decide  
> > this is that i want from the poetry publishing world, this is what i don't  
> > want. and how can i change that? what could be done differently? the  
> > remarkable success of dos press in concert with LRL would certainly seem  
to

> > be a model that i find admirable.

> >

> > in that sense i feel like we are trying to multitask, though perhaps in a  
> > different sense than you mean -- as alongside these discussions are other  
> > discussions and i am constantly thinking about the next phase of what all  
> > this means in terms of action...

> >

> > sincerely,

> >

> > david

> >

> >

> >

> >

> > On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <

> > [REDACTED]> wrote:

> >

> >> Dear Rich--At this distance, here's what I know of your public presence in  
> >> the past week: a massive launch from DTC/Punch Press (a piece of mail  
for

> >> which I'm \*incredibly\* grateful--holy shit the Marianne Morris poem!) &  
> >> your

> >> intervention here. The first of these (the launch) is a tactic that \*very\*  
> >> successfully addresses the concerns you want to address & offers one of  
> >> the

> >> alternative models that Tyrone asked you to speak to. The second, as  
> >> tactic,

> >> is thus far just a random belligerence, as far as I can tell, even though

> >> I



> >> understand that you & some others here don't think so. At least in its  
> >> basic  
> >> spirit anyhow.  
> >>  
> >> I actually need to duck out of this thread for awhile & get some work  
done  
> >> before the semester starts back up. Desperately trying to get back to  
> >> writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two  
poets  
> >> (among many) whose work would be virtually stranded by the action you  
call  
> >> for, unless I've somehow misunderstood your call. If I have  
misunderstood  
> >> it, then \*please\* clarify--are you asking us to walk away from any press  
> >> who  
> >> runs a contest or charges a reading fee (taking w/us our money, our  
work,  
> >> our reviews, our venues, etc)? I mean, in addition to listserv drive-by's,  
> >> what's to be done that isn't already being done? (I'm really asking, here.  
> >> If I'm missing what the \*action\* is, I'd like someone to clarify.)  
> >>  
> >> I also want to ask you (& David--hi David) to seriously revisit the  
> >> question  
> >> of whether this type of absolutism can really be practiced from within the  
> >> funded halls of a PhD program, \*while collecting a paycheck for teaching  
> >> undergraduate students who are largely going into hock to pay for their  
> >> ticket for that ride\*. (I know it isn't making you rich, but come on.) I  
> >> fully understand your "top-down" theory about contests (that institutional  
> >> funding--in the form of a grant for a press (or even a fellowship,  
> >> right?)--is less questionable than the contest model because it supposedly  
> >> doesn't prey on vulnerable writers), but honestly: it's UB's listserv &  
> >> UB's  
> >> dime you're posting on. I'm being blunt (and maybe even a bit reductive)  
> >> here NOT because I think you should be ashamed of yourselves for  
accepting  
> >> that funding & using it in your small press activities--I think the  
> >> opposite in fact--but your call to action (or the way you've chosen to  
> >> articulate it?  
> >> here & in David's blog post) starts to seem not a little evangelical &  
> >> even  
> >> insincere. Professionalization in the arts is \*exactly\* what you're  
> >> wanting

> >> to confront, right (using a refusal of contest-model funding particularly  
> >> for \*small\* presses as the staging ground)? Shit guys: analyze, then. &  
> >> proceed w/caution before moving into your tactical phase.  
> >>  
> >> As someone you & David have both published & as someone who's  
published  
> >> both  
> >> of you, I need you (both) to know I'm saying this out of affection,  
> >> respect  
> >> & concern. (I hope it's not necessary to say it, but in case it is--I  
> >> wouldn't have joined in here if that weren't true.) There are a number of  
> >> other things to resist or struggle to complicate, in addition to capital,  
> >> that mingle with our thing: a model for community building that's based  
in  
> >> haphazard antagonism (largely towards, I begin to fear, affiliation) comes  
> >> to mind, for a start. That's not to say you don't have my support in doing  
> >> the work of problematizing capital, but maybe we can multi-task?  
> >>  
> >> Yours,  
> >> CJ Martin  
> >>  
> >>  
> >>  
> >> On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[REDACTED]>  
> >> >wrote:  
> >>  
> >> > Sad news, Beyond Baroque is currently throwing its first contest.  
> >> >  
> >> > <http://www.beyondbaroque.org/news.html>  
> >> >  
> >> > <<http://www.beyondbaroque.org/news.html>> So here we have an  
independent  
> >> > cultural institution of long standing that has \$1 rent, a mostly  
> >> volunteer  
> >> > staff, and trustees/board members who are not donors, not effectively  
> >> > fundraising and grant writing except from government -- although it is  
> >> > possible that they are refusing to apply for funds from Readers Digest  
> >> or  
> >> > the Irvine Foundation, etc. etc. -- that also refuses to make money from  
> >> > workshops (they are famous for offering free showers and workshops  
both!  
> >> --

> > > but they could charge for some classes like the Poetry Project does),  
> > > the  
> > > bookstore (by doing things like not asking local presses for donations  
> > > of  
> > > remaindered books or local poets for donations of used books; by not  
> > > selling  
> > > books online; by not looking up the value of some of the rare first  
> > > editions  
> > > that linger on the shelves), the archive, the art gallery, the  
> > > readings/performances themselves, relationships with other arts  
> > > institutions, or the press (by not listing all of the books in print on  
> > > Amazon; by having broken paypal links on the site -- they are at SPD).  
> > >  
> > > Nope, they're having a contest.  
> > >  
> > > --  
> > > All best,  
> > > Catherine Daly  
> > >   
> > >  
> > > guidelines  
> > >  
> > >  
> > >  
> > >  
> > > --  
> > > [www.littleredleaves.com](http://www.littleredleaves.com)  
> > > [www.littleredleavesjournal.blogspot.com](http://www.littleredleavesjournal.blogspot.com)  
> > >  
> > >  
> >  
> >  
>

New from Chax Press: Mark Weiss, *As Landscape*.  
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets

left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.

<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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338. **richard owens**

***Re: 2010 Subito Press Book Competition***

*Tue 27 Jul 2010*

---

TYRONE:

what i find most incredibly frustrating at this stage in the conversation is that, as i sd in a previous msg directed at Chris & as i'll say here again, i do for the most part agree w/ what you're saying -- but, again & as ever, however we might choose to consider the relation of our publishing practices to the university structure and, through that, the relation of the university to capital, contests are contests & calls for reading fees (regardless of whether all entrants get the winner's bk or not) are corrupt in a clear & immediate way that i think is well worth responding to, however much a symptom the practice might be & however compromised other sources of funding might be.

re yr claim that i frame poets as saps: contests that solicit reading fees appear to target a \_very\_ particular demographic. i wld never frame these poets as saps, tho i sense these poets tend to be younger, eager to be read, eager to be published, without meaningful connections to other poetry communities and possibly less familiar with the landscape than those firmly embedded in existing poetry communities.

warmest ... rich ...

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal  
damn the caesars, the blog

--- On Tue, 7/27/10, tyrone williams <[REDACTED]> wrote:

From: tyrone williams <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Tuesday, July 27, 2010, 10:22 AM

Rich,

Like Chris I too have to beg off (the semester starts a month from today and I have a number of pressing projects to finish) but I will simply point out a couple of things. Since readings and contests (not necessarily the same thing) usually serve to defray the costs of publishing books, the question of journals is not as pertinent here (yes, I know there are some journal publication contests too). You speak of political responsibility at the "ground" level but, vis-a-vis the university system, this is a misleading and potentially politically irresponsible metaphor. The "complex matrix" of university financing and funding serves, here, as a form of mystification to the extent all public university financial records are public documents that can be accessed and analyzed (the same is largely true for many private universities). One can, if one wishes to, "follow the money" back to its sources, savory or not. This is how many universities were forced to divest--or at least acknowledge--their stocks in South African (and affiliated) companies, businesses, etc. during apartheid. Your argument thus sounds like a version of Laurence Fishburne's character in the neo-noirish "Deep Cover": "the money don't know where it comes from." Finally, you continue to portray poets as naive saps suckered by the po' biz--that may be true for many but certainly not all. It goes without saying that none of this is a defense of reading fees and contests per se (though I think it very much depends on the particular contest and fee--do you get the winner's book? a book from the press of ones choosing? is it clear that the funds are being used to defray the costs of expenses? etc.), but it is a reminder that we, those who trade our labor for salaries or wages from universities (however layered the degrees of labor, exploitation, and privilege), too reap the benefits of others' "ground" work...

Tyrone

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

>From: richard owens <[REDACTED]>  
>Sent: Jul 25, 2010 4:42 PM  
>To: [REDACTED]  
>Subject: Re: 2010 Subito Press Book Competition  
>  
>CHRIS:  
>  
>man, in a lot ways i think our sense of the landscape is in alignment, but 2

things: 1. the DTC narrative a couple msgs back was aimed at a question raised by Tyrone, who asked how DTC is funded and whether or not i (we) cld provide alternate models for subsidizing print (and digital) projects; 2. i do think that soliciting reading fees from poets is worse than \_Paypalling\_ cash to \_Lulu\_ (both of which are \_wildly\_ problematic), but i think this for a range of reasons i'm not sure can be adequately addressed here.

>

>you're right to point out the distance between unflinching action & unflinching rhetoric -- and i think this extends to another difference: the distinction between tactical strategy (i.e. the call to refuse contests; and the gesture of publicly refusing them in real time) and analysis (i.e. the suggestion that contests are themselves symptomatic of deeper tendencies that are no less corrupt and more firmly entrenched and thus less visible, more permissible, etc). i agree with you (and with Tyrone) the whole way here -- and i don't think i've suggested anyone involved in this conversation functions as the handmaiden of capital (tho i think we all, in odd ways, are, myself included).

>

>here i need to return to that longer msg i sent out re DTC, because there was an essential point i fear was missed: the question of pedagogy. many of us teach \_in\_ university systems &, as you say, far more of us have been stretched across the rack by universities than taken in by poetry contests. but here there's an incredible difference: again, universities, however corrupt (i'm thinking here of Cary Nelson's and Marc Bousquet's amazing investigations into the university industry; and of course the student loan scandal that was splayed open by mainstream media a couple years back), are deeply entrenched institutions that produce and reproduce forms of exploitation that are often difficult to name and difficult to resist -- & here the distance between praxis and analysis narrows, but at the same time the extent to which we can intervene is also limited (i mean, you can fight city hall, but can you fight city hall?). this to say, when we talk abt

funding

> sources derived from institutions, we're talking abt, as i sd before, an incredibly complex matrix of relations that reside far beyond the immediate, the local, the ground. BUT (and this is the clearest point i want to make), when a \_small\_ press (a press \_at\_ the ground level; a press which \_is not\_ New Directions or City Lights or a major university press) introduces a contest which solicits reading fees from poets, the gesture is clearly not a good faith gesture but one that exploits the desire so many poets have simply to be read with care -- and it's precisely this which i find so incredibly saddening. and since we see these practices \_at the ground level\_ i do believe we are responsible for calling them into question (analysis) and, in this case, refusing them completely (tactic).

>

>it's far more difficult to challenge power at an institutional level -- and to identify how power exerts itself through our own behaviors (viz. i meant it when i asked folks to point out my own blindspots) -- but when we identify destructive practices at the ground level we have a responsibility to name them, refuse them and (again, thanks Tyrone) offer other possibilities. in this particular case --- the case of contest culture -- we might just be treating a symptom that discloses a far broader, systemic crisis, but i think, at the very least, the gesture is essential. as ever, that distance between institutional power and local community (and i take this list as an instantiation of the "local") is crucial here.

>

>&, Chris, when you say contests are symptomatic of deeper tendencies, as i say, i agree & it's precisely here that the question of pedagogy is indispensable b/c i think the appeal to contests with reading fees as a funding model emerges out of a very particular view of what poetry is, what a "good" poem is and what a successful poet is -- and it's precisely this view of poetry, and cultural production in general, that has to be troubled, splayed open and radically reimagined. as Pierre pointed out a couple days back, when a poet asks "how do we get a foot in the door?", this question rests on a range of very troubling assumptions about what culture is, how it comes to us, how we respond to it and how we participate in its production.

>

>hugs ... rich ...

>

>.....richard owens

>810 richmond ave

>buffalo NY 14222-1167

>

>damn the caesars, the journal

>damn the caesars, the blog

>

>--- On Sun, 7/25/10, Little Red Leaves <[REDACTED]> wrote:

>

>From: Little Red Leaves <[REDACTED]>

>Subject: Re: 2010 Subito Press Book Competition

>To: [REDACTED]

>Date: Sunday, July 25, 2010, 2:54 PM

>

>Dear Rich,

>

>First, the Allen Fisher piece in the new DTC is \*amazing\*... Is there more

>out there from this project? & I like your history a few notes back--much  
>appreciated.

>

>Just a rejoinder or two--the folks in this thread are not the voice of  
>capital, or not trying to be, many in fact trying *\*not\** to be. I'd also say  
>at this point that universities have fleeced more unsuspecting citizens than  
>poetry contests, hands down--I really don't think there's a case there. & I  
>work for one. I definitely think there's more work to do on *\*that\** front &  
>that contests might just be a symptom. But is it really so simple? Somehow  
>giving your money to lulu.com is more ethical than running a contest? Or  
>paying a web hosting service? (I do these, too.) I like your call to  
>unflinching action (or am seduced by it, when it's action) but if it's just  
>unflinching rhetoric we need, then fuck it. It's a sermon. (I've been  
>seduced by those, too. Am still, in all honesty.)

>

>I like your thing about how capital advances by denying absolute statements.  
>Yep, agreed (see the contemporary university). Plenty of models, too, (old &  
>new, including sermons) where capital advances by way of the absolute. But I  
>don't think you're a capitalist--didn't & wouldn't call your absolute  
>statement fascist--we can leave this behavior to the pundits (who get rich  
>off it). I just think we could do some work to pry apart the demand for  
>legitimacy from these other demands, since legitimacy works too well as a  
>kind of coin, even in the absence of cashflow.

>

>...Institutions as pot dealers & contests as rock slingers? Sheesh,  
>analogies might be something to avoid here. I honestly thought it was a bad  
>cut-and-paste! It's funny, but it's just wrong. We're not doing god's work  
>in the university & the funds aren't *\*just\** not clean, much of the product  
>isn't the healthy alternative (it's debt, in part, & it's massive). Or we're  
>doing the bank's work as much as anyone else's. & yet many of us still feel  
>compelled to live/work here--to talk here (here)--would it not be better to  
>address this without indulging in a dressing down of each other (or dressing  
>up of ourselves) according to whose wire rims are the least Palin-esque,  
>whose window the least *\*Overton\**?

>

>Again, the thing that prompted me to chime in here was the thought that we  
>could/should be involved in measuring the *\*relevance\** of our colleagues'  
>press work--that the use of contests/reading fees for funding could  
>*\*possibly\** serve as a litmus test in that regard--that we should walk away  
>from those colleagues' press work who participate in these things as  
>*\*irrelevant\**. Too much debris in that path. It's not a conservative position  
>to want to avoid lending a hand in piling it up.



>  
>More shortly--C  
>  
>On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[REDACTED]>wrote:  
>  
>> GARY &c:  
>>  
>> thanks for this clarification. like you, i too believe everyone's aright.  
>> but, man, if youse catch me participating in hypersketchy practices that i  
>> might not see as sketchy -- if you see a blindspot that i somehow missed,  
>> then call it friendo. i'll prolly be grateful.  
>>  
>> re contests & funding: saying institutional sources of funding are no less  
>> compromised than those funds pulled in from contest reading fees is like  
>> saying:  
>> man, the guy next door sells weed so don't climb on that one over there for  
>> peddling  
>> smack & crack. the logic is stunningly conservative -- like the smooth way  
>> around to  
>> saying: don't make waves coz don't nobody care &,  
>> besides, poet worker bees never minded being exploited by contests in  
>> the first place (wot is it Emma Goldman sz, those treated most poorly by  
>> a nation -- or, in this case, any other institution or practice -- are  
>> it's  
>> fiercest defenders? i mean, just because we got rodents in the living room  
>> don't mean we shld ignore the rats in the kitchen or the mites in the  
>> flour. (vermin = sketchy practices not people.)  
>>  
>> hugs ... rich ...  
>>  
>>  
>>  
>> .....richard owens  
>> 810 richmond ave  
>> buffalo NY 14222-1167  
>>  
>> damn the caesars, the journal  
>> damn the caesars, the blog  
>>  
>> --- On Sat, 7/24/10, Gary Sullivan <[REDACTED]> wrote:  
>>  
>> From: Gary Sullivan <[REDACTED]>

>> Subject: Re: 2010 Subito Press Book Competition  
>> To: [REDACTED]  
>> Date: Saturday, July 24, 2010, 10:51 AM  
>>  
>> Dear Richard Owens,  
>>  
>> I started writing poetry when I was in grammar school, I don't remember  
>> what age exactly.  
>>  
>> I had read Lewis Carroll's Hunting of the Snark, which had scared the holy  
>> living crap out of me.  
>>  
>> I was so terrified, I didn't know what to do with myself. So I sat down and  
>> wrote a poem, trying to write something even more terrifying than Hunting  
>> of  
>> the Snark.  
>>  
>> I am not sure what my motivations were. I'm sure a good child psychologist  
>> would have a theory or two.  
>>  
>> This has been, more or less, my relationship to writing for the last 40  
>> years or so.  
>>  
>> I'm not entirely unsympathetic to what you're saying. A piece I wrote in  
>> the 90s and published in How To Proceed in the Arts, "First Draft Imaginary  
>> Writer Survey," ends with the questions:  
>>  
>> "Why do we call it 'submission'? What are we collectively 'accepting'? What  
>> do we write about when we write about writing?"  
>>  
>> That said, I didn't post a bad poem to poetry.com to prove that such  
>> contests are bad, as it appears Catherine, who beat me to the punch, did.  
>>  
>> Nor to prove that people who know nothing about poetry can't judge it, as  
>> it appears Jennifer might believe. (I couldn't agree less with that  
>> sentiment.)  
>>  
>> I certainly did not do it to show up anyone's "usurious" practices. I do  
>> not like that word nor how it has been used to target a certain population.  
>>  
>> I did it because I was pissed off about what had happened to my  
>> grandfather. Less so his having been duped by poetry.com--I had mixed

>> feelings about that, as it had actually given him some mild pleasure while  
>> he was on his deathbed. He was in great pain and dying, after all. As  
>> consolation, poetry.com made him feel as though he was a "real" poet.  
>> (Whatever that is.) He recited his winning poem to me over the phone from  
>> memory while he was in the hospital.

>>

>> I was really pissed off because he had died, coughing up blood in a  
>> hospital with my grandmother at his side.

>>

>> I don't care whether or not poetry magazines or presses or universities or  
>> individuals hold contests and charge entry fees. I have never entered one,  
>> not one with a fee. But not because I am morally opposed to them. The  
simple

>> truth is that I am a cheapskate. If I felt more than 75% sure that my  
>> manuscript stood a chance, I might pay the money and send it.

>>

>> I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny  
>> and talked a lot about poetry. Which he clearly loves. More than I do,  
>> certainly. I have no interest in poetry beyond that which directly feeds,  
>> inspires, terrifies, surprises me. That which engages me. That's probably  
>> true for him, too, though I would imagine that he's engaged in far more  
>> being written today than I am.

>>

>> I have no opinion one way or the other about any contest that he might be  
>> promoting or managing or dreaming up or whathaveyou. That's his  
business.

>>

>> I do know that, when you are spotted doing anything beyond appearing to  
be

>> a humble poet dutifully hunched over a desk in the corner crafting your  
>> some-day important earth-shattering poems, that some poets sometimes  
like to

>> trash talk you, call you a capitalist, usurer, careerist, fraud, whatever.

>> Poetry is a religion for the people who do this. They are welcome to it. I  
>> am a third or fourth generation atheist, and I have no interest in magical  
>> or ritualized thinking about anything, least of all poetry.

>>

>> I admire many of the people who have chimed in against poetry contests.  
But

>> no more or less so than I admire Noah. Or anyone, for that matter, who  
might

>> submit their work to the contest he announced.

>>  
>> After all, my grandfather, who I loved very dearly, was a  
>> contest-submitter. Indeed: a contest winner! And his poem actually made  
me  
>> cry when he recited it to me, which is more than I can say for almost  
>> everything currently in print, however it might have wound up there.  
>>  
>> This is not all to say that you are wrong to feel how you do about  
>> contests. That's your business and you are of course as qualified as anyone  
>> else to think about such things. Just that, though I appreciate the  
>> call-out, I thought I should be open about the situation of having written  
>> that poetry.com poem and what my own honest feelings about contests are.  
>> To me, they are, like those words "submission" and "acceptance," part of  
the  
>> landscape, and do define us to some extent. Just like everything else.  
>>  
>> Gary  
>>  
>>  
>>  
>> \_\_\_\_\_  
>> The New Busy is not the old busy. Search, chat and e-mail from your inbox.  
>>  
>> [http://www.windowsslive.com/campaign/thenewbusy?](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)  
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\_HMP:042010\_3  
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Tyrone Williams

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339. **steve russell**

**Re: "The Decay of Spirituality in Poetry"**

Tue 27 Jul 2010

---

He donated \$\$\$ to Rilke & Trakl. Pretty cool.  
& impressed B. Russell.

& ended with language games ... becoming less the positivist. No, giving both thumbs down on his early work.

His rep is still significant in the humanities (whether that means anything ??? who's to say...).

---

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Tue, July 27, 2010 2:11:27 PM

Subject: Re: "The Decay of Spirituality in Poetry"

Wittgenstein is of much more interest to artists and possibly philosophers than he is to logicians and mathematicians. He didn't even understand Godel's work, thought that the subject matter of Godel's work was not amenable to logic, thought that because it involved the self-referential that it was as inevitably flawed as much of the rest of the logic involving self-reference. He read the most significant work in mathematical logic of his day and dismissed it as nonsense.

It seems he didn't think we could say much of real value about most interesting things. So he didn't really go for it the way Godel did.

Yu gotta at least go for it.

Wittgenstein went for it as a writer, as a kind of philosophical poet. Not as a logician.

He was a rich guy who gave it all away. That's pretty cool. But he was insignificant and even regressive as a logician. He missed the big boat of his time, the boat that Godel 'started'. That grew into Turing's boat and has sailed into now as the entirety of computing and all that has meant in so many fields.

ja

<http://vispo.com>

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340. **richard owens**

***Re: 2010 Subito Press Book Competition***

*Tue 27 Jul 2010*

---

CHRIS &C:

tho i find myself packing boxes, parenting, copying bks before bouncing 600 miles from Bflo, etc -- i'm not ready to duck out of this conversation b/c i see it as one worth putting pressure on.

that sd, Chris, i need to take issue with how astoundingly abusive, aggressive and utterly patronizing the rhetorical construction of your last few messages were (i.e. "shit boys", "evangelical", "insincere", "that cracks me up", the tacit suggestion that i started this conversation to draw attention to DTC, etc). if we roll \_back\_ thru the conversation, my initial objection was to two things: 1) contests (and the \_very\_ particular view of poetry and, by extension, cultural production that the logic of contests presupposes and promotes); and 2) the centrality the language of submission enjoys within the poetry industry. nor was i using Noah's Subito msg to the list as a "staging ground" for some absurdly quixotic campaign to reconstruct the poetry industry by way of meatheaded brute force (which is what, again a subtle but nonetheless hyper-aggressive way, seem to suggest). rather, seeing a mid-career poet with recognition and some measure of influence, however great or small, announce a contest that called for reading fees simply struck me as wrong as something worth responding to -- and my initial response was never intended to foreclose on considering problems contest and prize culture might be articulated with.

Chris, i find myself sorely disappointed and saddened here by yr intervention in this conversation because, looking back across the full range of your messages, it's still unclear precisely why you intervened in the first place --- to extend the analysis, to defend contest culture, to discourage action, to warn against absolute statements, to publicly deliver a smack down by way of a certain critical politesse? i mean, aside from critiquing the logic of my (tactical hence provisional) position, what are you offering here?

when i sd no compromise i meant, quite simply, a total disavowal of contest culture, something which, if i was unclear, entails dissuading students from entering contests and questioning the logic of competition in the classroom, refusing to participate in contests yourself, questioning the logic of prize culture when solicitations for reading fees circulate. & i don't see any of this as so distracting or time consuming that it draws us away from deeper or more pressing concerns (i.e. the move toward the privatization of universities David points out or the linkages between university moneys and destructive corporate practices, interests, etc). opposing contest culture would also involve, as i sd in a previous msg, putting pressure on the publishers and institutions we admire

to find alternate funding models and participate in practices that promote cooperation rather than competition. so, if we're considering Beyond Baroque, as Catherine has, or Omnidawn, which publishes Tyrone and which you pointed to earlier, i see nothing wrong with appealing to these publishers and institutions to put an end to contests that call for reading fees. here, engagement by way of appeal seems a far more meaningful way of \_supporting\_ these institutions than simply buying books from or donating money to them. and i suspect with a carefully constructed, well-measured letter of appeal signed by a wide range of poets, important cultural institutions like Beyond Baroque and publishers like Omnidawn might rethink these practices -- and, as i say, in turn, i shld hope that my own compromised or complicit practices are called into question, brought to my attention, etc.

out ... rich ...

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal  
damn the caesars, the blog

--- On Mon, 7/26/10, Little Red Leaves <[REDACTED]> wrote:

From: Little Red Leaves <[REDACTED]>  
Subject: Re: 2010 Subito Press Book Competition  
To: [REDACTED]  
Date: Monday, July 26, 2010, 10:37 PM

Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm \*incredibly\* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that \*very\* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.

I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then \*please\* clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our

venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the \*action\* is, I'd like someone to clarify.)

I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, \*while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride\*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the opposite in fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is \*exactly\* what you're wanting to confront, right (using a refusal of contest-model funding particularly for \*small\* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,  
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[REDACTED]> wrote:

*Sad news, Beyond Baroque is currently throwing its first contest.*

*<http://www.beyondbaroque.org/news.html>*

*<<http://www.beyondbaroque.org/news.html>>So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or*



*the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*

*Nope, they're having a contest.*

--

*All best,  
Catherine Daly*



--

[www.littleredleaves.com](http://www.littleredleaves.com)

[www.littleredleavesjournal.blogspot.com](http://www.littleredleavesjournal.blogspot.com)

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341. **Rob McLennan**

***new from above/ground press: Marilyn Irwin's for when you pick daisies***

*Tue 27 Jul 2010*

---

humidex

i am drunk off

your scent steam

lingers

august mist

bee sting

bug itch

sparks stream from cigarettes

casualties of war

fuse into fire escape

shift of sand sift

feather breath  
kiss whispers  
expose

soap scum scars  
freckles there  
that curve like pisces

for when you pick daisies  
Marilyn Irwin  
\$4

published in Ottawa by above/ground press in an edition of 200 copies,  
July 2010

a/g subscribers receive a complimentary copy  
to order, send cheques (add \$1 for postage; outside Canada, \$2) c/o rob  
mclennan, 858 Somerset Street West, main floor, Ottawa ON K1R 6R7

Originally published in a private edition by the author in an edition of 22 copies  
for a night above/ground poetry reading (with poets Cameron Anstee and  
Marcus McCann), lovingly hosted by rob mclennan at the Carleton Tavern,  
Ottawa, Ontario on July 16, 2010. A recent graduate of the Winter 2010 edition  
of rob mclennans seasonal poetry workshops and forthcoming graduate of  
Algonquins Creative Writing program, Marilyn Irwin can be seen (mostly) and  
heard (less) in and around the multi-faceted poetry scene of Ottawa.

<http://abovegroundpress.blogspot.com/2010/07/new-from-aboveground-press-marilyn.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere  
Books ([www.chaudierebooks.com](http://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://www.abovegroundpress.blogspot.com) \* <http://robmclennan.blogspot.com/>

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342. **David Seaman**

***Re: 2010 Subito Press Book Competition***

*Tue 27 Jul 2010*

---

Important message first: It takes about 3 hours for a jalapeno burn to subside.

Ok, for your program effort, just do it. There is no reward for our work.

Really, as a 40 plus year professor, I can say this is the ... way to confusion and  
and depression. Just try to work for your best interests.

This year my only reward as a teacher was a letter from a parent. Otherwise, the salary is being reduced (University of Georgia System) and even the parking fee is going up.

All we have is each other.

David ĩ»ğ

David W. Seaman, Ph.D.

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

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:

[http://www.youtube.com/watch?v=JQ5bOuJBN\\_k](http://www.youtube.com/watch?v=JQ5bOuJBN_k)

On 27 Jul, 2010, at 01:31 PM, David Hadbawnik <[REDACTED]> wrote:

*p.s. -- with regards to the question of higher education*

*i came to the decision to apply to an MFA program while auditing tom clark's grad class at new college, frustrated by my inability to keep up with the work due to my two part-time gigs. i considered going to new college -- bullet dodged there! -- and wound up at texas state because they offered me the best deal. purely mercenary. no apologies. there were certain specific things i wanted to study and work on in my poetry, and the stubborn midwestern boy in me did not see the point of going into debt to do that. while there, there were things i was unhappy with and i spoke up about them, often to the chagrin of tom and other higher-ups.*

*the phd is a different beast, as you know. nevertheless, ub offered me a good deal, again, and i felt that the blue state public university system would be more congenial to my own sensibilities and beliefs and ability to impact things through action. so i am the union rep for the department and i'm pretty active in the various ways open to grad students. we are struggling with not only budget cuts and a devastated state revenue, but the administration's proposed response to that, which is to essentially REMOVE u.b. from the SUNY system -- privatize it, and with that a free hand in raising tuition for already strapped students.*

*and, as with others who come to the poetics program, i felt that here would be a vital place for my press and poetry to grow. what i'm saying is that this is an exchange. i have no illusions about that. i'm here to get certain things, i'm offering my energy and labor, i'm trying to make it a worthwhile encounter for my students. i look at rich owens and his BALLADS project, e.g., [not to mention punch press which has already been covered previously] and i see a valuable roadmap for how i want to do this. that is, already having certain poetic concerns, he's grounded those in careful study of theory and primary texts which has helped that project flower into something which, i'm not embarrassed nor hesitant to say, will prove to be some of the*

*more interesting work being done at this time.*

*that's why I'M here and i wouldn't be here if i didn't believe that, flawed though it may be, the higher ed. system didn't have something of value to offer and i, through it, something of value to offer in return.*

*sincerely,*

*d*

*On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[REDACTED]> wrote:*

*hello, cj!*

*extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.*

*i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.*

*but as i state in my blog post, i started habenicht in 2000. at that time i worked various part-time jobs and everything came from my own dime. i created a budget and determined this is how much i can spend on that book, and i hustled to sell enough books to break even, more or less. now that i've cut my teeth doing that, the funding i receive to help with kadar koli allows me to do a SLIGHTLY larger journal, with a SLIGHTLY larger print run. i am about to take two boxes to the post office and this will go out entirely from my pocket. but here, i feel like, we're getting into gradations of purity, which was not the point at all.*

*to me, the point is simply to LOOK AROUND at the landscape and determine what is acceptable to you or not, as a poet, as a publisher, as a person involved with poetry at whatever level. the reason the intervention took place here (and on my blog) is that these are (virtual) spaces that such people frequent. it's not a drive-by just meant to stir things up. in the sense of spurring this discussion, which has already been both passionate and nuanced without devolving into mindless flaming, it's already been successful in my book. it has certainly made me rethink some of my heated*

*rhetoric and extreme views -- though i doubt that for me personally those views will change, i understand better where folks are coming from -- and hopefully for others it's done the same. but again, look around and decide this is that i want from the poetry publishing world, this is what i don't want. and how can i change that? what could be done differently? the remarkable success of dos press in concert with LRL would certainly seem to be a model that i find admirable.*

*in that sense i feel like we are trying to multitask, though perhaps in a different sense than you mean -- as alongside these discussions are other discussions and i am constantly thinking about the next phase of what all this means in terms of action...*

*sincerely,*

*david*

*On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <  
[REDACTED]> wrote:*

*Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm \*incredibly\* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that \*very\* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.*

*I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then \*please\* clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here.*

*If I'm missing what the \*action\* is, I'd like someone to clarify.)*

*I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, \*while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride\*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the opposite in fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is \*exactly\* what you're wanting to confront, right (using a refusal of contest-model funding particularly for \*small\* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.*

*As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?*

*Yours,  
CJ Martin*

*On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[REDACTED]> wrote:*

*Sad news, Beyond Baroque is currently throwing its first contest.*

<http://www.beyondbaroque.org/news.html>

<<http://www.beyondbaroque.org/news.html>>So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer

staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both!

--  
but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).

Nope, they're having a contest.

--  
All best,  
Catherine Daly



guidelines

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[www.littleredleaves.com](http://www.littleredleaves.com)  
[www.littleredleavesjournal.blogspot.com](http://www.littleredleavesjournal.blogspot.com)

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343. **David Chirot**

**Re: "The Decay of Spirituality in Poetry"**

Wed 28 Jul 2010

---

a little side note: (re Grenier/Trakl/Wittgenstein)

Robert Grenier early in his writing life translated a few (four or more) poems of Trakl's for an anthology--

Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--

In "I HATE SPEECH"--One might consider the context, the time period--

on the one hand, the speech driven poetics of Projective Verse and many aspectsof Black Mountain, of the new York School--

as well as it being a time period swamped in SPEECHES--  
coming from al directions and all media--

living and teaching in Franconia, NH, Grenier, while doing his daily running as well as sitting and listeing intently for hours to the sound of water dripping in a cistern--and to recordings of Pygmy music & sounds--

one finds Grenier developing his ear ever more acutely attuned to the smallest particles of both speech as SOUND and as sign-- the variety of ways in which for years his works have been published/presented, with an emphasis on the physical/visual/sonic structure literally and literarily of the Book-- taking it apart, putting it back together in another from--whether as huge poster as la M'ASS AVE or box as in SENTENCES and also the three parts black box encased series of visual/verbl poems put out by by O Books ("Minnestoa" etc--)-- and the varying sizes and shapes of other tests-- culminating in the huge serial works done in "lawyer's office "color markers--

in a Talk given at the Robert frost Room at Franconia--published in the late 90's--(forgive mne for a moment here the editor/publisher escapes me--wil come back: Stephen Dignazio--)--

Grenier notes that an interesting question to investigate is the conjunction between among, "only the imagination is real" of WCW's Spring and All and the "no ideas but in things/Mr" of Paterson--

to think on /with these as a both/and rather than the usual "either/or"--

to find ways in which there is an identification of the word and thing, then the letter and thing--so that the forming of a letter itself handwritten in time--is an emergence/appearance of sound & image simulateneously--at the same time as they are both physical things in action--



Olson wanted the citizen to go faster, faster--so that one thing follows on another--the action of the poem essaying to "pull even, " equal, that is, to the real itself"--with the action--

no more of the Aristotelian "after the fact" of writing following the action, behind it--

but--drawing even, so that action/writing take place as nearly as possible simultaenously--

Rimbaud already in the "Lettres du voyant" to Demeny and izambard in 1870-- had written of the poetry of the Future "preceding the action"

which i have written on as being carried out literally/literarily by Rimbaud in that his writings precede in their descriptions, images, words--the actions which he began to live out after he stopped writing--

how many of his letters when no longer a poet carry the very images he has written of years earlier as Poetry & Prose Poetry----and now writes simply as bald description factual documents--

Rimbaud also wrote of the poet of the Future (also greatly effected by the total ful emancipation of Women)--as being "not unlike the Greek"-- one notes in Grenier's studies of Heidegger the many essays re Greek thought and poetry -- the trajectory of Grenier , his works, for some long time black listed by his former colleagues in the 'Language-centered" writing "community"--

has been one of far more radically "outside" work & life than those of his peers, in formal and philosophical, sonic/visual/visceral work--

Grenier's long involvements with the texts of the early Stein (which he was teaching at Franconia--as the "Yale Stein" became available)--as well as his studies singly, as teacher and in a reading group including Leslie Scalapino--in Whitman--the versionsof Leaves of Grass culminating esp in The Deathbed Edition--link him with the early modernism of WCW and the early Stein--as well as the 19th century Whitman--whose work was not a "once and for all " "set in stone" text but an ongoing series of versions, alterations, rearrangements, additions, subtractions, changes in names, spellings, grammar, syntax--

(SERIES after al is the title of a Grenier book)--

i wd agree with many that MOBY DICK is a postmodernist so to speak text --and i wd include the work of E A Poe as well--

D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which pre-dates WCW's In the American Grain)--notes a number of times that the Americans have relegated their classic works, in the "old American art speech"--to the nursery--"adventure stories, : :detective tales," science-fictions

stories," etc etc--the Classic American texts dealt with issues, ideas, images, which the 20th century American, according to Lawrence, has to banish--to the nursery!--

"the pure products of America go crazy" as WCW noted--

"out there"--("the figure of Outward")--though, one might say, is the as yet hidden in plain site/sight/cite "classic american" outsider/avant-garde postmodern etc--

("where the 'outyard" is the 'backyard' to paraphrase from Grenier's little work on Narrative for the old Olson series--)

"The blank and ruin we see in Nature may be within our own eye"--(R W Emerson) "The most beautiful world is a heap of rubble tossed down in confusion/at random"--Heraclitus

"To shut the eyes is travel"--Emily Dickinson

"My voice goes after/what my eyes can't reach"--Walter Whitman

"Writing is time travel"--W S Burroughs

"It is a science-fiction film set in the past"--Federico Fellini, on his SATYRICON-

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344. **David Baratier**

***Re: on poetry contests***

*Wed 28 Jul 2010*

---

We have a contest as one of many measures to distribute books, these are first books by people who become somewhat famous in terms of poetry. But, its poetry, and of course, this fame is limited. As the authors become more famous we sell more books. I feel no guilt about the authors we have given accolades to, some of the better known names we published first collections and given large audience to have included--

Joshua Cory

Gordon Massman

Amy King

Will Alexander

Julie Otten

Rodney Koeneker

Christopher Arigo

Sophia Starnes

Steve Davenport

Chris Stroffolino

Tony Glogler

Joshua McKinney

Mary Weems

Dan Zimmerman

that is who comes to mind, there are more, nearly all sold out and in others hands. What use is poetry but to be read?

Be well

David Baratier, Editor

Pavement Saw Press

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Montpelier OH 43543

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345. **Jason Quackenbush**

**Re: "The Decay of Spirituality in Poetry"**

Wed 28 Jul 2010

---

Hey Murat, thanks for the excellent counterpoint.

*"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."*

*Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for*

*the key under the light because that's where the light is, not necessarily where the key is?*

I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, thereof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."

To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.

*Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*

On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.

*Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgenstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.*

well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think

that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.

*Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see \*Eda Anthology\*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.*

*"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*

*It must lie outside the world."*

*Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.*

Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say

meaningful things about moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaningful in some way, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it from a different angle."

Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while Wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving *nachlass*, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the *Tractatus* seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the *Brown Book*, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.

My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have no way of knowing whether what we've said communicates what we hoped or not. As such, this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.

| "6.42 Hence also there can be no ethical propositions."

| Here one can see W's circular thinking in practice.

Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.

> "Propositions cannot express anything higher."

>

> Yes, this is true if the only possible or valid linguistic structure

- > having
- > any hold to reality consisted of the propositions, that is to say,
- > subject-predicate structure.
- >
- > This is a priori assumption on W's part having
- > to do, as far as I can see, very little connection to reality, the
- > state
- > state in which language function. Subject=predicate is a mere
- > abstraction
- > from it.
- >

I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.

- >
- > "6.43 If good or bad willing changes the world, it can only change the
- > limits of the world, not the facts; not the things that can be
- > expressed in
- > language."
- >

- > It seems to me wrong. If you change the limits of language (more
- > specifically of \*a\* language, that's why the importance of
- > translation), you
- > are changing what can be said in it. As I said, here lies the crucial
- > importance of translation and Benjamin's thought about it -on
- > disintegration, fragmentation, etc.

but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in

different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ... ? which do you intend? some ideal form of bread in the mind of god? a privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.

*"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.*

*The world of the happy is quite another than that of the unhappy."*

*W. ignores the consequences of what he is saying here.*

On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?

> "6.44 Not how the world is, is the mystical, but that it is."

>

> This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics > (unless I misunderstand him).

>

I'd argue with that. I think it's a succinct & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).

*"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*

*The feeling that the world is a limited whole is the mystical feeling."*

*That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He*



points

us to an outline of "a structure of escape."

*"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to*

*Wittgenstein's mysticism. One of the things that I think a large number of*

*casual wittgenstein readers misunderstand is the idea that "the limits of*

*the language form the limits of my world" is not a expression of a sort of*

*nominalism, that is, it's not a statement about the world, it's a statement*

*about language. the huge aspect of reality about which we are incapable of*

*having meaningful discourse because we can't say anything meaningful about*

*it, that for Wittgenstein is the most important part, and in that part of*

*human life lies all of the traditional notions of occultism, spirituality,*

*faith, and religion."*

*That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion*

*rebutts him.*

I feel like you're misunderstanding the argument though. Wittgenstein doesn't deny that language can be extended and that new ways of speaking and new grammars can be created. he's quite eloquent on that point in the remarks on the foundations of mathematics. What he does reject though is the notion that there's some completeness or idealness of language that is possible or even desirable. rather that language in its vagueness and uncertainty and particularity is where it's most useful and that's how language actually gets used most of the time unless you start getting caught up in philosophical nonsense. Where he draws a limit, he's drawing a limit not at any existing language, but at the possibility of meaning. Now, I'm not comitted to the notion that he's precisely correct about where he draws the line about what can and can't be meant (and again, this is more an epistemological and psychological claim than it is a metaphysical one). but i really only want to defend the notion that wherever that line was drawn, in wittgenstein's view, and in mine for somewhat different reasons, there is an area of human experience that is impossible to reach at and describe with meaningful meaningful

language that is no less important for that reason, that that area of experience is what Wittgenstein referred to as the mystical, and probably most importantly, my own view that poetry is both capable and may even be necessary to guide others to encounter that experience for themselves so that we can be in some sort of communion with each other even though we can't describe or validate it in the same way that we could a sentence like "the earth revolves around the sun."

>

> "D. You're right that Grenier is a special case, and I'll admit i  
> was maybe  
> being a little propagandistic in my cooption of Language poetry. I  
> have a  
> hard time seeing them all as a unified group in any case, but  
> they're a  
> little too important to me personally to allow for the outright  
> materialism  
> that I felt Adam painted them with in his piece, although I think he's  
> largely right. The appeal to Grenier, I will confess, could be just  
> some  
> sleight of hand to try to rescue a larger movement from a specific  
> criticism, and I think it's fair to call me on that. That said, I  
> don't much  
> care if any of the big Language folks agree that their work is  
> suspicious of  
> the materiality of language, i think i see it there anyway as a sort  
> of  
> irony that has to counterbalance the extreme focus on the textuality  
> of  
> writing. To me, reading something like the Chinese Notebook, for  
> example, I  
> feel like there's a certain amount of whistling at the dark that's  
> going on,  
> at least as it strikes me."  
>  
> I sympathize with your divided loyalty about Language School poets,  
> but I  
> think one should call a spade a spade.

Fair enough. Although I'm tempted to appeal to the Death of the Author and/or Umberto Eco's notion of *machina pigra* and just say that I don't care what Ron Silliman thinks about this particular topic, on my reading *The Chinese Notebook* is clearly written in a manner that is self-consciously suspicious of the

materiality of the language as employed. (Although on that point, my own response to that poem, The Liar Paradox, was in blazevox a few years ago and can be read here for the curious: <http://www.blazevox.org/061-jfq.pdf>)

Thanks again for the fascinating conversation.

-Jason

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### 346. **Jason Quackenbush**

#### **Re: "The Decay of Spirituality in Poetry"**

Wed 28 Jul 2010

just going to chime in with my usual response to this statement that i think he understood godel fine, i think he got the better of turing in their debates, and that his view of what mathematics are is much closer to what's probably right than Godel's weird platonism.

but Jim, you and I can probably go around and around about this for the rest of a transfinite number of years and never resolve it. not that that wouldn't be fun...

On Jul 27, 2010, at 11:11 AM, Jim Andrews wrote:

*Wittgenstein is of much more interest to artists and possibly philosophers than he is to logicians and mathematicians. He didn't even understand Godel's work, thought that the subject matter of Godel's work was not amenable to logic, thought that because it involved the self-referential that it was as inevitably flawed as much of the rest of the logic involving self-reference. He read the most significant work in mathematical logic of his day and dismissed it as nonsense.*

*It seems he didn't think we could say much of real value about most interersting things. So he didn't really go for it the way Godel did.*

*Yu gotta at least go for it.*

*Wittgenstein went for it as a writer, as a kind of philosophical poet. Not as a logician.*

*He was a rich guy who gave it all away. That's pretty cool. But he was insignificant and even regressive as a logician. He missed the big boat of his time, the boat that Godel 'started'. That grew into Turing's boat and has sailed into now as the entirety of computing and all that has meant in so many fields.*

ja  
http://vispo.com

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347. **steve dalachinsky**

***Re: on poetry contests***

*Wed 28 Jul 2010*

---

wow i'm really out of the loop only heard of a coupla of these folks

aand what does "somewhat famous" mean?

On Tue, 27 Jul 2010 22:23:30 -0700 David Baratier

<[REDACTED]> writes:

> We have a contest as one of many measures to distribute books, these  
> are first books by people who become somewhat famous in terms of  
> poetry. But, its poetry, and of course, this fame is limited. As the  
> authors become more famous we sell more books. I feel no guilt about  
> the authors we have given accolades to, some of the better known  
> names we published first collections and given large audience to  
> have included---

>

> Joshua Cory

>

> Gordon Massman

>

> Amy King

>

> Will Alexander

>

> Julie Otten

>

> Rodney Koeneker

>

> Christopher Arigo

>

> Sophia Starnes

>

> Steve Davenport

>

> Chris Stoeffolino

>

> Tony Glogler

>

> Joshua McKinney  
>  
> Mary Weems  
>  
> Dan Zimmerman  
>  
> that is who comes to mind, there are more, nearly all sold out and  
> in others hands. What use is poetry but to be read?  
>  
>  
>  
>  
> Be well  
>  
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348. **Little Red Leaves**

***Re: 2010 Subito Press Book Competition***

*Wed 28 Jul 2010*

---

Dear Rich & David H--Sorry not to have checked in on this yesterday, as I'd have wanted immediately to apologize for not clarifying that I meant no personal attack by that last msg. In particular, I'm deeply sorry that I made it seem like I was suggesting some kind of dubious connection between the DTC launch and this thread---honestly, it never crossed my mind, but looking back I see how it could be taken this way. In another context maybe you'd have given

me the benefit of the doubt on this, but this virtuality tends to lift the bile---I should have accounted for that and drafted accordingly, cautiously.

Otherwise, yeah: deadlock.

Onwards,

C

On Tue, Jul 27, 2010 at 8:32 PM, David Seaman <[REDACTED]> wrote:

*Important message first: It takes about 3 hours for a jalapeno burn to subside.*

*Ok, for your program effort, just do it. There is no reward for our work.*

*Really, as a 40 plus year professor, I can say this is the ... way to confusion and and depression. Just try to work for your best interests.*

*This year my only reward as a teacher was a letter from a parent. Otherwise, the salary is being reduced (University of Georgia System) and even the parking fee is going up.*

*All we have is each other.*

*David i»ç*

*David W. Seaman, Ph.D.*

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

*Follow my Twitter poetry at dseaman40*

*YouTube video of my Venice Biennale poem:*

*[http://www.youtube.com/watch?v=JQ5bOuJBN\\_k](http://www.youtube.com/watch?v=JQ5bOuJBN_k)*

On 27 Jul, 2010, at 01:31 PM, David Hadbawnik <[REDACTED]> wrote:

*p.s. -- with regards to the question of higher education*

*i came to the decision to apply to an MFA program while auditing tom clark's grad class at new college, frustrated by my inability to keep up with the work due to my two part-time gigs. i considered going to new college -- bullet dodged there! -- and wound up at texas state because they offered me*

*the best deal. purely mercenary. no apologies. there were certain specific things i wanted to study and work on in my poetry, and the stubborn midwestern boy in me did not see the point of going into debt to do that. while there, there were things i was unhappy with and i spoke up about them, often to the chagrin of tom and other higher-ups.*

*the phd is a different beast, as you know. nevertheless, ub offered me a good deal, again, and i felt that the blue state public university system would be more congenial to my own sensibilities and beliefs and ability to impact things through action. so i am the union rep for the department and i'm pretty active in the various ways open to grad students. we are struggling with not only budget cuts and a devastated state revenue, but the administration's proposed response to that, which is to essentially REMOVE u.b. from the SUNY system -- privatize it, and with that a free hand in raising tuition for already strapped students.*

*and, as with others who come to the poetics program, i felt that here would be a vital place for my press and poetry to grow. what i'm saying is that this is an exchange. i have no illusions about that. i'm here to get certain things, i'm offering my energy and labor, i'm trying to make it a worthwhile encounter for my students. i look at rich owens and his BALLADS project, e.g., [not to mention punch press which has already been covered previously] and i see a valuable roadmap for how i want to do this. that is, already having certain poetic concerns, he's grounded those in careful study of theory and primary texts which has helped that project flower into something which, i'm not embarrassed nor hesitant to say, will prove to be some of the more interesting work being done at this time.*

*that's why I'M here and i wouldn't be here if i didn't believe that, flawed though it may be, the higher ed. system didn't have something of value to offer and i, through it, something of value to offer in return.*

*sincerely,*

*d*

*On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[REDACTED]> wrote:*

hello, cj!

extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.

i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.

but as i state in my blog post, i started habenicht in 2000. at that time i worked various part-time jobs and everything came from my own dime. i created a budget and determined this is how much i can spend on that book, and i hustled to sell enough books to break even, more or less. now that i've cut my teeth doing that, the funding i receive to help with kadar koli allows me to do a SLIGHTLY larger journal, with a SLIGHTLY larger print run. i am about to take two boxes to the post office and this will go out entirely from my pocket. but here, i feel like, we're getting into gradations of purity, which was not the point at all.

to me, the point is simply to LOOK AROUND at the landscape and determine what is acceptable to you or not, as a poet, as a publisher, as a person involved with poetry at whatever level. the reason the intervention took place here (and on my blog) is that these are (virtual) spaces that such people frequent. it's not a drive-by just meant to stir things up. in the sense of spurring this discussion, which has already been both passionate



*and nuanced without devolving into mindless flaming, it's already been successful in my book. it has certainly made me rethink some of my heated rhetoric and extreme views -- though i doubt that for me personally those views will change, i understand better where folks are coming from -- and hopefully for others it's done the same. but again, look around and decide this is that i want from the poetry publishing world, this is what i don't want. and how can i change that? what could be done differently? the remarkable success of dos press in concert with LRL would certainly seem to be a model that i find admirable.*

*in that sense i feel like we are trying to multitask, though perhaps in a different sense than you mean -- as alongside these discussions are other discussions and i am constantly thinking about the next phase of what all this means in terms of action...*

*sincerely,*

*david*

On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <  
[REDACTED]> wrote:

*Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm \*incredibly\* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that \*very\* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though*

*I  
understand that you & some others here don't think so. At least in its  
basic  
spirit anyhow.*

*I actually need to duck out of this thread for awhile & get some work  
done  
before the semester starts back up. Desperately trying to get back to  
writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two  
poets  
(among many) whose work would be virtually stranded by the action you  
call  
for, unless I've somehow misunderstood your call. If I have  
misunderstood  
it, then \*please\* clarify--are you asking us to walk away from any  
press  
who  
runs a contest or charges a reading fee (taking w/us our money, our  
work,  
our reviews, our venues, etc)? I mean, in addition to listserv  
drive-by's,  
what's to be done that isn't already being done? (I'm really asking,  
here.  
If I'm missing what the \*action\* is, I'd like someone to clarify.)*

*I also want to ask you (& David--hi David) to seriously revisit the  
question  
of whether this type of absolutism can really be practiced from within  
the  
funded halls of a PhD program, \*while collecting a paycheck for  
teaching  
undergraduate students who are largely going into hock to pay for their  
ticket for that ride\*. (I know it isn't making you rich, but come on.)*

*I  
fully understand your "top-down" theory about contests (that  
institutional  
funding--in the form of a grant for a press (or even a fellowship,  
right?)--is less questionable than the contest model because it  
supposedly  
doesn't prey on vulnerable writers), but honestly: it's UB's listserv &  
UB's  
dime you're posting on. I'm being blunt (and maybe even a bit  
reductive)  
here NOT because I think you should be ashamed of yourselves for  
accepting  
that funding & using it in your small press activities--I think the  
opposite in fact--but your call to action (or the way you've chosen to  
articulate it?*

here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *\*exactly\** what you're wanting to confront, right (using a refusal of contest-model funding particularly for *\*small\** presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,  
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[REDACTED]> wrote:

*Sad news, Beyond Baroque is currently throwing its first contest.*

<http://www.beyondbaroque.org/news.html>

<<http://www.beyondbaroque.org/news.html>> So here we have an independent cultural institution of long standing that has \$1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or

*the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both!*

*--  
but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*

*Nope, they're having a contest.*

*--  
All best,  
Catherine Daly*

*guidelines*

*--  
[www.littleredleaves.com](http://www.littleredleaves.com)  
[www.littleredleavesjournal.blogspot.com](http://www.littleredleavesjournal.blogspot.com)*

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www.littleredleaves.com

www.littleredleavesjournal.blogspot.com

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349. **Rob McLennan**

***new from above/ground press: rob mclennan's 16 Yonge***

*Wed 28 Jul 2010*

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\*

point on a point; discuss,

map of scatter, eyes

broadsheet about,

Toronto Star, the Hemingway in you  
describes,

pinwheels, skipper, sailing ships

talk like a pirate day,

your birthday,

felt no sun,

\*

Yonge + Queens Quay govern,

nothing else disturbs,

distillery, grandstand

, emphasis against

the year has been, unequal

to place facts squared

or squarely, in a book

shape of a (shifting) harbour,

16 Yonge

by rob mclennan

\$4

published in Ottawa by above/ground press

in an edition of 200 copies, August 2010

a/g subscribers receive a complimentary copy

to order, send cheques (add \$1 for postage; outside Canada, \$2) c/o rob  
mclennan, 858 Somerset Street West, main floor, Ottawa ON K1R 6R7

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections Glengarry (2011), wild horses (2010) and kate street (2010) and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review ([ottawater.com/garneaureview](http://ottawater.com/garneaureview)), seventeen seconds: a journal of poetry and poetics ([ottawater.com/seventeenseconds](http://ottawater.com/seventeenseconds)) and the Ottawa poetry pdf annual ottawater ([ottawater.com](http://ottawater.com)). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and expects to spend much of the next year in Toronto. He regularly posts reviews, essays, interviews and other notices at [robmcclennan.blogspot.com](http://robmcclennan.blogspot.com)

<http://abovegroundpress.blogspot.com/2010/07/new-from-aboveground-press-rob.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://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://www.abovegroundpress.blogspot.com) \* <http://robmcclennan.blogspot.com/>

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350. **Jared Schickling**

***New Book Announcement: Zero's Blooming Excursion***

*Wed 28 Jul 2010*

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Dear List,

My new book, Zero's Blooming Excursion, realized over the course of three years and published last month, is available from BlazeVOX [books]:

<http://www.blazevox.org/bk-js4.htm>

And at Small Press Distribution:

<http://www.spdbooks.org/Product/9781609640019/zeros-blooming-excursion.aspx>

I'd also be happy to send along any free copies. If you'd like one, please let me know.

All best,

Jared Schickling

Zero's Blooming Excursion seems a trans-bifurcation of voice, some cacophonous unity of strange symbols, visual, aural, intellectual, collaborating in the emergence of something deeply spiritual: The awakened human mind dealing with the chaos, projecting the Arabesque patterns of its own movements. If one is to be literate in the realm of Zero's merged pineal glands, one must make sense of its seams, as much a painting to make sense of (the repeated Chagall) or puzzle to construct (the chemistry and mathematics) as a poem to read, a critifiction seducing its reader into numerous re-reads, each one producing different patterns and forms of pleasure, the very embodiment of Calvino's ideal of multiplicity. Bizarro science, invisibility cloaking, numerology, Kabbala, lots of trivial news and obscure data (like patent backgrounds), all add up to a paranoid yet valid approach to the cosmos which seems to subvert or counter its own overt nihilism. Schickling's book is a brilliant success.

—Chuck Richardson

Zero's Blooming Excursion has "a hundred mouths," and each mouth speaks at once. With combinatory precision, Schickling brings a redactive resonance to the face of the page. Erasures zero in on what's important. Headlines, statistics, equations, weather reports, thought bubbles are more than frames. They are the forms of our common thinking. Reading Zero's Blooming Excursion is like hovering above one's own body while living; it's unsettling ecstasy. Read this book and you'll "find yourself next to yourself."

—Sasha Steensen

This is a book I had to struggle my way through. Often I wondered, what is going on here? Slowly it dawned on me: Jared Schickling has devised a poetics that operates like an ecology. It is, among other qualities, indifferent to whether I understand it or not—and the poems are no more concerned with what you or I think of them than rocks, moss, lichen, yucca plants, or clouds care whether you admire their shapes or scrape your knee on their sharp edges. I respect that. It's tough, bracing, and worth the effort. It may take years to catch up to where these poems are taking us.

—Andrew Schelling

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The New Busy  
think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail.  
[http://www.windowsslive.com/campaign/thenewbusy?](http://www.windowsslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5)  
[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)  
[US:WM\\_HMP:042010\\_5](http://www.windowsslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5)

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351. **Murat Nemet-Nejat**

**Re: "The Decay of Spirituality in Poetry"**

Wed 28 Jul 2010

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Jason, David, Jim,

This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.

Jason, first let me respond to what you are saying. I think there is more we agree with on Wittgenstein than we disagree with. My objection to him is in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what I mean:

a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless," unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).

But who has decided that the nature of \*reality\* consists (must express itself) as true or false and everything else is peripheral, secondary. That is a profound, unquestioned assumption on Wittgenstein's part the validity of which to me is much less clear -in fact, to be honest about it, is clearly "false."

I am more on the side of what Heraclitus says and David quotes: ""The most beautiful world is a heap of rubble tossed down in confusion/at random."

We see truth, if at all, through a glass darkly, which also constantly changes, is fluid. "Factual," "ethical," "philosophical," even "scientific" values blur are very rarely distinct (a clear demarcation between objective and subjective basically impossible), and to build a reality structure on a fundamentalist distinction between true and false (which W. does by privileging a prepositional view of what is real, as opposed to unsayable) is foolhardy. A poet's job, it seems to me, is exactly to deal with that unsayable -shall we consider ourselves to be dealing with nonsense or, as Language School or its follower Flarf does, indulging in language games or google games.

I do not disagree that we are may be doomed (The Spiritual Life of Replicants deals with that issue) to grasp reality only through language -but that \*does not mean\* that we have to do it by entering only through one straight straight straight gate -the prepositional sentence.



David, I think we agree in our view of Grenier. I was not aware Grenier's later work was blacklisted by Language School poets. At least they realized what he was getting at and his pursuit went awry from their approach to poetry.

Ciao,

Murat

On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[REDACTED]> wrote:

*Hey Murat, thanks for the excellent counterpoint.*

*"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."*

*Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?*

*I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, thereof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."*

*To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.*

*Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*

*On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.*

*Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.*

*well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.*

*Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of*

*emerging (once again, see \*Eda Anthology\*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.*

*"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*

*It must lie outside the world."*

*Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.*

*Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say meaningful things about moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaninful in someway, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it from a different angle."*

*Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving nachlass, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the tractatus seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the brown book, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.*

*My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have no way of knowing whether what we've said communicates what we hoped or not. As such, this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.*

*"6.42 Hence also there can be no ethical propositions."*

*Here one can see W's circular thinking in practice.*

*Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.*

*"Propositions cannot express anything higher."*

*Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure.*

*This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state in which language function. Subject=predicate is a mere abstraction from it.*

*I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.*

*"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in*

language."

*It seems to me wrong. If you change the limits of language (more specifically of \*a\* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*

*but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ... ? which do you intend? some ideal form of bread in the mind of god? a privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.*

*"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.*

*The world of the happy is quite another than that of the unhappy."*

*W. ignores the consequences of what he is saying here.*

*On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?*

*"6.44 Not how the world is, is the mystical, but that it is."*

*This sentence remind me of Einstein's "God does not play dice with the*

universe." *Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).*

*I'd argue with that. I think it's a succinct & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).*

*"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*

*The feeling that the world is a limited whole is the mystical feeling."*

*That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."*

*"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not an expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."*

*That's where Benjamin goes beyond Wittgenstein, essentially in my opinion rebuts him.*

*I feel like you're misunderstanding the argument though. Wittgenstein doesn't deny that language can be extended and that new ways of speaking and new grammars can be created. he's quite eloquent on that point in the remarks on the foundations of mathematics. What he does reject though is the notion that there's some completeness or idealness of language that is possible or even desirable. rather that language in its vagueness and uncertainty and particularity is where it's most useful and that's how language actually gets used most of the time unless you start getting caught*

*up in philosophical nonsense. Where he draws a limit, he's drawing a limit not at any existing language, but at the possibility of meaning. Now, I'm not committed to the notion that he's precisely correct about where he draws the line about what can and can't be meant (and again, this is more an epistemological and psychological claim than it is a metaphysical one). but i really only want to defend the notion that wherever that line was drawn, in wittgenstein's view, and in mine for somewhat different reasons, there is an area of human experience that is impossible to reach at and describe with meaningful meaningful language that is no less important for that reason, that that area of experience is what Wittgenstein referred to as the mystical, and probably most importantly, my own view that poetry is both capable and may even be necessary to guide others to encounter that experience for themselves so that we can be in some sort of communion with each other even though we can't describe or validate it in the same way that we could a sentence like "the earth revolves around the sun."*

*"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."*

*I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.*

*Fair enough. Although I'm tempted to appeal to the Death of the Author and/or Umberto Eco's notion of machina pigra and just say that I don't care what Ron Silliman thinks about this particular topic, on my reading The Chinese Notebook is clearly written in a manner that is self-consciously suspicious of the materiality of the language as employed. (Although on that point, my own response to that poem, The Liar Paradox, was in blazevox a few*



*years ago and can be read here for the curious:  
<http://www.blazevox.org/061-jfq.pdf>*

*Thanks again for the fascinating conversation.*

*-Jason*

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### 352. **Stephen Vincent**

#### ***New de blog***

*Wed 28 Jul 2010*

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<http://stephenvincent.net/blog/>

Some new stuff on blog may be of interest as in the poetry of the oblique:

Towers & Columns: (Discussion & photos) Brancusi (Google!), Ann Hamilton (Geyserville, California) & David Nash (at Yorkshire Sculpture Park, Yorkshire). An exploration of sorts, and an extension of an earlier blog discussion of Ellworth Kelly, Brancusi, the Mali Gazelle and the Paris Hotel shadow.

An photo homage to Malevich, from the Neighborhood Anthropology Series.

Haptic responses to readings/events by David Wolach, Kenny Goldsmith, Lawrence Kearney and Duncan McNaughton

As always, your responses appreciated.

Stephen Vincetn

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### 353. **Jason Quackenbush**

#### ***Re: "The Decay of Spirituality in Poetry"***

*Wed 28 Jul 2010*

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marvelous david, thanks so much. there's a lot to chew on here, but I wanted to remark that for me at least, I think both the connection with Stein's early poetry so heavily laden with parataxis as it was and with Whitmans continual revision as a connection to refiguring the notion of the book, resonate with the sort of mysticism that I think i see in Grenier, something akin to text as process rather than product.

this, in my thinking at least, connects up with a rather fruitless obsessive period i spent shortly after the publication of the complete Ted Berrigan trying to find correspondences to Alfred North Whitehead's process philosophy in his various



mundane occasional poems (by which i mean the often repeated trope in his poetry of picking a day or a set of activities and memorializing them in a poem eg today in ann arbor, 10 things i do every day, memorial day, etc.). At the end of my researches which didn't bear much out, after I got over my disappointment in discovering the great organizing principle I thought i'd discovered in fact was my own misreading of Whitehead, i realized i'd been looking very much at the wrong thing and that the real process philosophy stuff had to do more with the way he was composing things than with any underlying metaphysics.

anyway, Berrigan also is a favorite spiritual master of mine, and what you're talking about in Grenier I think I see a bit in some of Berrigan as well.

On Jul 27, 2010, at 9:40 PM, David Chirot wrote:

*a little side note: (re Grenier/Trakl/Wittgenstein)*

*Robert Grenier early in his writing life translated a few (four or more) poems of Trakl's for an anthology--*

*Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--*

*In "I HATE SPEECH"--One might consider the context, the time period--*

*on the one hand, the speech driven poetics of Projective Verse and many aspectsof Black Mountain, of the new York School-- as well as it being a time period swamped in SPEECHES-- coming from al directions and all media--*

*living and teaching in Franconia, NH, Grenier, while doing his daily running as well as sitting and listeing intently for hours to the sound of water dripping in a cistern--and to recordings of Pygmy music & sounds--*

*one finds Grenier developing his ear ever more acutely attuned to the smallest particles of both speech as SOUND and as sign-- the variety of ways in which for years his works have been published/presented, with an emphasis on the physical/visual/sonic structure literally and literarily of the Book-- taking it apart, putting it back togther in another from--whether as huge poster as la M'ASS AVE or box as in SENTENCES and also the three parts*

black box encased series of visual/verbl poems put out by by O Books  
("Minnestoa" etc--)--  
and the varying sizes and shapes of other tests--  
culminating in the huge serial works done in "lawyer's office "color  
markers--

in a Talk given at the Robert frost Room at Franconia--published in  
the late  
90's--(forgive mne for a moment here the editor/publisher escapes  
me--wil  
come back: Stephen Dignazio--)--

Grenier notes that an interesting question to investigate is the  
conjunction  
between among, "only the imagination is real" of WCW's Spring and  
All and  
the "no ideas but in things/Mr" of Paterson--

to think on /with these as a both/and rather than the usual "either/  
or"--

to find ways in which there is an identification of the word and  
thing, then  
the letter and thing--so that the forming of a letter itself  
handwritten in  
time--is an emergence/appearance of sound & image simulateneously--  
at the  
same time as they are both physical things in action--

Olson wanted the citizen to go faster, faster--so that one thing  
follows on  
another--the action of the poem essaying to "pull even, " equal,  
that is, to  
the real itself"--with the action--

no more of the Aristotelian "after the fact" of writing following the  
action, behind it--

but--drawing even, so that action/writing take place as nearly as  
possible  
simultaenously--

Rimbaud already in the "Lettres du voyant" to Demyen and izambard in  
1870--had written of the poetry of the Future "preceding the action"

which i have written on as being carried out literally/literarily by  
Rimbaud  
in that his writings precede in their descriptions, images, words--the

*actions which he began to live out after he stopped writing--*

*how many of his letters when no longer a poet carry the very images  
he has  
written of years earlier as Poetry & Prose Poetry----and now writes  
simply  
as bald description factual documents--*

*Rimbaud also wrote of the poet of the Future (also greatly effected  
by the  
total full emancipation of Women)--as being "not unlike the Greek"--  
one notes in Grenier's studies of Heidegger the many essays re Greek  
thought  
and poetry --*

*the trajectory of Grenier , his works, for some long time black  
listed by  
his former colleagues in the 'Language-centered" writing "community"--*

*has been one of far more radically "outside" work & life than those  
of his  
peers, in formal and philosophical, sonic/visual/visceral work--*

*Grenier's long involvements with the texts of the early Stein (which  
he was  
teaching at Franconia--as the "Yale Stein" became available)--as  
well as his  
studies singly, as teacher and in a reading group including Leslie  
Scalapino--in Whitman--the versions of Leaves of Grass culminating  
esp in The  
Deathbed Edition--link him with the early modernism of WCW and the  
early  
Stein--as well as the 19th century Whitman--whose work was not a  
"once and  
for all " "set in stone" text but an ongoing series of versions,  
alterations, rearrangements, additions, subtractions, changes in  
names,  
spellings, grammar, syntax--*

*(SERIES after all is the title of a Grenier book)--*

*i wd agree with many that MOBY DICK is a postmodernist so to speak  
text  
--and i wd include the work of E A Poe as well--*

*D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which  
pre-dates  
WCW's In the American Grain)--notes a number of times that the*

Americans  
have relegated their classic works, in the "old American art  
speech"--to the  
nursery--"adventure stories, : :detective tales," science-fictions  
stories,"  
etc etc--the Classic American texts dealt with issues, ideas,  
images, which  
the 20th century American, according to Lawrence, has to banish--to  
the  
nursery!--

"the pure products of America go crazy" as WCW noted--

"out there"--("the figure of Outward")--though, one might say, is  
the as yet  
hidden in plain site/sight/cite "classic american" outsider/avant-  
garde  
postmodern etc--

("where the 'outyard" is the 'backyard' to paraphrase from Grenier's  
little  
work on Narrative for the old Olson series--)

"The blank and ruin we see in Nature may be within our own eye"--(R W  
Emerson)

"The most beautiful world is a heap of rubble tossed down in  
confusion/at  
random"--Heraclitus

"To shut the eyes is travel"--Emily Dickinson

"My voice goes after/what my eyes can't reach"--Walter Whitman

"Writing is time travel"--W S Burroughs

"It is a science-fiction film set in the past"--Federico Fellini, on  
his  
SATYRICON-

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354. **Jason Quackenbush**  
**Re: "The Decay of Spirituality in Poetry"**  
Wed 28 Jul 2010

There we absolutely can agree. I think a misreading of wittgenstein has done all sorts of harm in both the realms of philosophy and poetry. however, i think most pertinent, and here I'll abandon a defense of wittgenstein and just move into my own thinking, is getting rid of the negative connotations of

meaninglessness, nonsense, and senselessness when we're talking about poetry.

I have in mind a radical sort of idea that in poetry meaninglessness is impossible. that the way poetry works precludes an absence of sense. and that meaninglessness in the linguistic sense that gets outlined in Philosophical Investigations is actually a signifier of transcendental operation of language as it bridges between the realm of the immediately real (wherein i can stub my toe if i'm not paying attention) and the realm of the semiotically mediated (wherein I can write a long and angry letter to the manufacturer of my kitchen table for putting the leg of it in such an incredibly stupid place). I think that there is a place where those two genera overlap, and most of human experience lies there in the overlap, but there is an outer limit of the immediately real and the semiotically mediated that becomes a sort of free form grammatical playground stripped of conventional semiotic processes on the one hand, and a transcendent but deafening, or maybe muting, reality on the other. What I hope for, look for, wonder about the possibility of in my own work is how to possibly use that unattached signification of the one as a sort of roadmap to the inexpressable other. That, to me, is the mysticism of poetry that I wrote about in the original essay, and I think it's related in some ways to what Adam was talking about as a new spirituality.\

On Jul 28, 2010, at 10:59 AM, Murat Nemet-Nejat wrote:

*Jason, David, Jim,*

*This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.*

*Jason, first let me respond to what you are saying. I think there is more we agree with on Wittgenstein than we disagree with. My objection to him is in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what I mean:*

*a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it*

"meaningless,"  
unable to be expressed as "true or false," etc. (I need to go back  
to the  
text and choose a few more words with the same rhetorical effect).

But who has decided that the nature of \*reality\* consists (must  
express  
itself) as true or false and everything else is peripheral,  
secondary. That  
is a profound, unquestioned assumption on Wittgenstein's part the  
validity  
of which to me is much less clear -in fact, to be honest about it, is  
clearly "false."

I am more on the side of what Heraclitus says and David quotes:  
""The most beautiful world is a heap of rubble tossed down in  
confusion/at  
random."

We see truth, if at all, through a glass darkly, which also constantly  
changes, is fluid. "Factual," "ethical," "philosophical," even  
"scientific"  
values blur are very rarely distinct (a clear demarcation between  
objective  
and subjective basically impossible), and to build a reality  
structure on a  
fundamentalist distinction between true and false (which W. does by  
privileging a prepositional view of what is real, as opposed to  
unsayable)  
is foolhardy. A poet's job, it seems to me, is exactly to deal with  
that  
unsayable -shall we consider ourselves to be dealing with nonsense  
or, as  
Language School or it follower Flarf does, indulging in language  
games or  
google games.

I do not disagree that we are may be doomed (The Spiritual Life of  
Replicants deals with that issue) to grasp reality only through  
language  
-but that \*does not mean\* that we have to do it by entering only  
through one  
straight straight straight gate -the prepositional sentence.

David,  
I think we agree in our view of Grenier. I was not aware Grenier's  
later  
work was blacklisted by Language School poets. At least they

*realized what  
he was getting at and his pursuit went awry from their approach to  
poetry.*

*Ciao,*

*Murat*

*On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[REDACTED]> wrote:*

*Hey Murat, thanks for the excellent counterpoint.*

*"6.41 The sense of the world must lie outside the world. In the  
world  
everything is as it is and happens as it does happen. In it there  
is no  
value -- and if there were, it would be of no value."*

*Do you not see the circularity of Wittgenstein's argument? While  
he pays  
lip  
service to by being "sympathetic" to ethical impulses, he  
condescends to  
it  
and relegates it to subservient category. If he can not talk  
"meaningfully"  
about something, then he does not talk about it. Therefore, that  
thing  
becomes invisible: "he didn't write about it because he couldn't."  
On a  
grand scale, is this argument any different from the drunkard who  
looks  
for  
the key under the light because that's where the light is, not  
necessarily  
where the key is?*

*I don't see circularity, but rather the elucidation of a tautology.  
But I'm  
not terribly inclined to defend the argument of the tractatus, as I  
don't  
think it's particularly useful except as an example of where he was  
coming*

*from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, thereof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."*

*To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.*

*Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*

*On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.*

*Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgenstein accepts this implicitly as the*



*paradigm, as far as I can tell, with defending why.*

*well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.*

*Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see \*Eda Anthology\*), not as true or false but as*

*process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.*

*"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*

*It must lie outside the world."*

*Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.*

*Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say meaningful things about moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaningful in someway, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it*

from a  
different angle."

Also, there's an important aspect to all this that the section I  
quoted  
doesn't mention, and that's the notion (most recently argued for by  
Cora  
Diamond I believe) that while Wittgenstein thought that there were  
all sorts  
of things that couldn't be said, you could still use language to  
show the  
things that you can't talk about. Sadly, Wittgenstein never  
addresses CS  
Peirce directly in the surviving nachlass, although I'm fairly  
certain he  
must have grappled with him at some point because Frank Ramsey  
thought that  
there was in pragmatism a way out of the box the tractatus seems to  
draw,  
and there's certainly something like James and Peirce style  
pragmatism in  
his thinking that shows up by the time he dictated the brown book,  
and it's  
hard for me to see his later conception of "meaning as use" as  
anything  
other than a kind of pragmatism, albeit not the kind that Richard  
Rorty  
thought it was.

My point here again though is that what he was grappling with was a  
theory  
of language that seemed to constantly shut down any attempts to say  
things  
about a certain widely experienced and hugely important aspect of  
human  
life, and I think he saw it in a nearly tragic light, which is why  
I think  
he was so happy to describe the attribution of meaning to certain  
kinds of  
nonsense as "bewitchment by language." because it seems like you  
should be  
able to talk about these things, and we feel like when we're  
talking about  
them that we're saying meaningful things, but it's only when we  
reflect on  
what that might really mean that we have to realize that we have  
no way of  
knowing whether what we've said communicates what we hoped or not.

*As such,  
this becomes a much more epistemological than metaphysical  
position, and  
indeed I think that's how he ended up approaching the issue.*

*"6.42 Hence also there can be no ethical propositions."*

*Here one can see W's circular thinking in practice.*

*Again, it's important to note that he's talking about propositions  
and not  
sentences, or even more importantly signs. I think he would be ok  
with the  
idea of ethical signifiers.*

*"Propositions cannot express anything higher."*

*Yes, this is true if the only possible or valid linguistic structure  
having  
any hold to reality consisted of the propositions, that is to say,  
subject-predicate structure.*

*This is a priori assumption on W's part having  
to do, as far as I can see, very little connection to reality, the  
state  
state in which language function. Subject=predicate is a mere  
abstraction  
from it.*

*I don't see how it you can have sentence that is true or false  
without it  
referring to an object and then predicating some quality to the  
object. You  
don't need subject-predicate word order to get that, but if you  
could give  
me an example of a statement that is capable of being true or false  
without  
having some kind of predicate, I might be able to grasp what you're  
getting  
at. To me, the fact that propositions contain predicates seems  
tautological.*

*"6.43 If good or bad willing changes the world, it can only change*

the  
limits of the world, not the facts; not the things that can be  
expressed  
in  
language."

*It seems to me wrong. If you change the limits of language (more  
specifically of \*a\* language, that's why the importance of  
translation),*

*you  
are changing what can be said in it. As I said, here lies the  
crucial  
importance of translation and Benjamin's thought about it -on  
disintegration, fragmentation, etc.*

*but when he's talking about the limits of language he means the  
limits of  
language, not the limits of a language. he's talking about what can  
and*

*can't be talked about, full stop, not some concept that might be  
expressable*

*in one language but difficult to express in another. He's talking  
about what*

*it means for a sentence to have meaning at all, not whether it is  
understood*

*as intended. And I think part of the big reason that Benjamin is  
unsatisfying to me on that score is that he relies so heavily on  
intention*

*toward signified objects, and where that goes I follow wittgenstein  
into a*

*severe skepticism about that sort of semiotic notion. it's not at  
all clear*

*what such an object is, and if I recall correctly Benjamin uses  
various*

*words for "bread" in different languages as an example. Well ok,  
bread is*

*pain is brot is pan is lechem is naan is pita is tortilla is  
chapati is ...*

*? which do you intend? some ideal form of bread in the mind of god? a  
privately held abstraction that we take on faith is in someway  
similar to*

*the private object in the mind of another party to the  
conversation? really?*

*but what if I sit down at the table and choke a bit and say  
"bread!" do i*

*really intend that same thing even tho my meaning is similar? no, not  
really, i mean, I'm choking, give me bread so i can try to swallow.  
same*

word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.

"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).

I'd argue with that. I think it's a succinct & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).

"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

That's where the great divide between W. and Benjamin comes. Benjamin is

all  
for breaking down these "wholes" in the realm of "ideal language. He  
points  
us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever  
he  
returned to notions of value and judgement, that I mean when I  
refer to  
Wittgenstein's mysticism. One of the things that I think a large  
number of  
casual wittgenstein readers misunderstand is the idea that "the  
limits of  
the language form the limits of my world" is not a expression of a  
sort of  
nominalism, that is, it's not a statement about the world, it's a  
statement  
about language. the huge aspect of reality about which we are  
incapable of  
having meaningful discourse because we can't say anything  
meaningful about  
it, that for Wittgenstein is the most important part, and in that  
part of  
human life lies all of the traditional notions of occultism,  
spirituality,  
faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my  
opinion  
rebutts him.

I feel like you're misunderstanding the argument though. Wittgenstein  
doesn't deny that language can be extended and that new ways of  
speaking and  
new grammars can be created. he's quite eloquent on that point in the  
remarks on the foundations of mathematics. What he does reject  
though is the  
notion that there's some completeness or idealness of language that  
is  
possible or even desirable. rather that language in its vagueness and  
uncertainty and particularity is where it's most useful and that's  
how  
language actually gets used most of the time unless you start  
getting caught  
up in philosophical nonsense. Where he draws a limit, he's drawing  
a limit  
not at any existing language, but at the possibility of meaning.

Now, I'm  
not committed to the notion that he's precisely correct about where  
he draws  
the line about what can and can't be meant (and again, this is more  
an  
epistemological and psychological claim than it is a metaphysical  
one). but  
i really only want to defend the notion that wherever that line  
was drawn,  
in wittgenstein's view, and in mine for somewhat different reasons,  
there is  
an area of human experience that is impossible to reach at and  
describe with  
meaningful meaningful language that is no less important for that  
reason,  
that that area of experience is what Wittgenstein referred to as the  
mystical, and probably most importantly, my own view that poetry is  
both  
capable and may even be necessary to guide others to encounter that  
experience for themselves so that we can be in some sort of  
communion with  
each other even though we can't describe or validate it in the same  
way that  
we could a sentence like "the earth revolves around the sun."

"D. You're right that Grenier is a special case, and I'll admit i  
was  
maybe  
being a little propagandistic in my cooption of Language poetry. I  
have a  
hard time seeing them all as a unified group in any case, but  
they're a  
little too important to me personally to allow for the outright  
materialism  
that I felt Adam painted them with in his piece, although I think  
he's  
largely right. The appeal to Grenier, I will confess, could be  
just some  
sleight of hand to try to rescue a larger movement from a specific  
criticism, and I think it's fair to call me on that. That said, I  
don't  
much  
care if any of the big Language folks agree that their work is  
suspicious  
of  
the materiality of language, i think i see it there anyway as a  
sort of



*irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."*

*I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.*

*Fair enough. Although I'm tempted to appeal to the Death of the Author and/or Umberto Eco's notion of machina pigra and just say that I don't care what Ron Silliman thinks about this particular topic, on my reading The Chinese Notebook is clearly written in a manner that is self-consciously suspicious of the materiality of the language as employed. (Although on that point, my own response to that poem, The Liar Paradox, was in blazevox a few years ago and can be read here for the curious: <http://www.blazevox.org/061-jfq.pdf>)*

*Thanks again for the fascinating conversation.*

*-Jason*

*guidelines*

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355. **Nic Sebastian**

***Final Ten Questions on Poets and Technology: Eric Elshtain***

*Wed 28 Jul 2010*

---

Eric Elshtain responds this week to Ten Questions on Poets and Technology - <http://bit.ly/bkJCAo>

This series has now ended.

Series' standing page: <http://bit.ly/c0aBUb>

Best, Nic

Nic Sebastian <http://verylikeawhale.wordpress.com>

The New Busy is not the old busy. Search, chat and e-mail from your inbox. Get started.

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356. **David Kirschenbaum**

***boston phoenix on boston poet tea party***

*Thu 29 Jul 2010*

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<http://thephoenix.com/boston/life/105988-marathon-man/?page=1#TOPCONTENT>

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357. **Douglas Manson**

***Re: "The Decay of Spirituality in Poetry"***

*Thu 29 Jul 2010*

---

viva la differance um kenosis ut pictura. we're all pals here in the spacetime continuum.

these are great threads.

On Wed, Jul 28, 2010 at 1:59 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

*Jason, David, Jim,*

*This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.*

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a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless," unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).

But who has decided that the nature of \*reality\* consists (must express itself) as true or false and everything else is peripheral, secondary. That is a profound, unquestioned assumption on Wittgenstein's part the validity of which to me is much less clear -in fact, to be honest about it, is clearly "false."

I am more on the side of what Heraclitus says and David quotes: ""The most beautiful world is a heap of rubble tossed down in confusion/at random."

We see truth, if at all, through a glass darkly, which also constantly changes, is fluid. "Factual," "ethical," "philosophical," even "scientific" values blur are very rarely distinct (a clear demarcation between objective and subjective basically impossible), and to build a reality structure on a fundamentalist distinction between true and false (which W. does by privileging a prepositional view of what is real, as opposed to unsayable) is foolhardy. A poet's job, it seems to me, is exactly to deal with that unsayable -shall we consider ourselves to be dealing with nonsense or, as Language School or its follower Flarf does, indulging in language games or google games.

I do not disagree that we are may be doomed (The Spiritual Life of Replicants deals with that issue) to grasp reality only through language -but that \*does not mean\* that we have to do it by entering only through one straight straight straight gate -the prepositional sentence.

David,  
I think we agree in our view of Grenier. I was not aware Grenier's later work was blacklisted by Language School poets. At least they realized what he was getting at and his pursuit went awry from their approach to poetry.

Ciao,

Murat

On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[REDACTED]> wrote:

Hey Murat, thanks for the excellent counterpoint.

*"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."*

*Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?*

*I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, thereof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."*

*To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the*

*tractatus was meant to be a ladder that you could kick away once you climbed to the top.*

*Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*

*On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.*

*Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgenstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.*

*well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the*

world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.

Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see \*Eda Anthology\*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.

"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world."

Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.

Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say meaningful things about

*moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaningful in some way, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it from a different angle."*

*Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while Wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving nachlass, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the tractatus seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the brown book, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.*

*My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have no way of knowing whether what we've said communicates what we hoped or not. As such,*

*this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.*

*"6.42 Hence also there can be no ethical propositions."*

*Here one can see W's circular thinking in practice.*

*Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.*

*"Propositions cannot express anything higher."*

*Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure.*

*This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.*

*I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.*

*"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."*



*It seems to me wrong. If you change the limits of language (more specifically of \*a\* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*

*but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ... ? which do you intend? some ideal form of bread in the mind of god? a privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.*

*"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.*

*The world of the happy is quite another than that of the unhappy."*

*W. ignores the consequences of what he is saying here.*

*On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?*

*"6.44 Not how the world is, is the mystical, but that it is."*

*This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).*

*I'd argue with that. I think it's a succinct & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).*

*"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*

*The feeling that the world is a limited whole is the mystical feeling."*

*That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."*

*"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part*

of  
human life lies all of the traditional notions of occultism,  
spirituality,  
faith, and religion."

That's where Benjamin goes beyond Wittgenstein, essentially in my  
opinion  
rebutts him.

I feel like you're misunderstanding the argument though. Wittgenstein  
doesn't deny that language can be extended and that new ways of speaking  
and  
new grammars can be created. he's quite eloquent on that point in the  
remarks on the foundations of mathematics. What he does reject though is  
the  
notion that there's some completeness or idealness of language that is  
possible or even desirable. rather that language in its vagueness and  
uncertainty and particularity is where it's most useful and that's how  
language actually gets used most of the time unless you start getting  
caught  
up in philosophical nonsense. Where he draws a limit, he's drawing a  
limit  
not at any existing language, but at the possibility of meaning. Now, I'm  
not committed to the notion that he's precisely correct about where he  
draws  
the line about what can and can't be meant (and again, this is more an  
epistemological and psychological claim than it is a metaphysical one).  
but  
i really only want to defend the notion that wherever that line was  
drawn,  
in wittgenstein's view, and in mine for somewhat different reasons, there  
is  
an area of human experience that is impossible to reach at and describe  
with  
meaningful meaningful language that is no less important for that reason,  
that that area of experience is what Wittgenstein referred to as the  
mystical, and probably most importantly, my own view that poetry is both  
capable and may even be necessary to guide others to encounter that  
experience for themselves so that we can be in some sort of communion  
with  
each other even though we can't describe or validate it in the same way  
that  
we could a sentence like "the earth revolves around the sun."

"D. You're right that Grenier is a special case, and I'll admit i was  
maybe

being a little propagandistic in my cooption of Language poetry. I have  
a  
hard time seeing them all as a unified group in any case, but they're a  
little too important to me personally to allow for the outright  
materialism  
that I felt Adam painted them with in his piece, although I think he's  
largely right. The appeal to Grenier, I will confess, could be just some  
sleight of hand to try to rescue a larger movement from a specific  
criticism, and I think it's fair to call me on that. That said, I don't  
much  
care if any of the big Language folks agree that their work is  
suspicious  
of  
the materiality of language, i think i see it there anyway as a sort of  
irony that has to counterbalance the extreme focus on the textuality of  
writing. To me, reading something like the Chinese Notebook, for  
example,  
I  
feel like there's a certain amount of whistling at the dark that's going  
on,  
at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but  
I  
think one should call a spade a spade.

Fair enough. Although I'm tempted to appeal to the Death of the Author  
and/or Umberto Eco's notion of *machina pigra* and just say that I don't  
care  
what Ron Silliman thinks about this particular topic, on my reading *The  
Chinese Notebook* is clearly written in a manner that is self-consciously  
suspicious of the materiality of the language as employed. (Although on  
that  
point, my own response to that poem, *The Liar Paradox*, was in *blazevox* a  
few  
years ago and can be read here for the curious:  
<http://www.blazevox.org/061-jfq.pdf>)

Thanks again for the fascinating conversation.

-Jason

guidelines

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358. **Séamas Cain**

***Signs & Writings***

Thu 29 Jul 2010

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"Signs & Writings"

at the Fundació Suñol

in Barcelona, Spain

<http://fundaciosunol.org/exposicions/exposicions.php?lang=2>

"All the works in this exhibition form part of the Josep Suñol Collection and were created between 1972 and the present day. The forty-two pieces chosen here reveal the recurring use of signs and writing in painting, collage and tapestry as a visual reading of the artists' need to communicate."

The artistic contributions document "multiple polysemy, which this exhibition aims to show with signs and writing as the backbone to the aesthetic language, whose iconography of composite material lines sketches out the artists' thoughts and is genetically contained in their signs, in the world of their ideas."

<http://fundaciosunol.org/exposicions/exposicions.php?lang=2>

Creative regards,

Séamas Cain

<http://www.saorsainn.net>

<http://alazanto.org/seamascain>

<http://seamascain-writernetwork.org>

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359. **Murat Nemet-Nejat**

***Re: "The Decay of Spirituality in Poetry"***

Thu 29 Jul 2010

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Jason,

a) A few other condescending attributions by Wittgenstein: "Nonsensical," "bewitchment of language." All he had to add was "young and foolish," "wet behind the ears humanity. "Nonsensical" is a logical positivist term; "bewitchment of language" is just a more "poetic" expression of the same

thought. Personally, I have grave doubts how far W.' moved away from his logical positivist origins at Cambridge.

b) As transfinite sets imply, any set can finally be broken to become the subset of another set, ad infinitum -building, breaking down and rebuilding... That way the distinction between "language" and "a language," as you put it, does not really exist. If so, there is not much difference between Wittgenstein's "Language." and Benjamin's "ideal language." In this specific sense, in his use of the concept of "language," one might argue that W. -the quintessential liberal Christian Jew- was a cabbalist.

The difference, it seems to me, between W. and B. is that for W. "language" is a final absolute, therefore, unsayable. Surprisingly, counter-intuitively, for B. "ideal language" is not. B's "ideal language" constantly breaks down, reforms, expands itself. It is a process, a continuous one.

Here one come, I think, to Benjamin's rebuttal of Wittgenstein within the framework, body of language itself, how language constantly, continuously breaks out of its limits towards the unsayable -which in its turn may create new fields of the unsayable: in the central importance of quotations and fragments (deterioration, fragmentation) in his writing, in his rhetorical ideal. Quotations are meta-factual. They are conjectural gestures, a rhetoric of possibilities, potentialities. They are on the level of language also always true (they are quoting someone) regardless of what they are saying. By definition quotations also are always fragments, taken from a larger whole. They need complementation (one of the constant features, themes in this thread has been to bring in what W. said before or after the specific discussed passage). When quotations are placed together, the need for complementation occurs across their jagged edges empowering the empty space among them. This is the unsayable, spiritual space.

\*The Arcades Project\* resolves the dilemma, blind alley W's thought leads us. It creates a detailed analysis of the physical, ethical, emotional, spiritual, intellectual analysis of the past continuing into the present (he called it "dialectical history). Here W's distinction between factual and ethical (nonsensical, etc.) has disappeared, has been resolved (that's why Adorno hated The Arcades Project writings so much and wanted to edit them out -they were too "redeptive," not positivist enough).

c) Jason, you say: "I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological."

As I said, The Arcades Project is such an example. Through quotations (in which Benjamin's own ideas also function as quotations), Benjamin makes statements (in the shape of gestures), not about "the world/ reality,"; but about language where the distinction W. makes through abstraction does not exist. All the dimensions of thought and experience -ethics, history, facts, etc. etc.- blur, blend into each other. Since humanity experiences "reality" through language and its manners of regeneration, Benjamin's method seems to me much less nonsensical or "bewitchment" of reality than Wittgenstein'.

d) I am glad that you see words like "nonsensical, etc. should lose their negative connotations. But, of we do so, doesn't Wittgenstein tragic sense of life, which poets are so drawn to, basically vanish?

GREAT THREAD. THANK YOU.

Ciao,

Murat

On Wed, Jul 28, 2010 at 1:59 PM, Murat Nemet-Nejat <[REDACTED]>wrote:

*Jason, David, Jim,*

*This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.*

*Jason, first let me respond to what you are saying. I think there is more we agree with on Wittgenstein than we disagree with. My objection to him is in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what I mean:*

*a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless," unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).*

*But who has decided that the nature of \*reality\* consists (must express itself) as true or false and everything else is peripheral, secondary. That is a profound, unquestioned assumption on Wittgenstein's part the validity of which to me is much less clear -in fact, to be honest about it, is clearly "false."*

*I am more on the side of what Heraclitus says and David quotes:*

*"The most beautiful world is a heap of rubble tossed down in confusion/at random."*

*We see truth, if at all, through a glass darkly, which also constantly changes, is fluid. "Factual," "ethical," "philosophical," even "scientific" values blur are very rarely distinct (a clear demarcation between objective and subjective basically impossible), and to build a reality structure on a fundamentalist distinction between true and false (which W. does by privileging a prepositional view of what is real, as opposed to unsayable) is foolhardy. A poet's job, it seems to me, is exactly to deal with that unsayable -shall we consider ourselves to be dealing with nonsense or, as Language School or its follower Flarf does, indulging in language games or google games.*

*I do not disagree that we are may be doomed (The Spiritual Life of Replicants deals with that issue) to grasp reality only through language -but that \*does not mean\* that we have to do it by entering only through one straight straight straight gate -the prepositional sentence.*

*David,*

*I think we agree in our view of Grenier. I was not aware Grenier's later work was blacklisted by Language School poets. At least they realized what he was getting at and his pursuit went awry from their approach to poetry.*

*Ciao,*

*Murat*

*On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[REDACTED]> wrote:*

*Hey Murat, thanks for the excellent counterpoint.*

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*Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing*



*becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?*

*I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, thereof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."*

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*Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.*

*"Propositions cannot express anything higher."*

*Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure.*

*This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.*

*I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.*

*"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."*

*It seems to me wrong. If you change the limits of language (more specifically of \*a\* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*

*but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ... ? which do you intend? some ideal form of bread in the mind of god? a*

*privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.*

*"In brief, the world must thereby become quite another, it must so to speak  
wax or wane as a whole.*

*The world of the happy is quite another than that of the unhappy."*

*W. ignores the consequences of what he is saying here.*

*On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?*

*"6.44 Not how the world is, is the mystical, but that it is."*

*This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).*

*I'd argue with that. I think it's a succinct & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).*

*"6.45 The contemplation of the world sub specie aeterni is its contemplation  
as a limited whole.*

*The feeling that the world is a limited whole is the mystical feeling."*

*That's where the great divide between W. and Benjamin comes. Benjamin is all  
for breaking down these "wholes" in the realm of "ideal language. He points  
us to an outline of "a structure of escape."*

*"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."*

*That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.*

*I feel like you're misunderstanding the argument though. Wittgenstein doesn't deny that language can be extended and that new ways of speaking and new grammars can be created. he's quite eloquent on that point in the remarks on the foundations of mathematics. What he does reject though is the notion that there's some completeness or idealness of language that is possible or even desirable. rather that language in its vagueness and uncertainty and particularity is where it's most useful and that's how language actually gets used most of the time unless you start getting caught up in philosophical nonsense. Where he draws a limit, he's drawing a limit not at any existing language, but at the possibility of meaning. Now, I'm not comitted to the notion that he's precisely correct about where he draws the line about what can and can't be meant (and again, this is more an epistemological and psychological claim than it is a metaphysical one). but i really only want to defend the notion that wherever that line was drawn, in wittgenstein's view, and in mine for somewhat different reasons, there is an area of human experience that is impossible to reach at and describe with meaningful meaningful language that is no less important for that reason, that that area of experience is what Wittgenstein referred to as the mystical, and probably most importantly, my own view that poetry is both capable and may even be necessary to guide others to encounter that experience for themselves so that we can be in some sort of communion with each other even though we can't describe or validate it in the same way that we could a sentence like "the earth revolves around the sun."*

"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.

Fair enough. Although I'm tempted to appeal to the Death of the Author and/or Umberto Eco's notion of *machina pigra* and just say that I don't care what Ron Silliman thinks about this particular topic, on my reading *The Chinese Notebook* is clearly written in a manner that is self-consciously suspicious of the materiality of the language as employed. (Although on that point, my own response to that poem, *The Liar Paradox*, was in *blazevox* a few years ago and can be read here for the curious: <http://www.blazevox.org/061-jfq.pdf>)

Thanks again for the fascinating conversation.

-Jason

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360. **Mark Prejsnar**

**Re: "The Decay of Spirituality in Poetry"**

Thu 29 Jul 2010

---

"> the trajectory of Grenier , his works, for some long time black listed by  
> his former colleagues in the 'Language-centered" writing "community"-- "  
>

this is indeed a fascinating claim ... blacklisted just how? details ????

--mark

"Roads

of excess were roads not taken, and that  
has made all the difference."

--Jerome McGann

--- On Wed, 7/28/10, Jason Quackenbush <[REDACTED]> wrote:

From: Jason Quackenbush <[REDACTED]>

Subject: Re: "The Decay of Spirituality in Poetry"

To: [REDACTED]

Date: Wednesday, July 28, 2010, 10:13 PM

marvelous david, thanks so much. there's a lot to chew on here, but I wanted to remark that for me at least, I think both the connection with Stein's early poetry so heavily laden with parataxis as it was and with Whitmans continual revision as a connection to refiguring the notion of the book, resonate with the sort of mysticism that I think i see in Grenier, something akin to text as process rather than product.

this, in my thinking at least, connects up with a rather fruitless obsessive period i spent shortly after the publication of the complete Ted Berrigan trying to find correspondences to Alfred North Whitehead's process philosophy in his various mundane occasional poems (by which i mean the often repeated trope in his poetry of picking a day or a set of activities and memorializing them in a poem eg today in ann arbor, 10 things i do every day, memorial day, etc.). At the end of my researches which didn't bear much out, after I got over my disappointment in discovering the great organizing principle I thought i'd discovered in fact was my own misreading of Whitehead, i realized i'd been looking very much at the wrong thing and that the real process philosophy stuff had to do more with the way he was compasing things than with any underlying metaphysics.

anyway, Berrigan also is a favorite spiritual master of mine, and what you're talking about in Grenier I think I see a bit in some of Berrigan as well.



On Jul 27, 2010, at 9:40 PM, David Chirot wrote:

*a little side note: (re Grenier/Trakl/Wittgenstein)*

*Robert Grenier early in his writing life translated a few (four or more) poems of Trakl's for an anthology--*

*Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--*

*In "I HATE SPEECH"--One might consider the context, the time period--*

*on the one hand, the speech driven poetics of Projective Verse and many aspects of Black Mountain, of the New York School-- as well as it being a time period swamped in SPEECHES-- coming from all directions and all media--*

*living and teaching in Franconia, NH, Grenier, while doing his daily running as well as sitting and listening intently for hours to the sound of water dripping in a cistern--and to recordings of Pygmy music & sounds--*

*one finds Grenier developing his ear ever more acutely attuned to the smallest particles of both speech as SOUND and as sign-- the variety of ways in which for years his works have been published/presented, with an emphasis on the physical/visual/sonic structure literally and literarily of the Book-- taking it apart, putting it back together in another form--whether as huge poster as la M'ASS AVE or box as in SENTENCES and also the three parts black box encased series of visual/verbal poems put out by O Books ("Minnestoa" etc--)-- and the varying sizes and shapes of other texts-- culminating in the huge serial works done in "lawyer's office" "color markers--*

*in a Talk given at the Robert Frost Room at Franconia--published in the late 90's--(forgive me for a moment here the editor/publisher escapes me--will come back: Stephen Dignazio--)--*

*Grenier notes that an interesting question to investigate is the conjunction between among, "only the imagination is real" of WCW's Spring and All and the "no ideas but in things/Mr" of Paterson--*

*to think on /with these as a both/and rather than the usual "either/or"--*

*to find ways in which there is an identification of the word and thing, then the letter and thing--so that the forming of a letter itself handwritten in time--is an emergence/appearance of sound & image simultaneously--at the same time as they are both physical things in action--*

*Olson wanted the citizen to go faster, faster--so that one thing follows on another--the action of the poem essaying to "pull even, " equal, that is, to the real itself"--with the action--*

*no more of the Aristotelian "after the fact" of writing following the action, behind it--*

*but--drawing even, so that action/writing take place as nearly as possible simultaenously--*

*Rimbaud already in the "Lettres du voyant" to Demy and Izambard in 1870--had written of the poetry of the Future "preceding the action"*

*which i have written on as being carried out literally/literarily by Rimbaud in that his writings precede in their descriptions, images, words--the actions which he began to live out after he stopped writing--*

*how many of his letters when no longer a poet carry the very images he has written of years earlier as Poetry & Prose Poetry----and now writes simply as bald description factual documents--*

*Rimbaud also wrote of the poet of the Future (also greatly effected by the total full emancipation of Women)--as being "not unlike the Greek"--one notes in Grenier's studies of Heidegger the many essays re Greek thought and poetry --*

*the trajectory of Grenier , his works, for some long time black listed by his former colleagues in the 'Language-centered" writing "community"--*

*has been one of far more radically "outside" work & life than those of his peers, in formal and philosophical, sonic/visual/visceral work--*

*Grenier's long involvements with the texts of the early Stein (which he was teaching at Franconia--as the "Yale Stein" became available)--as well as his studies singly, as teacher and in a reading group including Leslie Scalapino--in Whitman--the versionsof Leaves of Grass culminating esp in The Deathbed Edition--link him with the early modernism of WCW and the early Stein--as wel as the 19th century Whitman--whose work was not a "once and for all " "set in stone" text but an ongoing series of versions, alterations, rearrangements, additions, subtractions, changes in names, spellings, grammar, syntax--*

*(SERIES after al is the title of a Grenier book)--*

*i wd agree with many that MOBY DICK is a postmodernist so to speak text --and i wd include the work of E A Poe as well--*

*D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which pre-*

dates

WCW's *In the American Grain*)--notes a number of times that the Americans have relegated their classic works, in the "old American art speech"--to the nursery--"adventure stories, : :detective tales," science-fictions stories," etc etc--the Classic American texts dealt with issues, ideas, images, which the 20th century American, according to Lawrence, has to banish--to the nursery!--

"the pure products of America go crazy" as WCW noted--

"out there"--("the figure of Outward")--though, one might say, is the as yet hidden in plain site/sight/cite "classic american" outsider/avant-garde postmodern etc--

("where the 'outyard' is the 'backyard' to paraphrase from Grenier's little work on Narrative for the old Olson series--)

"The blank and ruin we see in Nature may be within our own eye"--(R W Emerson)

"The most beautiful world is a heap of rubble tossed down in confusion/at random"--Heraclitus

"To shut the eyes is travel"--Emily Dickinson

"My voice goes after/what my eyes can't reach"--Walter Whitman

"Writing is time travel"--W S Burroughs

"It is a science-fiction film set in the past"--Federico Fellini, on his SATYRICON-

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### 361. **Danny Snelson**

#### ***Simultaneous Online / Printed Matter Edit Publications Book Launch (11 Books Concerning Tan Lin's 7CV, Postcard, MediaWiki)***

Thu 29 Jul 2010

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Good Afternoon Poetics,

Announcing dual launch of the inaugural run of Edit Publications!

Printed Matter Launch<[http://printedmatter.org/news/news.cfm?article\\_id=688](http://printedmatter.org/news/news.cfm?article_id=688)> Hard copies sold at Printed Matter prices. White wine!

&

Edit Publications Online <<http://aphasic-letters.com/edit/publications.html>> All books available for free download or (mostly) at-cost print-on-demand.

If yr in NY: join us TONIGHT at PRINTED MATTER from 5-7 pm &for drinks at Cafe Loup afterward!

Otherwise: please make yrself at home on the website!

Yrs,  
Danny

::

Network Publishing at Printed Matter.  
A LAUNCH: Thursday, JULY 29th, 5-7PM  
195 Tenth Avenue, New York, NY 10001

A Series of Publications Edited by Danny Snelson

Concerning the Republication of Tan Lin's \*Seven Controlled Vocabularies and Obituary 2004. The Joy of Cooking\*

On July 29th, Edit Publications launches eleven books expanding Tan Lin's \*Seven Controlled Vocabularies and Obituary 2004. The Joy of Cooking\* (Wesleyan Poetry Series, 2010). These printed editions derive from an event at the Kelly Writers House at the University of Pennsylvania on April 12th, 2010 titled "Handmade book, PDF, lulu, Appendix, Powerpoint, Kanban Board/Post-Its, Blurb, Dual Language (Chinese/ English) Edition, micro lecture, Selectric II interview, wine/cheese reception, Q&A (xerox), film."

Books published include: \*Purple/Pink Appendix\* by Tan Lin with an introduction by Danny Snelson, afterword by Charles Bernstein and indexes by Lawrence Giffin, Ashley Leavitt, John Paetsch, Danny Snelson, and Tan Lin. \*Blurb\* by Tan Lin. \*Event Inventory and Documentation\* (monochrome and polychrome editions) by Jeremy JF Thompson. \*Selected\* \*Essays About a Bibliography, \*with contributions by forty-eight authors. \*7CV Chinese Edition \*(1-4)\* \*(!!! characters !!!). \*7CV Critical Reader\*, with full text downloads in PDF format. Printed on demand by lulu.com in a continual state of revision.

Event Editors and Authors include: Matthew Abess, Chris Alexander, Louis Asekoff, Stan Apps, Danielle Aubert, Charles Bernstein, Marie Buck, Lee Ann Brown, E. Shaskan Bumas, Ken Chen, Evelyn Chen, Clare Churchouse, Cecilia Corrigan, AMJ Crawford, Kieran Daly, Monica de la Torre, Thom Donovan, Patrick Durgin, Kareem Estefan, J. Gordon Faylor, Al Filreis, Thomas Fink, Mashinka Firunts, Robert Fitterman, Jonathan Flatley, Brad Flis, Peter W. Fong, Christopher Funkhouser, Kristen Gallagher, Sarah Gambito, Ellen Gruber Garvey, Kenneth Goldsmith, Cecilia Gronberg/Jonas (J) Magnusson, Heidi Brayman Hackel, Erin Gautche, Lawrence Giffin, Diana Hamilton, Eddie Hopely, Paolo Javier, Greem Jellyfish, Josef Kaplan, John Keene, Diana Kingsley, Matthew Landis, Ashley Leavitt, Tan Lin, Warren Liu, Jessica Lowenthal, Sueyeun Juliette Lee, Maya Lin, Warren Liu, Dana Teen Lomax, Patrick

Lovelace, Dan Machlin, Rachel Malik, Josiah McElheny, Stephen McLaughlin, Joe Milutis, John Paetsch, Asher Penn, Ellen Quinn, Diana Ro, Raphael Rubenstein, Jay Sanders, Katherine Elaine Sanders, Karen L. Schiff, Jeremy Sigler, Danny Snelson, Carlos Soto, Kaegan Sparks, Chris Sylvester, Gordon Tapper, Michelle Taransky, Jeremy JF Thompson, Richard Turnbull, Dan Visel, Dorothy Wang, Andrew Weinstein, and Sara Wintz.

11 BOOKS/1 POSTCARD/+ A WIKI (link below)

\*Purple/Pink Appendix\* by Tan Lin with introduction by Danny Snelson; afterword by Charles Bernstein; indexes by Lawrence Giffin, Ashley Leavitt, John Paetsch, and Danny Snelson; readers reports; interview with Chris Alexander, Kristen Gallagher, Danny Snelson, and Gordon Tapper; expanded preface; tumblr stuff; cover spread by Clare Churchouse; Google Analytics; Markov chain; and bibliography.

\*Blurb \*by Tan Lin. Edited by Matthew Abess, Patrick Lovelace, Stephen McLaughlin, and Danny Snelson. With contributions by Christopher Alexander, Louis Asekoff, Stan Apps, Danielle Aubert, Charles Bernstein, E. Shaskan Bumas, Ken Chen, Cecilia Corrigan, Clare Churchouse, AMJ Crawford, Kieran Daly, MÃ³nica de la Torre, Thom Donovan, Patrick Durgin, Kareem Estefan, Robert Fitterman, Jonathan Flatley, Peter Fong, Christopher Funkhouser, Kristen Gallagher, Sarah Gambito, Kenneth Goldsmith, Diana Hamilton, Eddie Hopeley, Paolo Javier, Josef Kaplan, John Keene, Matthew Landis, Juliette Lee, Maya Lin, Warren Liu, Patrick Lovelace, Rachel Malik, Dan Machlin, Michael Ondaatje, Asher Penn, Josiah McElheny, Stephen McLaughlin, Jay Sanders, Katherine Sanders, Jeremy Sigler, Danny Snelson, Chris Sylvester, Gordon Tapper, Michele Taransky, Dan Visel, Dorothy Wang, and Sara Wintz.

\*Event Inventory and Documentation (1-2) \*by Jeremy JF Thompson with opening minutes by Eddie Hopely. A text and photographic documentation of all technological platforms used at the "Edit: Processing Network Publishing" event at the Kelly Writers House on April 12th, 2010. Including documentation of SanDisk 4GB, JBL Control Monitors, Sony ICD-UX70, Anchor ANX-70, Sony EVI-D70, Canon Pixma MP210, Mackie 1402-VLZ PRO 14-channel mixer. With lists and maps. In monochrome and polychrome versions.

\*Selected Essays About a Bibliography\*. Essays on the expanded field of editing in a networked environment: bibliographic control, QR coding, font libraries, kanban, Facebook, blurb, metadata, PowerPoint, IBM Selectric II, pagination, bar code, and seminar. Event and online editors: E. Shaskan Bumas, Clare Churchouse, Kareem Estefan, J. Gordon Faylor, Kristen Gallagher, Diana Hamilton, Matthew Landis, Tan Lin, Katherine Elaine Sanders, Danny Snelson, Gordon Tapper, and Sara Wintz. Print editors: E. Shaskan Bumas, Kristen Gallagher, Tan Lin, and Danny Snelson. With contributions by Chris Alexander,

Danielle Aubert, Lee Ann Brown, Marie Buck, E. Shaskan Bumas, Evelyn Chiâ€™™ en, Cecilia Corrigan, Alejandro Crawford, Kieran Daly, Kareem Estefan, J. Gordon Faylor, Al Filreis, Thomas Fink, Mashinka Firunts, Brad Flis, Peter W. Fong, Kristen Gallagher, Lawrence Giffin, Ellen Gruber Garvey, Cecilia Gronberg/Jonas (J) Magnusson, Heidi Brayman Hackel, Eddie Hopely, Josef Kaplan, Diana Kingsley, Matthew Landis, Juliette Lee, Tan Lin, Warren Liu, Dana Teen Lomax, Dan Machlin, Rachel Malik, Joe Milutis, Asher Penn, Ellen Quinn, Raphael Rubenstein, Katherine Sanders, Karen L. Schiff, Jeremy Sigler, Danny Snelson, Chris Sylvester, Gordon Tapper, Michelle Taransky, Jeremy JF Thompson, Richard Turnbull, Dan Visel, Andrew Weinstein, and Sara Wintz.

\*7CV Chinese Edition \*(1-4) (ä„fä—æŽšè©žè;“ă’Œ2004ă¹’è“fă’š)\* \*translated by Chris Alexander, AMJ Crawford, and Cecilia Corrigan in Google Translate. Edition 1, in traditional Chinese without images. Edition 2, with images. Edition 3, in simplified Chinese with images. Edition 4, reverse translation from simplified Chinese into English.

\*7CV Critical Reader \*edited by Mashinka Firunts and Danny Snelson with Chris Cuellar and event editors Eddie Hopely and Sueyeun Juliette Lee. A portable library featuring excerpts from texts related to 7CV, the Edit event, and online reading environments. The PDF version contains links to direct downloads of full books and articles referenced in the reader.

all books available at Printed Matter and on lulu. We tried to make most of these books available as free pdf or at cost. Any profits generated from publications to be donated to the Emma Bee Bernstein AIR fund, the Leslie Scalapino Reed College Fund, the Asian American Writer's Workshop, Kundiman, and Wikipedia.

links:

Bomb Magazine Interview w/ Katherine Sanders:

<http://bombsite.com/issues/999/articles/3467>

Marketplace of Ideas radio broadcast w/ Colin Marshall:

[http://colinmarshall.libsyn.com/experimental\\_poet\\_tan\\_lin\\_](http://colinmarshall.libsyn.com/experimental_poet_tan_lin_)

iTunes download (freeeeee):

<http://itunes.apple.com/us/podcast/the-marketplace-of-ideas/id266539442>

Art in America interview w/ Asher Penn:

<http://www.artinamericamagazine.com/news-opinion/conversations/2010-06-11/tan-lin/>

Thom Donovan's Wild Horses of Fire: <http://whof.blogspot.com/2010/04/tan-lin-metapoetic-extravaganza.html>

and a WIKI LINK to the Edit open publication platform:

[http://aphasic-letters.com/edit-wiki/index.php?  
title=Network\\_Publishing\\_with\\_Tan\\_Lin](http://aphasic-letters.com/edit-wiki/index.php?title=Network_Publishing_with_Tan_Lin)

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362. **Eleni Stecopoulos**

***FW: This Sat 7/31 BAY AREA POETRY MARATHON (note: \*not\* at The Lab this time !)***

*Thu 29 Jul 2010*

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From: [REDACTED]  
Date: Tue, 27 Jul 2010 18:47:18 -0700  
Subject: This Sat.: BAY AREA POETRY MARATHON (note: \*not\* at The Lab this time !)  
To: [REDACTED]

\*\*\*\*\* BAY AREA POETRY MARATHON \*\*\*\*\*

This Saturday, July 31 at 7:00pm  
at THE CCA WRITERS' STUDIO 195 De Haro St., San Francisco (at the base of Potrero Hill on the corner of 15th & De Haro)

\* MAP: [http://www.mapquest.com/maps?  
city=San+Francisco&state=CA&address=195+de+Haro+St&zipcode=94103-  
5121&country=US&latitude=37.767483&longitude=-  
122.401846&geocode=ADDRESS](http://www.mapquest.com/maps?city=San+Francisco&state=CA&address=195+de+Haro+St&zipcode=94103-5121&country=US&latitude=37.767483&longitude=-122.401846&geocode=ADDRESS)

\* DIRECTIONS: If you are coming by subway, get off at the 16th and Mission station, then catch the #22 Bus heading east on 16th; get off as close to 16th & De Haro as you can (which probably will be either 16th & Kansas or 17th & De Haro) & walk north to De Haro. If you are coming by car, parking is readily available & free near the Writers' Studio.

READERS:

\* MELANIE FARLEY just wrote a long poem called dog breath etudes. It took a long time. She lives in San Francisco and secretly (or not so secretly) listens to TLC, sometimes.

\* DANA TEEN LOMAX's several books of poetry include Disclosure (forthcoming from Black Radish). She is currently working on Shhh! Lullabies for a Tired Nation & the illustrated anthology Kindergarde: Avant-garde Poems, Plays, Stories, & Songs for Children.

\* CATHERINE MENG is the author of Tonight's the Night (Apostrophe Books 2007) & some chapbooks. She lives in Berkeley.

\* ERIN MORRILL has mostly lived in the Bay Area since 2005. She & Andrew Kenower make chapbooks under the imprint Trafficker Press. She is a recent



graduate from CCA's MFA in writing program, & her recent work appeared in Trickhouse (magically).

\* PATRICIA POWELL is the author of the novels *Me Dying Trial*, *A Small Gathering of Bones*, *The Pagoda*, and most recently *The Fullness of Everything*. She teaches in the MFA program at Mills College in Oakland.

\* JAIME ROBLES's most recent book is *Anime, Animus, Anima* (Shearsman 2010). Her poetry has been published in numerous magazines, including *Conjunctions*, *First Intensity*, *New American Writing*, *ShadowTrain*, and *Volt*.

\* ELENi STECOPOULOS is the author of *Armies of Compassion* (Palm Press 2010). She is currently writing an interdisciplinary book on the poetics of healing and a long poem titled *Earth Also is a Private Language*.

\* JILL STENGEL is the founder of a+bend press and the author of numerous chapbooks & poems in journals. Her full-length collection is forthcoming soon from Black Radish Books.

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363. **Scott Howard**

***Call for Submissions: RECONFIGURATIONS / A Journal for Poetics & Poetry / Literature & Culture***

*Thu 29 Jul 2010*

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RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

ISSN: 1938-3592

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

Volume 4: Emergence

Submissions: April thru August, 2010

Publication: November, 2010

Guidelines: Volume four of Reconfigurations, <http://reconfigurations.blogspot.com/>, seeks a variety of works concerning emergence—that is, the phenomena of appearing & becoming—across a wide range of signification: matters aleatory or nascent; objects concealed or manifest; actions impending or close-at-hand; communities indeterminate or realized; occurrences unforeseen or unexpected. Reconfigurations, ISSN: 1938-3592, is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Reconfigurations publishes under a Creative Commons 3.0 open-access license, is MLA indexed, EBSCO distributed and independently managed.



Electronic Submissions: [REDACTED]

Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the words "Reconfigurations submission" in the subject line of your message.

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

ISSN: 1938-3592

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

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364. **Rob McLennan**

*new(ish) on rob's clever blog*

Thu 29 Jul 2010

- 
- 12 or 20 questions: with Gabriella Goliger
  - 2 new above/ground press chapbooks: Marilyn Irwin + rob mclennan
  - rob mclennan reads Tuesday, August 10th at the ART BAR, Toronto
  - 12 or 20 (small press) questions: Brian Clements on Firewheel Editions / sentence magazine
  - Mark Goldstein's Tracelanguage: A Shared Breath
  - 12 or 20 questions: with Nikki Reimer
  - Dorothea Lasky, Black Life
  - photo at the carleton tavern, parkdale market, ottawa
  - Ongoing notes: mid-July, 2010;
  - hinge, a BOAS anthology
  - Mammoth, Larissa Andrusyshyn
  - 12 or 20 (small press) questions: Edward Smallfield on Apogee Press
  - from Barcelona, a novel-in-progress;
  - 12 or 20 questions: with Robert Earl Stewart
  - 12 or 20 questions: with Jessica Smith
  - (another) very short story;
  - 12 or 20 questions: with Sasha Fletcher
  - Ongoing notes: the ottawa small press book fair, spring 2010;
  - today is jwcurry's birthday
  - 12 or 20 questions: with Dorothea Lasky
  - Robin Blaser, by Stan Persky and Brian Fawcett
  - 12 or 20 questions: Sarah Selecky
  - Jandak photography: how this photo came to be
  - Ongoing notes: the Toronto Small Press Fair, spring 2010
  - Notes on writing, writing

[www.robmcclennan.blogspot.com](http://www.robmcclennan.blogspot.com)

+ some other new things at ottawa poetry newsletter

[www.ottawapoetry.blogspot.com](http://www.ottawapoetry.blogspot.com)

+ some other new things at the Chaudiere Booksblog

[www.chaudierebooks.blogspot.com](http://www.chaudierebooks.blogspot.com)

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365. **Jim Andrews**

**Re: "The Decay of Spirituality in Poetry"**

Thu 29 Jul 2010

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*just going to chime in with my usual response to this statement that i think he understood godel fine,*

o i think you're mistaken, jason, fer a change. the best thing i've read about godel/wittgenstein is by Rebecca Goldstein at [http://www.edge.org/3rd\\_culture/goldstein05/goldstein05\\_index.html](http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html) . if you search it for wittgenstein, you'll come across this, for instance:

"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices."

but the whole above url is quite fascinating. strongly recommended!

here is what godel said:

"As far as my theorem about undecidable propositions is concerned, it is indeed clear ... that Wittgenstein did not understand it (or pretended not to understand it). He interprets it as a kind of logical paradox, while in fact it is just the opposite, namely a mathematical theorem within an absolutely uncontroversial part of mathematics (finitary number theory or combinatorics)".

*i think he got the better of turing in their debates,*

i'm not familiar with any debates between them. sounds interesting. what documentation exists of these debates?

*and that his view of what mathematics are is much closer to what's probably right than Godel's weird platonism.*

the veracity of godel's results in mathematical logic do not depend on his "weird platonism" at all, of course, as i expect you fully understand.

godel's platonism got weird toward the end of his life.

godel starved himself to death out of paranoia about his food being poisoned. he suffered from mental issues toward the end of his life. his extreme platonism is associated with his period of decline, not his earlier, more robust period, when he published his famous results. the poor guy went off his rocker, finally.

wittgenstein was a terrific poet mistaken for a logician by some. i am partial to such poets.

ja

<http://vispo.com>

july 29 2010

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366. **amy king**

**TONIGHT / FRIDAY -- Amy De'Ath, Octavio R. Gonzalez, Gordon Massman, Tracy O Connor, Joanna Ruocco, Kate Schapira & Dustin Williamson!**

*Fri 30 Jul 2010*

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STAIN OF POETRY A READING SERIES @ 7 P.M.

JULY 30, FRIDAY ~

STAIN OF POETRY A READING SERIES @ 7 P.M.

JULY 30, FRIDAY ~ AMY DEATH, OCTAVIO R. GONZALEZ, GORDON MASSMAN, TRACY O CONNOR, JOANNA RUOCCO, KATE SCHAPIRA & DUSTIN WILLIAMSON!

LISTENERS WILL RECEIVE ONE-OF-A-KIND HAND-PAINTED, HAND-MADE & SIGNED COPIES OF

SYLLABIC VERSE BY BILL KNOTT.

FIRST TO COME, FIRST TO RECEIVE ONE OF THESE RARE BOOKS!

@ GOODBYE BLUE MONDAY " BUSHWICK, BROOKLYN

WITH

AMY DEATH studied American Literature with Creative Writing at the University of East Anglia and at Temple University in Philadelphia. Her poems have appeared

in ONEDIT, QUID and others. Crater Press recently published her broadside, ANDROMEDA, THE WORLD WORKS FOR ME. She has two short books forthcoming in 2010. Her first collection will be published by Salt, and a chapbook will be coming out from Oystercatcher later in the year. Her poetry blog can be found at [WWW.AMYDEATH.WORDPRESS.COM](http://WWW.AMYDEATH.WORDPRESS.COM). "Amy DeAth is the new fire for mortals. She peoples space. She plays tricks with the gods and with her readers. This is personal, and it's hot shit." ~ Marcus Slease ~

OCTAVIO GONZALEZ is a Dominican-American poet from Santo Domingo and Brooklyn, N.Y. He teaches literature and composition at Rutgers University, where he is a

doctoral student in English. Some of his work appears online and in print, in PUERTO DEL SOL, OCHO, MIPOESIAS, and other journals. His first chapbook, THE BOOK OF OURS, has just been published by Momotombo Press. ~

Attempting with the scientist's objectivity, GORDON MASSMAN has numbered over twenty-one hundred slices of his psyche in order to discover his most basic urges, motives, fears, addictions, and desires. He aspires to be the literary human genome project, and in doing so, unearth as fearlessly as possible aspects

not only of his own, but those of the universal male psychology. Tarpaulin Sky Press recently published his collection, THE ESSENTIAL NUMBERS. This summer Spork Press will release a chapbook of this work. ~

TRACI O CONNOR's first collection of fiction, RECIPES FOR ENDANGERED SPECIES, was recently released by Tarpaulin Sky Press, and she has published fictions and

poems in various journals and magazines, including MID-AMERICAN REVIEW, GARGOYLE, DIAGRAM, LIT MAGAZINE, THE PINCH, H\_NGM\_N, FOURTEEN HILLS, MARGIE, GREEN MOUNTAINS REVIEW, SIDEBROW, BARROWSTREET, CV2 and POET LORE. Traci's currently at work on a collection of flash-memoirs about her Mormon childhood called SHELL-SHAPED PIECES OF BONE and a second collection of short stories. She teaches writing and literature at Guilford College in Greensboro, North Carolina

where she lives with her spouse—the writer, Jackson Connor—their four children, one labradoodle, and a "cat."

~

JOANNA RUOCCO lives in Denver, Colorado. She is the author of a novel, THE MOTHERING COVEN, published by Ellipsis Press, and a short story collection, MAN'S COMPANIONS, published by Tarpaulin Sky. She co-edits BIRKENSNAKE, a fiction journal, with Brian Conn. ~

KATE SCHAPIRA is the author of TOWN (Factory School, Heretical Texts, 2010) and several chapbooks from Flying Guillotine Press, Cy Gist Press, horse less press,

Rope-A-Dope Press and Portable Press at Yo-Yo Labs. She runs the Publicly Complex reading series in Providence, RI.

~

DUSTIN WILLIAMSON is the author of OBSTRUCTED VIEW (Salacious Banter), EXHAUSTED

GRUNTS (Cannibal), and GORILLA DUST (Open 24 Hours). He publishes Rust Buckle Books, and is the current Monday night coordinator at the Poetry Project in NYC.

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Poetry, Publishing, Women & the Internet

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<http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/>

Poets for Living Waters

+ <http://poetsgulfcoast.wordpress.com/>

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367. **Murat Nemet-Nejat**

**Re: "The Decay of Spirituality in Poetry"**

Fri 30 Jul 2010

---

I was basically saying what David was saying. I was surprise myself; but, as I said, found it realistic on the part of language school poets, if true.

David can answer your question better.

Ciao,

Murat

On Thu, Jul 29, 2010 at 12:08 PM, Mark Prejsnar <[REDACTED]> wrote:

*"> the trajectory of Grenier , his works, for some long time black listed  
by  
his former colleagues in the 'Language-centered" writing "community"-- "*

*this is indeed a fascinating claim ... blacklisted just how? details ????*

*--mark*

*"Roads  
of excess were roads not taken, and that  
has made all the difference."*

*--Jerome McGann*

*--- On Wed, 7/28/10, Jason Quackenbush <[REDACTED]> wrote:*

*From: Jason Quackenbush <[REDACTED]>  
Subject: Re: "The Decay of Spirituality in Poetry"  
To: [REDACTED]  
Date: Wednesday, July 28, 2010, 10:13 PM*

*marvelous david, thanks so much. there's a lot to chew on here, but I*

wanted to remark that for me at least, I think both the connection with Stein's early poetry so heavily laden with parataxis as it was and with Whitmans continual revision as a connection to refiguring the notion of the book, resonate with the sort of mysticism that I think i see in Grenier, something akin to text as process rather than product.

this, in my thinking at least, connects up with a rather fruitless obsessive period i spent shortly after the publication of the complete Ted Berrigan trying to find correspondences to Alfred North Whitehead's process philosophy in his various mundane occasional poems (by which i mean the often repeated trope in his poetry of picking a day or a set of activities and memorializing them in a poem eg today in ann arbor, 10 things i do every day, memorial day, etc.). At the end of my researches which didn't bear much out, after I got over my disappointment in discovering the great organizing principle I thought i'd discovered in fact was my own misreading of Whitehead, i realized i'd been looking very much at the wrong thing and that the real process philosophy stuff had to do more with the way he was compasing things than with any underlying metaphysics.

anyway, Berrigan also is a favorite spiritual master of mine, and what you're talking about in Grenier I think I see a bit in some of Berrigan as well.

On Jul 27, 2010, at 9:40 PM, David Chirot wrote:

a little side note: (re Grenier/Trakl/Wittgenstein)

Robert Grenier early in his writing life translated a few (four or more) poems of Trakl's for an anthology--

Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--

In "I HATE SPEECH"--One might consider the context, the time period--

on the one hand, the speech driven poetics of Projective Verse and many aspectsof Black Mountain, of the new York School--  
as well as it being a time period swamped in SPEECHES--  
coming from al directions and all media--

living and teaching in Franconia, NH, Grenier, while doing his daily running  
as well as sitting and listeing intently for hours to the sound of water dripping in a cistern--and to recordings of Pygmy music & sounds--

one finds Grenier developing his ear ever more acutely attuned to the

*smallest particles of both speech as SOUND and as sign--  
the variety of ways in which for years his works have been  
published/presented, with an emphasis on the physical/visual/sonic  
structure  
literally and literarily of the Book--  
taking it apart, putting it back together in another form--whether as huge  
poster as la M'ASS AVE or box as in SENTENCES and also the three parts  
black box encased series of visual/verbl poems put out by O Books  
("Minnestoa" etc--)--  
and the varying sizes and shapes of other tests--  
culminating in the huge serial works done in "lawyer's office "color  
markers--*

*in a Talk given at the Robert frost Room at Franconia--published in the  
late  
90's--(forgive mne for a moment here the editor/publisher escapes  
me--wil  
come back: Stephen Dignazio--)*

*Grenier notes that an interesting question to investigate is the  
conjunction  
between among, "only the imagination is real" of WCW's Spring and All and  
the "no ideas but in things/Mr" of Paterson--*

*to think on /with these as a both/and rather than the usual "either/or"--*

*to find ways in which there is an identification of the word and thing,  
then  
the letter and thing--so that the forming of a letter itself handwritten  
in  
time--is an emergence/appearance of sound & image simulateneously--at the  
same time as they are both physical things in action--*

*Olson wanted the citizen to go faster, faster--so that one thing follows  
on  
another--the action of the poem essaying to "pull even, " equal, that is,  
to  
the real itself"--with the action--*

*no more of the Aristotelian "after the fact" of writing following the  
action, behind it--*

*but--drawing even, so that action/writing take place as nearly as  
possible  
simultaenously--*

*Rimbaud already in the "Lettres du voyant" to Demeny and izambard in  
1870--had written of the poetry of the Future "preceding the action"*



*which i have written on as being carried out literally/literarily by  
Rimbaud  
in that his writings precede in their descriptions, images, words--the  
actions which he began to live out after he stopped writing--*

*how many of his letters when no longer a poet carry the very images he  
has  
written of years earlier as Poetry & Prose Poetry----and now writes  
simply  
as bald description factual documents--*

*Rimbaud also wrote of the poet of the Future (also greatly effected by  
the  
total ful emancipation of Women)--as being "not unlike the Greek"--  
one notes in Grenier's studies of Heidegger the many essays re Greek  
thought  
and poetry --*

*the trajectory of Grenier , his works, for some long time black listed by  
his former colleagues in the 'Language-centered" writing "community"--*

*has been one of far more radically "outside" work & life than those of  
his  
peers, in formal and philosophical, sonic/visual/visceral work--*

*Grenier's long involvements with the texts of the early Stein (which he  
was  
teaching at Franconia--as the "Yale Stein" became available)--as well as  
his  
studies singly, as teacher and in a reading group including Leslie  
Scalapino--in Whitman--the versionsof Leaves of Grass culminating esp in  
The  
Deathbed Edition--link him with the early modernism of WCW and the early  
Stein--as wel as the 19th century Whitman--whose work was not a "once and  
for all " "set in stone" text but an ongoing series of versions,  
alterations, rearrangements, additions, subtractions, changes in names,  
spellings, grammar, syntax--*

*(SERIES after al is the title of a Grenier book)--*

*i wd agree with many that MOBY DICK is a postmodernist so to speak text  
--and i wd include the work of E A Poe as well--*

*D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which  
pre-dates  
WCW's In the American Grain)--notes a number of times that the Americans  
have relegated their classic works, in the "old American art speech"--to*

the  
nursery--"adventure stories, : :detective tales," science-fictions  
stories,"  
etc etc--the Classic American texts dealt with issues, ideas, images,  
which  
the 20th century American, according to Lawrence, has to banish--to the  
nursery!--

"the pure products of America go crazy" as WCW noted--

"out there"--("the figure of Outward")--though, one might say, is the as  
yet  
hidden in plain site/sight/cite "classic american" outsider/avant-garde  
postmodern etc--

("where the 'outyard" is the 'backyard' to paraphrase from Grenier's  
little  
work on Narrative for the old Olson series--)

"The blank and ruin we see in Nature may be within our own eye"--(R W  
Emerson)

"The most beautiful world is a heap of rubble tossed down in confusion/at  
random"--Heraclitus

"To shut the eyes is travel"--Emily Dickinson

"My voice goes after/what my eyes can't reach"--Walter Whitman

"Writing is time travel"--W S Burroughs

"It is a science-fiction film set in the past"--Federico Fellini, on his  
SATYRICON-

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