

Notes On Conceptualisms Vanessa Place

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[Notes on why Conceptualism is Better Than Flarf](#) Insert Blanc Press

Since the turn of the new millennium English-language verse has entered a new historical phase, but explanations vary as to what has actually happened and why. What might constitute a viable avant-garde poetics in the aftermath of such momentous developments as 9/11, globalization, and the financial crisis? Much of this discussion has taken place in ephemeral venues such as blogs, e-zines, public lectures, and conferences. Nobody's Business is the first book to treat the emergence of Flarf and Conceptual Poetry in a serious way. In his engaging account, Brian M. Reed argues that these movements must be understood in relation to the proliferation of digital communications technologies and their integration into the corporate workplace. Writers such as Andrea Brady, Craig Dworkin, Kenneth Goldsmith, Danny Snelson, and Rachel Zolf specifically target for criticism the institutions, skill sets, and values that make possible the smooth functioning of a postindustrial, globalized economy. Authorship comes in for particular scrutiny: how does writing a poem differ in any meaningful way from other forms of "content providing"? While often adept at using new technologies, these writers nonetheless choose to explore anachronism, ineptitude, and error as aesthetic and political strategies. The results can appear derivative, tedious, or vulgar; they can also be stirring, compelling, and even sublime. As Reed sees it, this new generation of writers is carrying on the Duchampian practice of generating antiart that both challenges prevalent definitions of art and calls into question the legitimacy of the institutions that define it. [Attention Equals Life](#) Springer

A 117-page single-sentence novel about language and war. Vanessa Place withholds the period for 130 pages and one long night as its legless narrator recounts the war journey that has led him to his final point of final truth, next to an armless man making stew. Place's single sentence unmoors time and space, subject and object, victim and perpetrator, in a voice sanctifying everything and elegizing nothing" --Publisher's statement <http://lesfigues.com/book/dies/>.

[Artificial Hells](#) Indiana University Press

Based on comparative readings of contemporary books from Latin America, Spain, and the United States, the essays in this book present a radical critique against strategies of literary appropriation that were once thought of as neutral, and even concomitant, components of the writing process. Debunking the position of the author as the center of analysis, Cristina Rivera Garza argues for the communality—a term used by anthropologist Floriberto Díaz to describe modes of life of Indigenous peoples of Oaxaca based on notions of collaborative labor—permeating all writing processes. Disappropriating is a political operation at the core of projects acknowledging, both at ethical and aesthetic levels, that writers always work with materials that are not their own. Writers borrow from the practitioners of a language, entering in a debt relationship that can only be covered by ushering the text back to the communities from which it grew. In a world rife with violence, where the experiences of many are erased by pillage and extraction, writing among and for the dead is a form of necrowriting that may well become a life-affirming act of decolonization and resistance.

[Feminist Phenomenology Futures](#) Columbia University Press
Postscript is the first collection of writings on the subject of conceptual writing by a diverse field of scholars in the realms of art, literature, media, as well as the artists themselves
[The Failed Individual](#) Campus Verlag

The second volume of writings by Los Angeles artist Mike Kelley, focusing on his own work. What John C. Welchman calls the "blazing network of focused confluents" from which Mike Kelley's styles are generated is on display in all its diversity in this second volume of the artist's writings. The first volume, Foul Perfection, contained thematic essays and writings about other artists; this collection concentrates on Kelley's own work, ranging from texts in "voices" that grew out of scripts for performance pieces to expository critical and autobiographical writings. Minor Histories organizes

Kelley's writings into five sections. "Statements" consists of twenty pieces produced between 1984 and 2002 (most of which were written to accompany exhibitions), including "Ajax," which draws on Homer, Colgate- Palmolive, and Longinus to present its eponymous hero; "Some Aesthetic High Points," an exercise in autobiography that counters the standard artist bio included in catalogs and press releases; and a sequence of "creative writings" that use mass cultural tropes in concert with high art mannerisms—approximating in prose the visual styles that characterize Kelley's artwork. "Video Statements and Proposals" are introductions to videos made by Kelley and other artists, including Paul McCarthy and Bob Flanagan and Sheree Rose. "Image-Texts" offers writings that accompany or are part of artworks and installations. This section includes "A Stopgap Measure," Kelley's zesty millennial essay in social satire, and "Meet John Doe," a collage of appropriated texts. "Architecture" features an discussion of Kelley's Educational Complex (1995) and an interview in which he reflects on the role of architecture in his work. Finally, "Ufology" considers the aesthetics and sexuality of space as manifested by UFO sightings and abduction scenarios.

[Affect, Psychoanalysis, and American Poetry](#) Coach House Books

The Oxford Handbook of Ecocriticism provides a broad survey of the longstanding relationship between literature and the environment. The moment for such an offering is opportune in many respects: multiple environmental crises are increasingly inescapable at both transnational and local levels; the role of the humanities in addition to technology and politics is increasingly recognized as central for exploring and finding solutions; and the subject of ecocriticism has reached a kind of critical mass, both within its Anglo-American heartlands and beyond. From its origins in the study of American Nature Writing and British Romanticism, ecocriticism has developed along numerous theoretical, historical, cultural and geographical axes, the most contemporary and exciting of which will be represented in the Handbook. The contributors include eminent founders of the field, including Michael Branch and Richard Kerridge, a number of key 'second-wave' ecocritics, and the best up-and-coming scholars. Topics covered include: Renaissance anxieties about nature; the challenges of representing climate change; the racialization of the environment in the early 20th century; language and the concept of biosemiotics; and the possibilities for environmental humour.

[On Voice in Poetry](#) MIT Press

Lines like " This is me, and this is my story. " Lines like " Anyway, it ' s more of a feeling than a story. " Lines like " The heart wants what the heart wants. " Lines like " I feel like everything will be all right, no matter what. " In I Love You Forever, No Matter, Robert Fitterman continues his search for found material of collective feeling. Here we find that what we love about love is what everybody loves about love.

[Between Humanities and the Digital Counterpath](#)

Poetry has long been thought of as a genre devoted to grand subjects, timeless themes, and sublime beauty. Why, then, have contemporary poets turned with such intensity to documenting and capturing the everyday and mundane? Drawing on insights about the nature of everyday life from philosophy, history, and critical theory, Andrew Epstein traces the modern history of this preoccupation and considers why it is so much with us today.

Attention Equals Life argues that a potent hunger for everyday life explodes in the post-1945 period as a reaction to the rapid, unsettling transformations of this epoch, which have resulted in a culture of perilous distraction. Epstein demonstrates that poetry is an important, and perhaps unlikely, cultural form that has mounted a response, and even a mode of resistance, to a culture suffering from an acute crisis of attention. In this timely and engaging study, Epstein examines why a compulsion to represent the everyday becomes predominant in the decades after modernism and why it has so often sparked genre-bending formal experimentation. With chapters devoted to illuminating readings of a diverse group of writers—including poets associated with influential movements like the New York School, language poetry, and conceptual writing--the book considers the variety of forms contemporary poetry of everyday life has taken, and analyzes how gender, race, and political forces all profoundly inflect the experience and the representation of the quotidian. By exploring the rise of experimental realism as a poetic mode and the turn to rule-governed "everyday-life projects," Attention Equals Life offers a new way of understanding a vital strain at

the heart of twentieth- and twenty-first century literature. It not only charts the evolution of a significant concept in cultural theory and poetry, but also reminds readers that the quest to pay attention to the everyday within today's frenetic world of smartphones and social media is an urgent and unending task.

[I'll Drown My Book](#) Vanderbilt University Press

Authenticity in our globalized world is a paradox. This collection examines how authenticity relates to cultural products, looking closely at how a particular "ethnic" food, or genre of popular music, or indigenous religious belief attains its aura of originality, when all traditional cultural products are invented in a certain time and place. You Had To Be There Other Press, LLC

The Cambridge Companion to Postcolonial Poetry is the first collection of essays to explore postcolonial poetry through regional, historical, political, formal, textual, gender, and comparative approaches. The essays encompass a broad range of English-speakers from the Caribbean, Africa, South Asia, and the Pacific Islands; the former settler colonies, such as Canada, Australia, and New Zealand, especially non-Europeans; Ireland, Britain's oldest colony; and postcolonial Britain itself, particularly black and Asian immigrants and their descendants. The comparative essays analyze poetry from across the postcolonial anglophone world in relation to postcolonialism and modernism, fixed and free forms, experimentation, oral performance and creole languages, protest poetry, the poetic mapping of urban and rural spaces, poetic embodiments of sexuality and gender, poetry and publishing history, and poetry's response to, and reimagining of, globalization. Strengthening the place of poetry in postcolonial studies, this Companion also contributes to the globalization of poetry studies. Public Poetics Springer

Contemporary Los Angeles. A trucker and his wife, a nine-year-old saxophonist, an ice cream vendor, a sex worker, and a corpse, among others--are borderless selves in a borderless city, a city impossible to contain.

[Minor Histories](#) Northwestern University Press

What is conceptual writing, how does it differ from Conceptual Art, what are some of the dominant forms of conceptualism, where does an impure or hybrid conceptualism fit in, what about the baroque, what about the prosody of procedure, what are the links between appropriation and conceptual writing, how does conceptual writing rely on a new way of reading, a "thinkership" that can shift the focus away from the text and onto the concept, what is the relationship between conceptual writing and technology or information culture, and why has this tendency taken hold in the poetry community now? What follows, then, is a collection of notes, aphorisms, quotes and inquiries on conceptual writing. Notes on Conceptualisms is far from a definitive text, and much closer to a primer, a purposefully incomplete starting place, where readers, hopefully, can enter so as to participate in the shaping of these ideas. "For those not familiar with conceptualist practices in poetry, I can recommend few better places to start than Notes on Conceptualisms." --Thom Donovan for Bomblog Dies Verso Books

Not Born Digital addresses from multiple perspectives — ethical, historical, psychological, conceptual, aesthetic — the vexing problems and sublime potential of disseminating lyrics, the ancient form of transmission and preservation of the human voice, in an environment in which e-poetry and digitalized poetics pose a crisis (understood as opportunity and threat) to traditional page poetry. The premise of Not Born Digital is that the innovative contemporary poets studied in this book engage obscure and discarded, but nonetheless historically resonant materials to unsettle what Charles Bernstein, a leading innovative contemporary U.S. poet and critic of " official verse culture, " refers to as " frame lock " and " tone jam. " While other scholars have begun to analyze poetry that appears in new media contexts, Not Born Digital concerns the ambivalent ways page poets (rather than electronica based poets) have grappled with " screen memory " (that is, electronic and new media sources) through the re-purposing of " found " materials.

[Make It the Same](#) Wilfrid Laurier Univ. Press

Public Poetics is a collection of essays and poems that address some of the most pressing issues of the discipline in the twenty-first century. The collection brings together fifteen original essays addressing " publics, " " poetry, " and " poetics " from the situated space of Canada while simultaneously troubling the notion of the nation as a stable term. It asks hard questions about who and what count as " publics " in Canada. Critical essays stand alongside poetry as visual and editorial reminders of the cross-pollination required in thinking through both poetry and poetics. Public Poetics is divided into three thematic sections. The first contains essays surveying poetics in the present moment through the lens of the public/private divide, systematic racism in Canada, the counterpublic, feminist poetics, and Canadian innovations on postmodern poetics. The second section contains author-specific studies of public poets. The final section contains essays that use innovative renderings of " poetics " as a means of articulating alternative communities and practices. Each section is paired with a collection of original poetry by ten contemporary

Canadian poets. This collection attends to the changing landscape of critical discourse around poetry and poetics in Canada, and will be of use to teachers and students of poetry and poetics.

One Oxford University Press

This monograph takes on the question of how literary plagiarism is defined, exposed, and sanctioned in Western culture and how appropriating language assigned to another author can be considered a radical subversive act in postmodern US-American literature.

While various forms of art such as music, painting, or theater have come to institutionalize appropriation as a valid mode to ventilate what authorship, originality, and the anxiety of influence may mean, the literary sphere still has a hard time acknowledging the unmarked acquisition of words, ideas, and manuscripts. The author shows how postmodern plagiarism in particular serves as a literary strategy of appropriation at the interface between literary economics, law, and theoretical discourses of literature. She investigates the complex expectations surrounding the strong link between an individual author subject and its alienable text, a link that several postmodern writers powerfully question and violate. Identifying three distinct practices of postmodern plagiarism, the book examines their specific situatedness, precepts, and subversive potential as litmus tests for the literary market, and the ongoing dynamic notion of the concepts authorship, originality, and creativity.

The Paradox of Authenticity in a Globalized World Walter de Gruyter GmbH & Co KG

A parody of *Gone with the Wind*, this novel tells the story of Cynara, the mulatto half-sister born into slavery who eventually triumphs.

Not Born Digital Bloomsbury Publishing USA

Can techniques traditionally thought to be outside the scope of literature, including word processing, databasing, identity ciphering, and intensive programming, inspire the reinvention of writing? The Internet and the digital environment present writers with new challenges and opportunities to reconceive creativity, authorship, and their relationship to language. Confronted with an unprecedented amount of texts and language, writers have the opportunity to move beyond the creation of new texts and manage, parse, appropriate, and reconstruct those that already exist. In addition to explaining his concept of uncreative writing, which is also the name of his popular course at the University of Pennsylvania, Goldsmith reads the work of writers who have taken up this challenge. Examining a wide range of texts and techniques, including the use of Google searches to create poetry, the appropriation of courtroom testimony, and the possibility of robo-poetics, Goldsmith joins this recent work to practices that date back to the early twentieth century. Writers and artists such as Walter Benjamin, Gertrude Stein, James Joyce, and Andy Warhol embodied an ethos in which the construction or conception of a text was just as important as the resultant text itself. By extending this tradition into the digital realm, uncreative writing offers new ways of thinking about identity and the making of meaning.

After Vanessa Place Houghton Mifflin Harcourt

This book is a text version of Vanessa Place's live performance I've got this really great joke about rape, in which the artist recites rape jokes for 45 minutes to a seated audience in a gallery or from a small stage. It is art performance, not stand-up comedy. Many of the jokes were found on various English-language websites dedicated to offensive jokes; inspired by the form, the artist has improved some of the jokes, and written some herself. Place decided to work with rape jokes several years ago after various stand-up comics were rebuked for making rape jokes on and off-stage; the gist of the criticism being that "rape jokes aren't funny," and that a rape joke is tantamount to rape itself. But Place's work shows that rape jokes aren't rape and considers why rape jokes are very funny to very many people, and persistently so. As Place's audiences have demonstrated, those categorically opposed to the rape joke tend to find themselves straining not to laugh, just as those usually thrilled by such raw language find themselves gagging on something hard to swallow.

What then proves interesting is the activation of art: the when, why, and how of such charged words being funny, being revolting, becoming sound, fashioning suspense. To experience this language that hangs thick in the air; to see where, in each of us, the joke sticks.

Notes on "conceptualism" University of Toronto Press

Scholars from a range of disciplines offer an expansive vision of the intersections between new information technologies and the humanities. *Between Humanities and the Digital* offers an expansive vision of how the humanities engage with digital and information technology, providing a range of perspectives on a quickly evolving, contested, and exciting field. It documents the multiplicity of ways that humanities scholars have turned increasingly to digital and information technology as both a scholarly tool and a cultural object in need of analysis. The contributors explore the state of the art in digital humanities from varied disciplinary perspectives, offer a sample of digitally inflected work that ranges from an analysis of computational literature to the collaborative development of a "Global Middle Ages" humanities platform, and examine new models for knowledge production and infrastructure. Their contributions show not only that the digital has prompted the humanities to move beyond traditional scholarly horizons, but also that the humanities have pushed the digital to become more than a narrowly technical application. Contributors Ian Bogost, Anne Cong-Huyen, Mats Dahlström, Cathy N. Davidson, Johanna Drucker, Amy E. Earhart, Kathleen Fitzpatrick, Maurizio Forte, Zephyr Frank, David Theo Goldberg, Jennifer González, Jo Guldi, N. Katherine Hayles, Geraldine Heng, Larissa Hjorth, Tim Hutchings, Henry Jenkins, Matthew Kirschenbaum, Cecilia Lindhén, Alan Liu, Elizabeth Losh, Tara McPherson, Chandra Mukerji, Nick Montfort, Jenna Ng, Bethany Nowvickie, Jennie Olofsson, Lisa Parks, Natalie Phillips, Todd Presner, Stephen Rachman, Patricia Seed, Nishant Shah, Ray Siemens, Jentery Sayers, Jonathan Sterne, Patrik Svensson, William G. Thomas III, Whitney Anne Trettien, Michael Widner

Against Expression Cornell University Press

The goal of a statement of facts is not to put forward an argument, but rather to present factual information in clear understandable way. Many lawyers may make implicit arguments in a statement of facts, to paint someone in a favorable light, or to dismiss their reliability. *Tragodia* is composed of the 3 parts of an appellate brief: Statement of Facts, which sets forth, in narrative form, the evidence of the crime as presented at trial; Statement of the Case, which sets forth the procedural history of the case; and Argument, which are the claims of error and (for the defense) the arguments for reversing the judgment. Place's Statement of Facts project involves reproducing Statements of Facts from her appellate briefs as poetry, eliminating specific information as necessary to protect people's identities. By copying her briefs, Place does not violate ethical standards or codes of conduct: appellate briefs are matters of public record and can be read by anyone, as are the transcripts of the trials themselves.