

Notes On Conceptualisms Vanessa Place

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Tragodia 2 University of Alabama Press

Avant-Garde Pieties tells a new story about innovative poetry; it argues that the avant-garde—now more than a century old—persists in its ability to nurture interesting, provocative, meaningful, and moving poems, despite its profound cultural failings and its self-devouring theoretical compulsions. It can do so because a humanistic strain of its radical poetics compels adherents to argue over the meaning of their shared political and aesthetic beliefs. In ways that can be productively thought of as religious in structure, this process fosters a perpetual state of crisis and renewal, always returning innovative poetry to its founding modernist commitments as a way to debate what the avant-garde is—what it should and does look like, and what it should and does value. Consequently, *Avant-Garde Pieties* makes way for a radical poetics defined not by formal gestures, but by its debate with itself about itself. It is a debate that honors the tradition's intellectual founding as well as its cultural present, which includes aesthetic multiformity, racialized and gendered modes of authorship, experiences of the sacred, political activism, and generosity in critical disagreement.

After Vanessa Place University of California Press

In this essay on "what the imagination has made of the phenomenon of echo," John Hollander examines aspects of the figure of echo in light of their significance for poetry. Looking at echo in its literal, acoustic sense, echo in myth, and echo as literary allusion, Hollander concludes with a study of the rhetorical status of the figure of echo and an examination of the ancient and newly interesting trope of metalepsis, or transumption, which it appears to embody. Centered on ways in which Milton's poetry echoes, and is echoed by, other texts, *The Figure of Echo* also explores Spenser and other Renaissance writers; romantic poets such as Keats, Shelley, and Wordsworth; and modern poets including Hardy, Eliot, Stevens, Frost, Williams, and Hart Crane. This book has implications for literary theory and holds great practical interest for students and teachers of American and English literature of all periods. This title is part of UC Press's

Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1981.

The Johns Hopkins Guide to Digital Media Anthem Press

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

Plurality and the Poetics of Self Counterpath

An English court in 1736 described rape as an accusation "easily to be made and hard to be proved, and harder to be defended by the party accused, though never so innocent." To prove the crime, the law required a woman to physically resist, to put up a "hue and cry," as evidence of her unwillingness. Beginning in the 1970s, however, feminist and victim-advocacy groups began changing attitudes toward rape so the crime is now seen as violent in itself: the legal definition of rape now includes everything from the sadistic serial rapist to the eighteen-year-old who has consensual sex with a fourteen-year-old. This inclusiveness means there are now more rapists among us. And more of rape's camp followers: the prison-makers, the community watchdogs, law-and-order politicians, and the real-crime/real-time entertainment industry. Vanessa Place examines the ambiguity of rape law by presenting cases where guilt lies, but lies uneasily, and leads into larger ethical questions of what defines guilt, what is justice, and what is considered just punishment. Assuming a society can and must be judged by the way it treats its most despicable members, *The Guilt Project* looks at the way the American legal system defines, prosecutes, and punishes sex offenders, how this Dateline NBC justice has transformed our conception of who is guilty and how they ought to be treated, and how this has come to undo our deeper humanity.

Quotational Practices John Wiley & Sons

Science has transformed understandings of the mind, supplying physiological explanations for what once seemed transcendental. Nikki Skillman shows how lyric poets—caught between a reductive scientific view and naïve literary metaphors—struggled to articulate a vision of consciousness that was both scientifically informed and poetically truthful.

Metropolis, 16-29 Springer

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.

The Guilt Project Insert Blanc Press

Whose Book is it Anyway? is a provocative collection of essays that opens out the copyright debate to questions of open access, ethics, and creativity. It includes views – such as artist's perspectives, writer's perspectives, feminist, and international perspectives – that are too often marginalized or elided altogether. The diverse range of contributors take various approaches, from the scholarly and the essayistic to the graphic, to explore the future of publishing based on their experiences as publishers, artists, writers and academics. Considering issues such as intellectual property, copyright and comics, digital publishing and remixing, and what it means (not) to say one is an author, these vibrant essays urge us to view central aspects of writing and publishing in a new light. Whose Book is it Anyway? is a timely and varied collection of essays. It asks us to reconceive our understanding of publishing, copyright and open access, and it is essential reading for anyone invested in the future of publishing.

Avant-Garde Pieties Other Press, LLC

Poetry. "In this unsentimental good-riddance to the city of Walter Benjamin, Fitterman assumes the role of the new flaneur, virtually ambling through the harrowingly dislocated psychographic landscape of the new metropolis. The once-glorious walls of the arcades have crumbled, leaving us only miles of aisles and infinite portals"--Kenneth Goldsmith. METROPOLIS 16-29 is the second installation in Fitterman's version of the modern project: the Temple built from memory, the city built from words. And since we're cruising here, the language is largely about food and anxiety, desire and escape. "your organization's top priorities. Why is the window of a jail / the toughest challenge you currently face in your job?"

Against Expression powerHouse Books

The Selling and Self-Regulation of Contemporary Poetry is the first book-length study of the contemporary poetry industry. By documenting radical changes over the past decade in the way poems are published, sold, and consumed, it connects the seemingly small world of poetry with the other, wider creative industries. In reassessing an art form that has been traditionally seen as free from or even resistant to material concerns, the book confronts the real pressures – and real opportunities – faced by poets and publishers in the wake of economic and cultural shifts since 2008. The changing role of anthologies, prizes, and publishers are considered alongside new technologies, new arts policy, and re-conceptions of poetic labour. Ultimately, it argues that poetry's continued growth and diversification also leaves individuals with more responsibility than ever for sustaining its communities.

Uncreative Writing JHU Press

Essays and stories on fashion, art, and culture in the New York of the 2010s. We were supposed to meet Rose McGowan at Café d'Alsace after the party, but she cancelled at the last minute. I saw on Twitter that she had been hit with a drug possession charge, which she insisted was a scheme to keep her Weinstein dirt quiet. I hadn't even read her Weinstein story... I still wanted to know that the articles were being published, and in large quantities, but reading stories of abuse and humiliation was as stupefying as a hangover. I didn't feel empowered; I only felt more hopeless. I wanted to watch the patriarchy go up in flames, but I wasn't excited about what was being pitched to replace it. If we got all of it out in the open, what would we have left? My fear was that guilt would destroy the classics and there'd be no one left to fuck. All movies would be as low-budget and as puritanical as the stuff they play on Lifetime, all of New York would look like a Target ad, every book or article would be a cathartic tell-all, and I'd

be sexually frustrated but too ashamed to hook up with assholes, or even to watch porn. —from Sleeveless Eve Babitz meets Roland Barthes in Sleeveless, Natasha Stagg's follow up to Surveys, her 2016 novel about internet fame. Composed of essays and stories commissioned by fashion, art, and culture magazines, Sleeveless is a scathing and sensitive report from New York in the 2010s. During those years, Stagg worked as an editor for V magazine and as a consultant, creating copy for fashion brands. Through these jobs, she met and interviewed countless industry luminaries, celebrities, and artists, and learned about the quickly evolving strategies of branding. In Sleeveless, she exposes the mechanics of personal identity and its monetization that propelled the narrator of Surveys from a mall job in Tucson to international travel and internet fame.

The Figure of Echo Insert Blanc Press

Poetry. Art. I love myself better than you In NEVERMIND, Robert Fitterman relaxes the lyrics of Nirvana's iconic album of the same title into a slow poetry spread across 700 pages, one that halts grunge's hammering pace into a meditation on the emotional spaces of minimalist and concrete poetry, and the physical space of the book itself.

Nobody's Business Springer

The first systematic, comprehensive reference covering the ideas, genres, and concepts behind digital media. The study of what is collectively labeled "New Media"—the cultural and artistic practices made possible by digital technology—has become one of the most vibrant areas of scholarly activity and is rapidly turning into an established academic field, with many universities now offering it as a major. The Johns Hopkins Guide to Digital Media is the first comprehensive reference work to which teachers, students, and the curious can quickly turn for reliable information on the key terms and concepts of the field. The contributors present entries on nearly 150 ideas, genres, and theoretical concepts that have allowed digital media to produce some of the most innovative intellectual, artistic, and social practices of our time. The result is an easy-to-consult reference for digital media scholars or anyone wishing to become familiar with this fast-developing field.

One University of Iowa Press

What are the words we use to describe something that we never thought we'd have to describe? In Seven American Deaths and Disasters, Kenneth Goldsmith transcribes historic radio and television reports of national tragedies as they unfurl, revealing an extraordinarily rich linguistic panorama of passionate description. Taking its title from the series of Andy Warhol paintings by the same name, Goldsmith recasts the mundane as the iconic, creating a series of prose poems that encapsulate seven pivotal moments in recent American history: the John F. Kennedy, Robert F. Kennedy, and John Lennon assassinations, the space shuttle Challenger disaster, the Columbine shootings, 9/11, and the death of Michael Jackson. While we've become accustomed to watching endless reruns of these tragic spectacles—often to the point of cliché—once rendered in text, they become unfamiliar, and revealing new dimensions emerge. Impartial reportage is revealed to be laced with subjectivity, bias, mystery, second-guessing, and, in many cases, white-knuckled fear. Part nostalgia, part myth, these words render pivotal moments in American history through the communal lens of media.

Notes on Post-Conceptual Poetry Cornell University Press

The world is full of copies. This proliferation includes not just the copying that occurs online and the replication enabled by globalization but the works of avant-garde writers challenging cultural and political authority. In Make It the Same, Jacob Edmond examines the turn toward repetition in poetry, using the explosion of copying to offer a deeply inventive account of modern and contemporary literature. Make It the Same explores how poetry—an art form associated with the singular, inimitable

utterance—is increasingly made from other texts through sampling, appropriation, translation, remediation, performance, and other forms of repetition. Edmond tracks the rise of copy poetry across media from the tape recorder to the computer and through various cultures and languages, reading across aesthetic, linguistic, geopolitical, and technological divides. He illuminates the common form that unites a diverse range of writers from dub poets in the Caribbean to digital parodists in China, samizdat wordsmiths in Russia to Twitter-trolling provocateurs in the United States, analyzing the works of such writers as Kamau Brathwaite, Dmitri Prigov, Yang Lian, John Cayley, Caroline Bergvall, M. NourbeSe Philip, Kenneth Goldsmith, Vanessa Place, Christian Bök, Yi Sha, Hsia Yü, and Tan Lin. Edmond develops an alternative account of modernist and contemporary literature as defined not by innovation—as in Ezra Pound’s oft-repeated slogan “make it new”—but by a system of continuous copying. *Make It the Same* transforms global literary history, showing how the old hierarchies of original and derivative, center and periphery are overturned when we recognize copying as the engine of literary change.

Literature’s Elsewheres Coach House Books

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.

Tragodia 1 powerHouse Books

Quinn Latimers arresting writings find expression in literature and theory as well as contemporary art and its history. Moving from Southern California to Europe, crossing geographies and genres, her texts record specters and realities of culture, migration and displacement, compounding the vagaries of rhetoric and poetics with those of personal history and criticism. Composed in the space between the page and live performance, Latimers recent essays and poems examine issues of genealogy and influence, the poverty and privilege of place, architectures relationship to language, and feminist economies of writing, reading and art making. Shifting between written language and live address, between the needs of the internal and the external voice, *Like a Woman* is refrain, litany and chorus. Latimer is a California-born poet and critic with writings and readings featured internationally including REDCAT, Los Angeles; Qalandiya International, Ramallah/Jerusalem, and Venice Architecture Biennale. Latimer is editor in chief of publications for DOCUMENTA (14) (2017).

Poetic Machinations Columbia University Press

Questions of Poetics is Barrett Watten’s major reassessment of the political history, social formation, and literary genealogy of Language writing. A key participant in the emergent bicoastal poetic avant-garde as poet, editor, and publisher, Watten has developed, over three decades of writing in poetics, a sustained account of its theory and practice. The present volume represents the core of Watten’s critical writing and public lecturing since the millennium, taking up the historical origins and continuity of Language writing, from its

beginnings to the present. Each chapter is a theoretical inquiry into an aspect of poetics in an expanded sense—from the relation of experimental poetry to cultural logics of liberation and political economy, to questions of community and the politics of the avant-garde, to the cultural contexts where it is produced and intervenes. Each serves as a kind of thought experiment that theorizes and assesses the consequences of Language writing in expanded fields of meaning that include history, political theory, art history, and narrative theory. While all are grounded in a series of baseline questions of poetics, they also polemically address the currently turbulent debates on the politics of the avant-garde, especially Language writing, among emerging communities of poets. In manifold ways, Watten masterfully demonstrates the aesthetic and political aims of Language writing, its influence on emerging literary schools, and its present aesthetic, critical, and political horizons. Questions of Poetics will be a major point of reference in continuing debates on poetry and literary history, a critical reexamination for already familiar readers and a clearly presented introduction for new ones.

You Had To Be There Houghton Mifflin Harcourt

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.

Whose Book is it Anyway? Routledge

This book attempts to understand what ‘contemporary’ has meant, and should mean, for literary studies. The essays in this volume suggest that an attentive reading of recent global literatures challenges the idea that our contemporary moment is best characterized as a timeless, instantaneous ‘now’. The contributors to this book argue that global literatures help us to conceive of the contemporary as an always plural, heterogeneous, and contested temporality. Far from suggesting that we replace theories of an omnipresent ‘end of history’ with a traditional, single, diachronic timeline, this book encourages the development of such a timeline’s rigorous inverse: a synchronic,

multi-faceted and multi-temporal history of the contemporary in literature, and thus of contemporary global literatures. It opens up the concept of the contemporary for comparative study by unlocking its temporal, logical, political, and ultimately aesthetic and literary complexity.

Dies Columbia University Press

The shape, lineation, and prosody of postmodern poems are extravagantly inventive, imbuing both form and content with meaning. Through a survey of American poetry and poetics from the end of World War II to the present, Michael Golston traces the proliferation of these experiments to a growing fascination with allegory in philosophy, linguistics, critical theory, and aesthetics, introducing new strategies for reading American poetry while embedding its formal innovations within the history of intellectual thought. Beginning with Walter Benjamin's explicit understanding of Surrealism as an allegorical art, Golston defines a distinct engagement with allegory among philosophers, theorists, and critics from 1950 to today. Reading Fredric Jameson, Angus Fletcher, Roland Barthes, and Craig Owens, and working with the semiotics of Charles Sanders Peirce, Golston develops a theory of allegory he then applies to the poems of Louis Zukofsky and Lorine Niedecker, who, he argues, wrote in response to the Surrealists; the poems of John Ashbery and Clark Coolidge, who incorporated formal aspects of filmmaking and photography into their work; the groundbreaking configurations of P. Inman, Lyn Hejinian, Myung Mi Kim, and the Language poets; Susan Howe's "Pierce-Arrow," which he submits to semiotic analysis; and the innovations of Craig Dworkin and the conceptualists. Revitalizing what many consider to be a staid rhetorical trope, Golston positions allegory as a creative catalyst behind American poetry's postwar avant-garde achievements.