

Young Robert Duncan Portrait Of The Poet As Homosexual In Society

Radical Affections Miriam Nichols 2010 In 1950 the poet Charles Olson published his influential essay "Projective Verse" in which he proposed a poetry of "open field" composition-to replace traditional closed poetic forms with improvised forms that would reflect exactly the content of the poem. The poets and poetry that have followed in the wake of the "projectivist" movement-the Black Mountain group, the New York School, the San Francisco Renaissance, and the Language poets-have since been studied at length. But more often than not they have been studied through the lens of continental theory with the effect that these high.

Historical Dictionary of the Beat Movement Paul Varner 2012-06-21 The Historical Dictionary of the Beat Movement covers the movement's history through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on significant people, themes, critical issues, and the most significant novels, poems, and volumes of poetry and prose that have formed the Beat canon. This book is an excellent access point for students, researchers, and anyone wanting to know more about the Beat Movement.

Poetry of Jack Spicer Daniel Katz 2013-01-17 In the years since his death from alcohol poisoning, San Francisco Renaissance poet Jack Spicer (1925-1965) has gradually come to be recognized as one of most intriguing, demanding, and rewarding of the so-called 'New American Poetry' poets who were first published in Donald Allen's historic anthology of that name. This is the first full-length critical monograph on his work, placing it in the context not only of the San Francisco Renaissance and contemporary movements with which Spicer dialogued and often disagreed - such as the Beats, the Black Mountain poets, and the 'New York School' - but also of the major modernists from whom his innovative poetics derived, differed, and developed. Informed by much archival material only recently made available, *The Poetry of Jack Spicer*, examines Spicer's post-Poundian translation projects; his crucial theories of the 'serial poem' and inspiration as 'dictation'; his contrarian take on queer poetics; his insistently uncanny regionalism; and his elaboration of an epistolary poetics of interpellation and address.

Poet Be Like God Lewis Ellingham 1998-07-29 The first biography of poet Jack Spicer (1925-1965), a key figure in San Francisco's gay cultural scene and in the development of American avant garde poetries.

Encyclopedia of Homosexuality Wayne R. Dynes 2016-03-22 First published in 1990, *The Encyclopedia of Homosexuality* brings together a collection of outstanding articles that were, at the time of this book's original publication, classic, pioneering, and recent. Together, the two volumes provide scholarship on male and female homosexuality and bisexuality, and, reaching beyond questions of physical sexuality, they examine the effects of homophilia and homophobia on literature, art, religion, science, law, philosophy, society, and history. Many of the writings were considered to be controversial, and often contradictory, at that time, and refer to issues and difficulties that still exist today. This volume contains entries from A-L.

The San Francisco Renaissance Michael Davidson 1991-06-28 *The San Francisco Renaissance* is the first review of this major American literary movement.

A Study Guide for Robert Duncan's "An African Elegy" Gale, Cengage Learning 2016 A Study Guide for Robert Duncan's "An African Elegy," excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Poetry for Students* for all of your research needs.

The Cambridge Companion to American Poets Mark Richardson 2015-10-14 *The Cambridge Companion to American Poets* brings together

thirty-one essays on some fifty-four American poets, spanning nearly 400 years, from Anne Bradstreet to contemporary performance poetry. This book also examines such movements in American poetry as modernism, the Harlem (or New Negro) Renaissance, 'confessional' poetry, the Black Mountain School, the New York School, the Beats, and L=A=N=G=U=A=G=E poetry. Its reputable host of contributors approach American poetry from perspectives as diverse as the poetry itself. The result is a Companion concise enough to be read with pleasure yet expansive enough to do justice to the many traditions American poets have modified, inaugurated, and made their own.

The Poetry of Disturbance David Bergman 2015-06-30 In this book, David Bergman argues that post-war poetry underwent a significant shift from a visual to oral emphasis.

The Transmutation of Love and Avant-Garde Poetics Jeanne Heuving 2016-05-19 The Transmutation of Love and Avant-Garde Poetics is a probing examination of how the writing of sexual love undergoes a radical revision by avant-garde poets in the twentieth and twenty-first centuries. Today, the exploration of love by poets—long a fixture of Western poetic tradition—is thought to be in decline, with love itself understood to be a mere ideological overlay for the more “real” entities of physical sex and desire. In The Transmutation of Love and Avant-Garde Poetics, Jeanne Heuving claims that a key achievement of poetry by Ezra Pound, H.D., Robert Duncan, Kathleen Fraser, Nathaniel Mackey, and others lies significantly in their engagement with the synergistic relations between being in love and writing love. These poets, she argues, have traded the clichéd lover of yore for impersonal or posthuman poetic speakers that sustain the gloire and mystery of love poetry of prior centuries. As Robert Duncan writes, “There is a love in which we are outcast and vagabond from what we are that we call ‘falling in love.’” Heuving claims that this writing of love is defining for avant-garde poetics, identifying how such important discoveries as Pound’s and H.D.’s Imagism, Pound’s Cantos, and Duncan’s “open field poetics” are derived through their changed writing of love. She draws attention to how the prevailing concept of language as material is inadequate to the ways these poets also engage language as a medium—as a conduit—enabling them to address love afresh in a time defined through preoccupations with sexuality. They engage love as immanent and change it through a writing that acts on itself. The Transmutation of Love and Avant-Garde Poetics ascribes the waning of love poetry to its problematic form: a genre in which empowered poetic speakers constitute their speech through the objectification of comparatively disempowered subjects, or beloveds. Refusing this pervasive practice, the poets she highlights reject the delimiting, one-sided tradition of masculine lovers and passive feminine beloveds; instead, they create a more nuanced, dynamic poetics of ecstatic exploration, what Heuving calls “projective love” and “libidinized field poetics,” a formally innovative poetry, in which one perception leads directly to the next and all aspects of a poem are generative of meaning.

Unruly Equality Andrew Cornell 2016-01-13 "In this highly accessible social and intellectual history of American anarchism in the United States, Andrew Cornell reveals an amazing continuity and development across the twentieth century. Far from fading away, anarchists dealt with major events such as the rise of Communism, the New Deal, atomic warfare, the black freedom struggle, and a succession of artistic avant-gardes stretching from 1915 to 1975. This book traces U.S. anarchism as it evolved from the creed of poor immigrants militantly opposed to capitalism early in the twentieth century to one that today sees resurgent appeal among middle-class youth and foregrounds ecology, feminism, and opposition to cultural alienation"--Provided by publisher.

Reading Duncan Reading Stephen Collis 2012-12 In Reading Duncan Reading, thirteen scholars and poets examine, first, what and how the American poet Robert Duncan read and, perforce, what and how he wrote. Harold Bloom wrote of the searing anxiety of influence writers experience as they grapple with the burden of being original, but for Duncan this was another matter altogether. Indeed, according to Stephen Collis, “No other poet has so openly expressed his admiration for and gratitude toward his predecessors.” Part one emphasizes Duncan’s acts of reading, tracing a

variety of his derivations—including Sarah Ehlers’s demonstration of how Milton shaped Duncan’s early poetic aspirations, Siobhán Scarry’s unveiling of the many sources (including translation and correspondence) drawn into a single Duncan poem, and Clément Oudart’s exploration of Duncan’s use of “foreign words” to fashion “a language to which no one is native.” In part two, the volume turns to examinations of poets who can be seen to in some way derive from Duncan—and so in turn reveals another angle of Duncan’s derivative poetics. J. P. Craig traces Nathaniel MacKey’s use of Duncan’s “would-be shaman,” Catherine Martin sees Duncan’s influence in Susan Howe’s “development of a poetics where the twin concepts of trespass and ‘permission’ hold comparable sway,” and Ross Hair explores poet Ronald Johnson’s “reading to steal.” These and other essays collected here trace paths of poetic affiliation and affinity and hold them up as provocative possibilities in Duncan’s own inexhaustible work.

Young Robert Duncan Ekbert Faas 1983 Robert Duncan was the heart of the San Francisco Renaissance -- the literary and countercultural movement that prefigured Black Mountain, the Beats, and the hippies. Duncan functioned as shaman of an emerging aesthetic grounded in magic, polytheism, and sexual freedom, a role that he cultivated in weekly Berkeley literary salons. For his biographer, Ekbert Faas, the mystic-poet Duncan was a harbinger of the coming cultural revolution, the iconic "guru" figure who, in the late 1940s, pried open the door to the late 1960s.

Robert Duncan, The Ambassador from Venus Lisa Jarnot 2012-08-27 This text is a biography of Robert Duncan, one of America's great postwar poets. The author takes the reader from Duncan's birth in Oakland, California, through his childhood in an eccentrically Theosophist household, to his life in San Francisco as an openly gay man who became an inspirational figure for many poets and painters around him.--(Source of description unspecified.)

Homintern Gregory Woods 2017-11-21 A landmark account of gay and lesbian creative networks and the seismic changes they brought to twentieth-century culture In a hugely ambitious study which crosses continents, languages, and almost a century, Gregory Woods identifies the ways in which homosexuality has helped shape Western culture. Extending from the trials of Oscar Wilde to the gay liberation era, this book examines a period in which increased visibility made acceptance of homosexuality one of the measures of modernity. Woods shines a revealing light on the diverse, informal networks of gay people in the arts and other creative fields. Uneasily called “the Homintern” (an echo of Lenin’s “Comintern”) by those suspicious of an international homosexual conspiracy, such networks connected gay writers, actors, artists, musicians, dancers, filmmakers, politicians, and spies. While providing some defense against dominant heterosexual exclusion, the grouping brought solidarity, celebrated talent, and, in doing so, invigorated the majority culture. Woods introduces an enormous cast of gifted and extraordinary characters, most of them operating with surprising openness; but also explores such issues as artistic influence, the coping strategies of minorities, the hypocrisies of conservatism, and the effects of positive and negative discrimination. Traveling from Harlem in the 1910s to 1920s Paris, 1930s Berlin, 1950s New York and beyond, this sharply observed, warm-spirited book presents a surpassing portrait of twentieth-century gay culture and the men and women who both redefined themselves and changed history.

Distressing Language Michael Davidson 2022-04-19 Introduction : distressing language -- Poetics of mishearing -- Siting sound : redistributing the senses in Christine Sun Kim -- Misspeaking poetics -- "Tongue-tied and/muscle/bound" : doing time with Eigner -- Diverting language : Jena Osman's corporate subject -- Missing music : the theft of sound in Alison O'Daniel's *The tuba thieves* -- A captioned life -- Afterword : redressing language.

The Body and the Book Glennis Byron 2008 The stimulating mix of academics and practising poets that have contributed to this volume provides an unusual and illuminating integration of critical and creative practice and a vibrantly diverse approach to questions of poetry and sexuality. Each section of essays is complemented by poems which creatively illustrate or develop the theme with which the essays critically engage. Rather than being limited to a specific genre, tradition, time or place, this collection seeks to make a virtue of contrast, comparison and juxtaposition. The

collection is arranged into sections that range broadly across the thematic ground of dichotomies, traditions and revisions, microscopic and macroscopic perspectives, women and embodiment, and the notion of play and performance. Positioning eighteenth-century tinkers ballads alongside medieval Hebrew lyrics and the Blues of Gorgeous Puddin', or making Dionysus rub shoulders with Sharon Olds and Mrs Rochester provides new perspectives on familiar material and valuable insights into more obscure work and the nature of sensual poetry as a mode of expression. As the editors suggest, the essays and poems presented collectively argue that writings about sexuality are always already about the way poets see and represent our bodies, the world and poetic language itself.

Camp Grounds David Bergman 1993 Sixteen essays explore the relationship between style and homosexuality, showing how camp has made its way into every aspect of cultural life: theater, popular music, opera, film, and literature.

Writing in Our Time Pauline Butling 2009-10-22 Process poetics is about radical poetry — poetry that challenges dominant world views, values, and aesthetic practices with its use of unconventional punctuation, interrupted syntax, variable subject positions, repetition, fragmentation, and disjunction. To trace the aesthetically and politically radical poetries in English Canada since the 1960s, Pauline Butling and Susan Rudy begin with the “upstart” poets published in Vancouver’s TISH: A Poetry Newsletter, and follow the trajectory of process poetics in its national and international manifestations through the 1980s and '90s. The poetics explored include the works of Nicole Brossard, Daphne Marlatt, bpNichol, George Bowering, Roy Kiyooka, and Frank Davey in the 1960s and '70s. For the 1980-2000 period, the authors include essays on Jeff Derksen, Clare Harris, Erin Mour, and Lisa Robertson. They also look at books by older authors published after 1979, including Robin Blaser, Robert Kroetsch, and Fred Wah. A historiography of the radical poets, and a roster of the little magazines, small press publishers, literary festivals, and other such sites that have sustained poetic experimentation, provide context.

Madness in Cold War America Alexander Dunst 2016-08-19 This book tells the story of how madness came to play a prominent part in America’s political and cultural debates. It argues that metaphors of madness rise to unprecedented popularity amidst the domestic struggles of the early Cold War and become a pre-eminent way of understanding the relationship between politics and culture in the United States. In linking the individual psyche to society, psychopathology contributes to issues central to post-World War II society: a dramatic extension of state power, the fate of the individual in bureaucratic society, the political function of emotions, and the limits to admissible dissent. Such vocabulary may accuse opponents of being crazy. Yet at stake is a fundamental error of judgment, for which madness provides welcome metaphors across US diplomacy and psychiatry, social movements and criticism, literature and film. In the process, major parties and whole historical eras, literary movements and social groups are declared insane. Reacting against violence at home and war abroad, countercultural authors oppose a sane madness to irrational reason—romanticizing the wisdom of the schizophrenic and paranoia’s superior insight. As the Sixties give way to a plurality of lifestyles an alternative vision arrives: of a madness now become so widespread and ordinary that it may, finally, escape pathology.

American Poetry as Transactional Art Stephen Fredman 2020-06-02 Explores the ways American poetry engages with visual art, music, fiction, spirituality, and performance art Many people think of poetry as a hermetic art, as though poets wrote only about themselves or as if the subject of poetry were finally only poetry—its forms and traditions. Indeed much of what constitutes poetry in the lyric tradition depends on a stringently controlled point of view and aims for a timeless, intransitive utterance. Stephen Fredman’s study proposes a different perspective. *American Poetry as Transactional Art* explores a salient quality of much avant-garde American poetry that has so far lacked sustained treatment: namely, its role as a transactional art. Specifically Fredman describes this role as the ways it consistently engages in conversation, talk, correspondence, going beyond the scope of its own subjects and forms—its existential interactions with the outside world. Poetry operating in this vein draws together images,

ideas, practices, rituals, and verbal techniques from around the globe, and across time—not to equate them, but to establish dialogue, to invite as many guests as possible to the World Party, which Robert Duncan has called the “symposium of the whole.” Fredman invites new readers into contemporary poetry by providing lucid and nuanced analyses of specific poems and specific interchanges between poets and their surroundings. He explores such topics as poetry’s transactions with spiritual traditions and practices over the course of the twentieth century; the impact of World War II on the poetry of Charles Olson and George Oppen; exchanges between poetry and other art forms including sculpture, performance art, and ambient music; the battle between poetry and prose in the early work of Paul Auster and in Lyn Hejinian’s *My Life*. The epilogue looks briefly at another crucial transactional occasion: teaching American poetry in the classroom in a way that demonstrates that it is at the center of the arts and at the heart of American culture.

Genealogies of Shamanism Jeroen W Boekhoven 2011 Cover -- Table of contents -- Acknowledgements -- 1 Approaching shamanism -- 2 Eighteenth and nineteenth-century interpretations -- 3 Early twentieth-century American interpretations -- 4 Twentieth-century European constructions -- 5 The Bollingen connection, 1930s-1960s -- 6 Post-war American visions -- 7 The genesis of a field of shamanism, America 1960s-1990s -- 8 A Case Study: Shamanisms in the Netherlands -- 9 Struggles for power, charisma and authority: a balance -- Bibliography -- Index

Robert Duncan and the Pragmatist Sublime James Maynard 2018-05-01 This study examines the theoretical underpinnings of Robert Duncan’s poetry and poetics. The author’s overriding concern is Duncan’s understanding of excess in relation to poetry and the philosophies of Alfred North Whitehead, William James, and John Dewey.

Young Robert Duncan Ekbert Faas 1983-01-01

Ghostlier Demarcations Michael Davidson 2023-11-10 Why do modern poets quote from dictionaries in their poems? How has the tape recorder changed the poet’s voice? What has shopping to do with Gertrude Stein’s aesthetics? These and other questions form the core of *Ghostlier Demarcations*, a study of modern poetry as a material medium. One of today’s most respected critics of twentieth-century poetry and poetics, Michael Davidson argues that literary materiality has been dominated by an ideology of modernism, based on the ideal of the autonomous work of art, which has hindered our ability to read poetry as a socially critical medium. By focusing on writing as a palimpsest involving numerous layers of materiality—from the holograph manuscript to the printed book—Davidson exposes modern poetry’s engagement with larger historical forces. The palimpsest that results is less a poem than an arrested stage of writing in whose layers can be discerned ghostly traces of other texts. 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 1997.

The House That Jack Built Jack Spicer 2010-06-01 *The House That Jack Built* collects for the first time the four historic talks given by controversial poet Jack Spicer just before his early death in 1965. These lively and provocative lectures function as a gloss to Spicer’s own poetry, a general discourse on poetics, and a cautionary handbook for young poets. This long-awaited document of Spicer’s unorthodox poetic vision, what Robin Blaser has called “the practice of outside,” is an authoritative edition of an underground classic. Peter Gizzi’s afterword elucidates some of the fundamental issues of Spicer’s poetry and lectures, including the concept of poetic dictation, which Spicer renovates with vocabularies of popular culture: radio, Martians, and baseball; his use of the California landscape as a backdrop for his poems; and his visual imagination in relation to the aesthetics of west-coast funk assemblage. This book delivers a firsthand account of the contrary and turbulent poetics that define Spicer’s ongoing contribution to an international avant-garde.

Gnostic Contagion Peter O'Leary 2002-06-24 Brings together the study of literature with the psychology and history of religions. Robert Duncan's poetic creativity does not exist without a language of illness, nor the revelation and insight that such language generates. This ground-breaking interdisciplinary work is one of the first book-length studies of Robert Duncan's poetry, and it includes a treatment of his influences (H.D. and Freud) and those he influenced (Nathaniel Mackey and John Taggart). Through close readings of crucial poems, Peter O'Leary shows how Duncan's poetry locates a gnostic insight expressed through a language of illness in the realms of religion. Gnosticism is a doctrine of salvation by knowledge. In addition to studying Duncan's poetry and his life, O'Leary considers the psychological impact Freud's ideas of the unconscious and dream interpretation had on the poet. O'Leary continues with an analysis of Duncan's work in light of the theories of shamanism put forth by religion historian Mircea Eliade. Along the way, O'Leary undertakes detailed discussions of gnosticism, hermeticism, spiritualism, psychoanalysis, shamanism and religions of the African diaspora.

The Grounding of American Poetry Stephen Fredman 1993-05-28 His argument focuses on four pairs of poets - Eliot/Williams, Thoreau/Olson, Emerson/Duncan, and Whitman/Creeley - and points out that although Williams, Olson, Duncan, and Creeley are all influenced by these predecessors to some extent, ultimately their poetry is, paradoxically, grounded in an essential groundlessness.

Jack London's Neighborhood Mary Rudge 2013-09-10 This book can serve as a guide with information about Alameda that may have been relevant or add interest concerning Jack London's life and times in Alameda. Individuals may use this little handbook to explore, and follow for themselves a walk from place to place. Eventually Jack London Walks may be offered by story-tellers or history docents or as a commercial enterprise equivalent to historic walks in Oakland, San Francisco and other areas. There are very few island cities such as Alameda in our nation. I hope you will enjoy seeing Alameda and these places as they exist today and putting them in the context of the history of this area which had significance to the story of Jack London's life and times in Alameda. This is your invitation, to Jack London's Neighborhood. It is my neighborhood, too.

Robert Duncan Robert Duncan 2019-10-22 This volume in the Collected Writings of Robert Duncan series gathers a far-reaching selection of Robert Duncan's prose writings including most of his longer and more well-known essays along with other prose that has never been widely available. Ranging in original publication dates between 1940 and 1985, the forty-one titles reveal a great deal about Duncan's life in poetry—including his impressions of poets whose work he admires, both contemporaries and precursors. Evocative and eclectic, this work delineates the intellectual contexts and sources of Duncan's poetics, and opens a window onto the literary communities in which he participated.

Intricate Thicket Mark Scroggins 2015-09-15 *Intricate Thicket: Reading Late Modernist Poetries* offers a collection of nineteen essays that deftly erodes the simplistic distinction between modernism and postmodernism, showing that many attributes of postmodernist verse form not a break with, but rather a continuation of, modernist poetry.

Robert Duncan and Denise Levertov Albert Gelpi 2006 A distinguished group of critics examine the close association between Robert Duncan and Denise Levertov, two poets central to the American postwar period, and the issues of form and meaning that drew them together and then split them apart, especially the question of the relation between poetry and politics, the private and public responsibilities of the poet.

Understanding the Black Mountain Poets Edward Halsey Foster 1995 An experimental school of poetry & its leading proponents.

The Unruly Garden Robert Duncan 2007 Robert Duncan was a defining figure of twentieth-century American poetry. Eric Mottram was a pioneer in the field of American Studies in the UK and a key contributor to the British Poetry Revival. In the 1970s the two men conducted a wide-ranging dialogue on poetry, politics and the religious through an exchange of intense and often expansive letters. Mottram continued the dialogue in two substantive critical examinations of Duncan's work. *The Unruly Garden* presents an annotated edition of the complete available correspondence

along with the two essays. The first essay was heavily edited when originally published and is included here in its restored form. The second essay appeared in a small press magazine and now receives the wider circulation it deserves.

The Oxford Handbook of Queer Cinema Ronald Gregg 2021 "Queer media is not one thing but an ensemble of at least four moving variables: history, gender and sexuality, geography, and medium. While many scholars would pinpoint the early 1990s as marking the emergence of a cinematic movement (dubbed by B. Ruby Rich, the "new queer cinema") in the United States, films and television programs that clearly spoke to LGBTQ themes and viewers existed at many different historical moments and in many different forms. Cross-dressing, same-sex attraction, comedic drag performance: at some points, for example in 1950s television, these were not undercurrents but very prominent aspects of mainstream cultural production. Addressing "history" not as dots on a progressive spectrum but as a uneven story of struggle, writers on queer cinema in this volume stress how that queer cinema did not appear miraculously at one moment but describes currents throughout the century-long history of the medium. Likewise, while queer is an Anglophone term that has been widely circulated, it by no means names a unified or complete spectrum of sexuality and gender identity, just as the LGBTQ+ alphabet soup struggles to contain the distinctive histories, politics, and cultural productions of trans artists and genderqueer practices. Across the globe, media makers have interrogated identity and desire through the medium of cinema through rubrics that sometimes vigorously oppose the Western embrace of the pejorative term queer, instead foregrounding indigenous genders and sexualities, or those forged in the global South, or those seeking alternative epistemologies. Finally, while "cinema" is in our title, many scholars in this collection see that term as an encompassing one, referencing cinema and media in a convergent digital environment. The lively and dynamic conversations introduced here aspire to sustain further reflection as "queer cinema" shifts into new configurations"--

Thus Spake the Corpse Andrei Codrescu 1999 Andrei Codrescu's infamous anti-literary magazine Exquisite Corpse became a prime site of engaged dialogue in the stormy decade of its existence. Taking its name from Surrealism, the Corpse became the home of rebellion, passion, polemic, black humor, sedition, and all points between the front lines and back alleys of contemporary culture. In this text, Codrescu and Rosenthal resurrect the best essays and poems from Carl Rakosi, James Purdy, Joel Oppenheimer, Robert Creeley, Tom Clark and other members of America's vibrant and eclectic avant-garde.

Encyclopedia of American Poetry: The Twentieth Century Eric L. Haralson 2014-01-21 The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

A Dictionary of the Avant-Gardes 2013-05-13 A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

Robert Duncan in San Francisco Michael Rumaker 2013-01-15 A revealing portrait of a major poet of the SF Renaissance and a gripping account of late '50s gay life.

Harry Smith Andrew Perchuk 2010 Filmmaker, musicologist, painter, ethnographer, graphic designer, mystic, and collector of string figures and other patterns, Harry Smith (1923-1991) was among the most original creative forces in postwar American art and culture, yet his life and work remain poorly understood. Today he is remembered primarily for his Anthology of American Folk Music (1952)--an idiosyncratic collection of early

recordings that educated and inspired a generation of musicians and roots music fans--and for a body of innovative abstract and nonnarrative films. Constituting a first attempt to locate Smith and his diverse endeavors within the history of avant-garde art production in twentieth-century America, the essays in this volume reach across Smith's artistic oeuvre. In addition to contributions by Paul Arthur, Robert Cantwell, Thomas Crow Stephen Fredman, Stephen Hinton, Greil Marcus, Annette Michelson, William Moritz, and P. Adams Sitney, the volume contains numerous illustrations of Smith's works and a selection of his letters and other primary sources.

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