EN5901: MA CW - Poetic Practice

Poetic Practice (Creative Writing MA)



[1]

Abrioux, Y. and Bann, S. 1994. Ian Hamilton Finlay: A Visual Primer. Reaktion.

[2]

Adorno, T. 1991. On Lyric Poetry and Society. Notes to literature: Vol. 1. Columbia University Press.

[3]

Andrews, B. 1996. Paradise & Method: Poetics & Praxis. Northwestern University Press.

[4]

Andrews, B. and Bernstein, C. 1984. The Language Book. Southern Illinois University Press.

[5]

AxME – Exhibition at Tate Modern | Tate: https://www.tate.org.uk/whats-on/tate-modern/exhibition/ellen-gallagher-axme.

[6]

Barthes, R. 1990. S/Z. Blackwell.

Barthes, R. 1985. The Responsibility of Forms: Critical Essays on Music, Art, and Representation. Hill and Wang.

[8]

Bee, S. and Schor, M. 2000. M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism. Duke University Press.

[9]

Bee, S. and Schor, M. 2001. M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism. Duke University Press.

[10]

Benjamin, W. et al. 1999. Illuminations. Pimlico.

[11]

Bergvall, C. et al. 2012. I'll Drown My Book: Conceptual Writing by Women. Les Figues Press.

[12]

Bergvall, C. 2012. I'll Drown My Book: Conceptual Writing by Women. Les Figues Press.

[13]

Bernstein, C. 1992. A Poetics. Harvard University Press.

[14]

Bernstein, C. 1998. Close Listening: Poetry and the Performed Word. Oxford University Press.

[15]

Bernstein, C. 1998. Close Listening: Poetry and the Performed Word. Oxford University Press.

[16]

Bernstein, C. 1986. Content's Dream: Essays, 1975-1984. Sun & Moon.

[17]

Bernstein, C. 1990. The Politics of Poetic Form: Poetry and Public Policy. Roof.

[18]

Bodman, S. 2005. Creating Artists' Books. A & C Black.

[19]

Book Arts: http://www.bookarts.uwe.ac.uk/bookarts-websites/.

[20]

Brathwaite, K. 1984. History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry. New Beacon Books.

[21]

Brown, L.A. et al. eds. 2016. Tender Omnibus: The First 25 Years of Tender Buttons Press 1989-2014. Tender Buttons Press.

[22]

Bush, C. 1997. Out of Dissent: Study of Five Contemporary British Poets. Talus Editions.

[23]

Bush, C. et al. 1997. Worlds of New Measure: Anthology of Five Contemporary British Poets . Talus.

[24]

Cage, J. and Retallack, J. 1996. Musicage: Cage Muses on Words, Art, Music. Wesleyan University Press.

[25]

Carson, A. and Sappho 2002. If Not, Winter: Fragments of Sappho. Alfred A. Knopf.

[26]

Certeau, M. de 1988. The Practice of Everyday Life. University of California Press.

[27]

de Certeau, M. 1984. Walking in the City. The Practice of Everyday Life. University of California Press.

[28]

Christian Boltanski No Mans Land | Art in America: 2010. https://www.artinamericamagazine.com/news-features/news/christian-boltanski-no-mans-l and/.

[29]

Christian Boltanski, No Man's Land | Park Avenue Armory: http://www.armoryonpark.org/photo_gallery/slideshow/christian_boltanski.

[30]

Concrete Poetry -- A World View | UBU: http://www.ubu.com/papers/solt/index.html.

[31]

Courtney, C. 1999. Speaking of Book Art: Interviews With British and American Book

Artists : Ron King, Ian Tyson, Joan Lyons, Betsy Davids, Sas Colby, Telfer Stokes, Kathy Walkup, Susan King, Helen Douglas, Johanna Drucker, Paul Coldwell, Susan Johanknecht, Alisa Golden, Julie Chen, Karen Bleitz. Anderson-Lovelace.

[32]

Critchley, E. ed. 2015. Out of Everywhere: Linguistically Innovative Poetry, 2. Reality Street Editions.

[33]

Davidson, M. 1997. Ghostlier Demarcations: Modern Poetry and the Material Word. University of California Press.

[34]

Drucker, J. 1998. Figuring the Word: Essays on Books, Writing, and Visual Poetics. Granary Books.

[35]

Drucker, J. 1995. History of The/my Word: Fragments of a Testimonial to History, Some Lived and Realized Moments Open to Claims of Memory. Granary Books.

[36]

Drucker, J. 1995. The Century of Artists' Books. Granary Books.

[37]

Drucker, J. 1995. The Codex And Its Variations. The Century of Artists' Books. Granary Books. 121–159.

[38]

Drucker, J. 1994. The Visible Word: Experimental Typography and Modern Art, 1909-1923. University of Chicago Press.

[39]

Drucker, J. 1996. The Word Made Flesh.

[40]

Drucker, J. 1994. Theorizing Modernism: Visual Art and the Critical Tradition. Columbia University Press.

[41]

Du Plessis, R.B. 2006. The Pink Guitar: Writing as Feminist Practice. University of Alabama Press.

[42]

Dworkin, C.D. and Goldsmith, K. 2011. Against Expression: An Anthology of Conceptual Writing. Northwestern University Press.

[43]

Dworkin, C.D. and Goldsmith, K. 2011. Against Expression: An Anthology of Conceptual Writing. Northwestern University Press.

[44]

Dworkin, C.D. and Goldsmith, K. 2011. Against Expression: An Anthology of Conceptual Writing. Northwestern University Press.

[45]

Errory | Poetry Foundation: https://www.poetryfoundation.org/poems/54722/errory.

[46]

Etter, C. 2010. Infinite Difference: Other Poetries by UK Women Poets. Shearsman.

[47]

Etter, C. 2010. Infinite Difference: Other Poetries by UK Women Poets. Shearsman.

[48]

Fisher, A. 2005. Place. Reality Street Editions.

[49]

Fisher-Wirth, A.W. and Street, L.-G. eds. 2013. The Ecopoetry Anthology. Trinity University Press.

[50]

French Book Art/Livres d'Artistes: Artists and Poets in Dialogue through August 19, 2006, New York Public Library, 42nd Street & Fifth Avenue | University of Pennsylvania: 2006. http://writing.upenn.edu/epc/authors/bernstein/blog/archive/nypl-french-book-art.html.

[51]

Frost, E.A. and Hogue, C. 2006. Innovative Women Poets: An Anthology of Contemporary Poetry and Interviews. University of Iowa Press.

[52]

Golden, A.J. 2005. Expressive Handmade Books. Sterling.

[53]

Hakim Bey 2003. T.A.Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism. Autonomedia.

[54]

Hampson, R. and Montgomery, W. 2010. Frank O'Hara Now: New Essays on the New York

Poet. Liverpool University Press.

[55]

Hejinian, L. 2000. The Language of Inquiry. University of California Press.

[56]

Hejinian, L. 2000. The Language of Inquiry. University of California Press.

[57]

Hilson, J. 2008. The Reality Street Book of Sonnets. Reality Street.

[58]

Hoover, P. 1994. Postmodern American Poetry: A Norton Anthology. Norton.

[59]

Hoover, P. 1994. Postmodern American Poetry: A Norton Anthology. Norton.

[60]

Hoover, P. 1994. Postmodern American Poetry: A Norton Anthology. Norton.

[61]

How She Bowed to her Brother by Gertrude Stein | Poetry Foundation: https://www.poetryfoundation.org/poems/55212/how-she-bowed-to-her-brother.

[62]

Howe, S. 2017. Debths. New Directions Books.

[63]

Howe, S. 1985. My Emily Dickinson. North Atlantic Books.

[64]

Howe, S. 1999. Pierce-Arrow. New Directions.

[65]

Howe, S. 1982. Pythagorean Silence. Montemora Foundation.

[66]

Howe, S. 1978. Secret History of the Dividing Line. Telephone Books.

[67]

Howe, S. 2013. Sorting Facts, Or, Nineteen Ways of Looking at Marker. New Directions Publishing Corporation.

[68]

Howe, S. 2014. Spontaneous Particulars: The Telepathy of Archives. Christine Burgin/New Directions.

[69]

Howe, S. 1993. The Birth-Mark: Unsettling the Wilderness in American Literary History. Wesleyan U.P.

[70]

Howe, S. 1993. The Nonconformist's Memorial: Poems. published for James Laughlin by New Directions.

[71]

Howe, S. and Awede Press 1987. Articulation of Sound Forms in Time. Awede.

[72]

Hubert, R.R. 1988. Surrealism and the Book. University of California Press.

[73]

I the People | Poetry Foundation: https://www.poetryfoundation.org/poems/52762/i-the-people.

[74]

Jackson, K.D. et al. 1996. Experimental, Visual, Concrete: Avant-Garde Poetry Since the 1960s. Rodopi.

[75]

Kang, H.Y. et al. 1994. Writing Self, Writing Nation: A Collection of Essays on Dictée. Third Woman Press.

[76]

Kaye, N. 2000. Site-Specific Art: Performance, Place, and Documentation. Routledge.

[77]

Kaye, N. 2000. Site-Specific Art: Performance, Place and Documentation. Routledge.

[78]

Keller, L. 1997. Forms of Expansion: Recent Long Poems by Women. University of Chicago Press.

[79]

Keller, L. and Miller, C. 1994. Feminist Measures: Soundings in Poetry and Theory. University of Michigan Press.

[80]

Kennedy, D. 2007. Necessary Steps: Poetry, Elegy, Walking, Spirit. Shearsman.

[81]

Kilbride, L. 2009. Going for Broke: Tom Raworth and Lyric. The Cambridge Quarterly. 38, 4 (2009).

[82]

Killian, K. and Brazil, D. eds. 2010. The Kenning Anthology of Poets Theater 1945-1985. Kenning Editions.

[83]

Lauf, C. et al. 1998. Artist/Author: Contemporary Artists' Books. Distributed Art Publishers.

[84]

Lauf, C. and Phillpot, C. 1998. Artist/Author: Contemporary Artists' Books. Distributed Art Publishers.

[85]

Lewallen, C. et al. 2001. The Dream of the Audience: Theresa Hak Kyung Cha (1951-1982). University of California Berkeley Art Museum.

[86]

McCaffery, S. 2000. North of Intention: Critical Writings 1973-1986. Roof.

[87]

McGann, J. 1993. Black Riders: The Visible Language of Modernism. Princeton University Press.

[88]

Morris, A.K. 1997. Sound States: Innovative Poetics and Acoustical Technologies. University of North Carolina Press.

[89]

My Love | Ann Hamilton: http://www.annhamiltonstudio.com/videosound/my_love.html.

[90]

Nielsen, A.L. and Ramey, L. eds. 2015. What I Say: Innovative Poetry by Black Writers in America. The University of Alabama Press.

[91]

Nielsen, A.L. and Ramey, L. eds. 2015. What I Say: Innovative Poetry by Black Writers in America. The University of Alabama Press.

[92]

Notley, A. 2006. Grave of Light: New and Selected Poems, 1970-2005. Wesleyan University Press.

[93]

Notley, A. 2006. I The People. Grave of Light: New and Selected Poems, 1970-2005. Wesleyan University Press.

[94]

Olson, C. and Butterick, G.F. 1983. The Maximus Poems. University of California Press.

[95]

O'Sullivan, M. 1996. Out of Everywhere: Linguistically Innovative Poetry. Reality Street Editions.

[96]

O'Sullivan, M. 1996. Out of Everywhere: Linguistically Innovative Poetry. Reality Street Editions.

[97]

O'Sullivan, M. 1996. Out of Everywhere: Linguistically Innovative Poetry. Reality Street Editions.

[98]

Perloff, M. 2002. 21st-Century Modernism: The 'New' Poetics. Blackwell Publishers.

[99]

Perloff, M. 1990. Poetic License: Essays on Modernist and Postmodernist Lyric. Northwestern University Press.

[100]

Perloff, M. 1998. Poetry on & Off the Page: Essays for Emergent Occasions. Northwestern University Press.

[101]

Perloff, M. 1995. Postmodern Genres. University of Oklahoma Press.

[102]

Perloff, M. 1991. Radical Artifice: Writing Poetry in the Age of Media. University of Chicago

Press.

[103]

Pettibon, R. et al. 1998. Raymond Pettibon: A Reader. The Museum.

[104]

Philip, M.N. 2011. Zong!. Wesleyan University Press.

[105]

Poem: A Part Song | London Review of Books: https://www.lrb.co.uk/v34/n03/denise-riley/a-part-song.

[106]

Projects :Conference: Traditional and Emerging Formats of Artists' Books: Where Do We Go From Here? | Cfpr Book Arts: http://www.bookarts.uwe.ac.uk/news-archive/contrad09/walkup.htm.

[107]

Quartermain, P. 1992. Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe. Cambridge University Press.

[108]

Rankine, C. and Spahr, J. 2002. American Women Poets in the 21st Century: Where Lyric Meets Language. Wesleyan University Press.

[109]

Rasula, J. and McCaffery, S. eds. 2001. Imagining Language: An Anthology. MIT Press.

[110]

Raworth, T. 2003. Collected Poems. Carcanet.

[111]

Raworth, T. 2003. Errory. Collected Poems. Carcanet.

[112]

Retallack, J. 1995. Afterrimages. Wesleyan University Press.

[113]

Retallack, J. 1993. Errata 5uite. Edge Books.

[114]

Retallack, J. 1998. How to Do Things With Words. Sun & Moon Press.

[115]

Riley, D. 2016. A Part Song. Say Something Back. Picador, an imprint of Pan Macmillan.

[116]

Riley, D. 1988. 'Am I That Name?': Feminism and the Category of 'Women' in History. Macmillan.

[117]

Riley, D. 2005. Impersonal Passion: Language as Affect. Duke University Press.

[118]

Riley, D. 2005. Impersonal Passion: Language as Affect. Duke University Press.

[119]

Riley, D. 2000. The Words of Selves: Identification, Solidarity, Irony. Stanford University Press.

[120]

Robertson, L. 2012. Time in the Codex. Nilling: Prose Essays on Noise, Pornography, the Codex, Melancholy, Lucretius, Folds, Cities and Related Aporias. BookThug.

[121]

Rothenberg, J. and Clay, S. 2000. A Book of the Book : Some Works & Projections About the Book & Writing. Granary Books.

[122]

Rothenberg, J. and Joris, P. 1998. Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry, Vol. 2: From Postwar to Millennium. University of California Press.

[123]

Rotting Symbols by Eileen Myles | Poetry Foundation: https://www.poetryfoundation.org/poems/53109/rotting-symbols.

[124]

Sadler, S. 1998. The Situationist City. MIT Press.

[125]

Saper, C.J. 1997. Networked Art. University of Minnesota Press.

[126]

Saper, C.J. 1997. Networked Art. University of Minnesota Press.

[127]

Scalapino, L. 1992. Crowd and Not Evening or Light: A Poem. O Books/Sun & Moon Press.

[128]

Scalapino, L. 1994. Defoe. Sun & Moon Press.

[129]

Scalapino, L. 1994. Goya's L.A. Potes & Poets Press.

[130]

Scalapino, L. 1996. Green and Black: Selected Writings. Talisman House Publishers.

[131]

Schimmel, P. et al. 1998. Out of Actions: Between Performance and the Object, 1949-1979. Museum of Contemporary Art.

[132]

Sleeping with the Dictionary | Poetry Foundation: https://www.poetryfoundation.org/poems/54879/sleeping-with-the-dictionary.

[133]

Sloan, M.M. 1998. Moving Borders: Three Decades of Innovative Writing by Women. Talisman House.

[134]

Sloan, M.M. 1998. Moving Borders: Three Decades of Innovative Writing by Women. Talisman House.

[135]

Smith, K.A. 2003. The Book As Physical Object. Structure of the Visual Book. K. Smith Books. 6–16.

[136]

Smith, O.F. 1998. Fluxus: The History of an Attitude. San Diego State University Press.

[137]

Solt, M.E. and Barnstone, W. 1968. Concrete Poetry: A World View. Indiana University Press.

[138]

Spahr, J. 2001. Everybody's Autonomy: Connective Reading and Collective Identity. University of Alabama Press.

[139]

Spahr, J. 2015. That Winter the Wolf Came. Commune Editions.

[140]

Spahr, J. 2015. That winter the wolf came. Commune Editions.

[141]

Spivak, G.C. 1993. The Politics of Translation. Outside in the Teaching Machine. Routledge.

[142]

Spoerri, D. et al. 1995. An Anecdoted Topography of Chance. Atlas Press.

[143]

Stallybrass, P. and White, A. 1986. The Politics and Poetics of Transgression. Methuen.

[144]

Susan Howe 1989. A Bibliography Of The King's Book Or, Eikon Basilike. Paradigm Press (RI).

[145]

Swensen, C. and St. John, D. 2009. American Hybrid: A Norton Anthology of New Poetry. W.W. Norton.

[146]

Swensen, C. and St. John, D. 2009. American Hybrid: A Norton Anthology of New Poetry. Norton.

[147]

Templeton, F. 1990. You, the City. Roof Books.

[148]

The Fuck-You Bow: A Discussion of Gertrude Stein's 'How She Bowed to Her Brother' -Poem Talk | Poetry Foundation: https://www.poetryfoundation.org/podcasts/77098/the-fuck-you-bow-a-discussion-of-gertru de-steins-how-she-bowed-to-her-brother.

[149]

Three Poems | The Felt: http://thefelt.org/issues/1/maggie_nelson.htm.

[150]

Tullett, B. 2014. Typewriter Art: A Modern Anthology. Laurence King Publishing.

[151]

Tullett, B. 2014. Typewriter Art: A Modern Anthology. Laurence King Publishing.

[152]

Tuma, K. 2001. Anthology of Twentieth-Century British and Irish Poetry. Oxford University Press.

[153]

Tuma, K. 2001. Anthology of Twentieth-Century British and Irish Poetry. Oxford University Press.

[154]

Tuma, K. 2001. Anthology of Twentieth-Century British and Irish Poetry. Oxford University Press.

[155]

Vickery, A. 2000. Leaving Lines of Gender: A Feminist Genealogy of Language Writing. Wesleyan University Press.

[156]

Wallace, M. and Marks, S. 2002. Telling It Slant: Avant-Garde Poetics of the 1990s. University of Alabama Press.

[157]

Weeping Branch | Jacket Magazine: http://jacketmagazine.com/10/welish-wb.html.

[158]

Wilkinson, J.L. 2007. The Lyric Touch: Essays on the Poetry of Excess. Salt.

[159]

Williams, E. ed. 2013. An Anthology of Concrete Poetry. Primary Information.

[160]

Writing Is an Aid to Memory | Eclipse: http://eclipsearchive.org/projects/WRITING/html/contents.html.

[161]

2014. Spontaneous Particulars: The Telepathy of Archives | Woodberry Poetry Room | YouTube.