

The **Objectivist Nexus**



Essays in Cultural Poetics

Edited by

Rachel Blau DuPlessis and Peter Quartermain

The Objectivist Nexus Essays In Cultural Poetics

Rachel Blau DuPlessis



The Objectivist Nexus Essays In Cultural Poetics:

The Objectivist Nexus Peter Quartermain, Rachel Blau DuPlessis, 1999-07-02 Outstanding poets and critics present cultural readings of the Objectivist poets a group whose works have been largely unexamined **Blue Studios** Rachel Blau DuPlessis, 2006-09-03 Examines the work of experimental poets and the innovative forms they create to disrupt assumptions about gender and cultural power In her now classic *The Pink Guitar* Rachel Blau DuPlessis examined a number of modern and contemporary poets and artists to explore the possibility of finding a language that would question deeply held assumptions about gender In the 12 essays and introduction that constitute *Blue Studios* DuPlessis continues that task examining the work of experimental poets and the innovative forms they have fashioned to challenge commonplace assumptions about gender and cultural authority The essays in *Attitudes and Practices* deal with two questions what a feminist reading of cultural texts involves and the nature of the essay itself as a mode of knowing how poetry can be discursive and how the essay can be poetic The goal of *Marble Paper* with its studies of William Wordsworth Ezra Pound and Charles Olson is to suggest terms for a feminist history of poetry Perspectives must be fashioned that displace and estrange the world Theodore Adorno wrote and in the section *Urrealism* DuPlessis examines the work of poets from several schools the Objectivists the New York School the surrealists whose work embodies that displacement among them George Oppen Lorine Niedecker H D and Barbara Guest These writers radical deployment of line sound and structure DuPlessis argues demonstrate poetry's power not as a purely literary artistic or aesthetic force but as a rhetorical form intricately tied to issues of power and ethics And in *Migrated Into* the author probes the ways these issues have informed her as a poet and a critic how the political has migrated into and suffused her own work and how the practice of poetry can be an arousal to a deeper understanding of what we stand for **The Zukofsky Era** Ruth Jennison, 2012-07-30 Zukofsky Oppen and Niedecker wrote with a diversity of formal strategies but a singularity of purpose the crafting of an anticapitalist poetics Inaugurated in 1931 by Louis Zukofsky Objectivist poetry gave expression to the complex contours of culture and politics in America during the Great Depression This study of Zukofsky and two others in the Objectivist constellation George Oppen and Lorine Niedecker elaborates the dialectic between the formal experimental features of their poetry and their progressive commitments to the radical potentials of modernity Mixing textual analysis archival research and historiography Ruth Jennison shows how Zukofsky Oppen and Niedecker braided their experiences as working class Jews political activists and feminists into radical canon challenging poetic forms Using the tools of critical geography Jennison offers an account of the relationship between the uneven spatial landscapes of capitalism in crisis and the Objectivists paratactical textscapes In a rethinking of the overall terms in which poetic modernism is described she identifies and assesses the key characteristics of the Objectivist avant garde including its formal recognition of proliferating commodity cultures its solidarity with global anticapitalist movements and its imperative to develop poetics that nurtured revolutionary literacy The resulting narrative is

a historically sensitive thorough and innovative account of Objectivism's Depression era modernism. A rich analysis of American avant garde poetic forms and politics. The Zukofsky Era convincingly situates Objectivist poetry as a politically radical movement comprising a crucial chapter in American literary history. Scholars and students of modernism will find much to discuss in Jennison's theoretical study. The Objectivist Tradition in American Poetry Katharina Kullmer, 2009 Seminar paper from the year 2006 in the subject American Studies Literature grade 1.0 University of Frankfurt/Main language English abstract The Objectivist Tradition in American Poetry deals with a modern poetry that emerged in the 1930s in the United States. The Objectivist poets were a loose knit group; they were mainly American and were influenced by, amongst others, Ezra Pound and William Carlos Williams. The basic tenets of Objectivist poetics as defined by Objectivist poet Louis Zukofsky were to treat the poem as an object to use no word that isn't absolutely necessary for the presentation and to emphasise sincerity. *Poetics and Praxis 'After' Objectivism* W. Scott Howard, Broc Rossell, 2018-08-15 Poetics and Praxis After Objectivism includes an introduction, ten chapters and a roundtable afterward, all of which have been written specifically for this volume. The collection examines late twentieth and early twenty-first century poetic praxis within and against the dynamic disparate legacy of Objectivism and the Objectivists. This is the first volume in the field to study this vital legacy through current poetic praxis, renewing the complexities of the past in terms of the difficulties of the present. The book's scope investigates the continuing relevance of the Objectivist ethos to poetic praxis in our time, examining and exemplifying generative intersections of creativity and critique. **Modernism, the Market and the Institution of the New** Rod Rosenquist, 2009-01-08 This book examines the problems faced by innovative writers working in a late modernist era dominated by Joyce, Eliot and Pound. *The Beauty of Convention* Marija Knežević, Aleksandra Nikčević-Batricević, 2014-06-02 This volume addresses the beauty of convention not in an attempt to recapitulate established values as luckily in literature and culture there are not absolute beauties that serve everyone and always but as an aesthetic appreciation of form as a keeper of meaning and as an ethical post-cynical metadiscourse on human dependence on symbolic interaction and generic conventions. Looking into the artificial/invented side of this concept, the book addresses such questions as: What is beauty by virtue of convention? How does convention generate beauty? How does it happen that a convention acquires a normative force? What is the nature and the logic of situation that leads to the arbitrary conventions? How are alternative conventions made? What is inertia and what real joy or belief ensures the stability of convention? Is there a natural correctness that enables the stability of convention? How does convention determine linguistic meanings? Can interpretation avoid convention? Without imposing one definition onto the reader, this volume presents an understanding of the stability of convention and how it generates beauty by employing numerous contemporary reading strategies and diverse cultural/ethnic/gender/psychological and textual perspectives. Primary focus is given to various literary texts ranging from early classics to modernism and contemporary writing, though there are also discussions on other forms of human

expressions such as music dance and sculpture This book will contribute to the on going discussion about the ambiguities inherent in the concept of convention and thus stimulate intellectual confrontation and circulation of ideas within the fields of literature and culture Purple Passages Rachel Blau DuPlessis,2012-03-15 At once passionate and dispassionate Rachel Blau DuPlessis meticulously outlines key moments of choice and debate about masculinity among writers as disparate as Ezra Pound T S Eliot Louis Zukofsky Charles Olson Robert Creeley and Allen Ginsberg choices that construct consequential models for institutions of poetic practice *The Cambridge Companion to Modern American Poetry* Walter Kalaidjian,2015-01-19 The Cambridge Companion to Modern American Poetry offers a critical overview of major and emerging American poets of the twentieth century **Poetry & Language Writing** David Arnold,2007-11-01 It has been variously labelled Language Poetry Language Writing L A N G U A G E writing after the magazine that ran from 1978 to 1981 and language centred writing It has been placed according to its geographical positions on East or West coasts its venues in small magazines independent presses and performance spaces and its descent from historical precursors be they the Objectivists the composers by field of the Black Mountain School the Russian Constructivists or American modernism la William Carlos Williams and Gertrude Stein Indeed one of the few statements that can be made about it with little qualification is that it has both fostered and endured a crisis in representation more or less since it first became visible in the 1970s In Poetry Language Writing David Arnold grasps the nettle of Language poetry reassessing its relationship with surrealism and providing a scholarly intelligent way of understanding the movement Poets discussed include Charles Bernstein Susan Howe Michael Palmer and Barrett Watten

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