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# sound

INNOVATIVE  
POETICS AND  
ACOUSTICAL  
TECHNOLOGIES

# states

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# Sound States Innovative Poetics And Acoustical Technologies

**Myung Mi Kim, Cristanne Miller**



## **Sound States Innovative Poetics And Acoustical Technologies:**

*Sound States* Adalaide Morris, 2018-06-15 By investigating the relationship between acoustical technologies and twentieth century experimental poetics this collection with an accompanying compact disc aims to turn up the volume on printed works and rethink the way we read hear and talk about literary texts composed after telephones phonographs radios loudspeakers microphones and tape recorders became facts of everyday life The collection s twelve essays focus on earplay in texts by James Joyce Ezra Pound H D Samuel Beckett William Burroughs Amiri Baraka Bob Kaufman Robert Duncan and Kamau Brathwaite and in performances by John Cage Caribbean DJ poets and Cecil Taylor From the early twentieth century soundscapes of Futurist and Dadaist sonosphers to Henri Chopin s electroacoustical audio poemes the authors argue these states of sound make bold but wavering statements statements held only partially in check by meaning The contributors are Loretta Collins James A Connor Michael Davidson N Katherine Hayles Nathaniel Mackey Steve McCaffery Alec McHoul Toby Miller Adalaide Morris Fred Moten Marjorie Perloff Jed Rasula and Garrett Stewart

**Poetry & the Dictionary** Andrew Blades, Piers Pennington, 2020 This innovative collection of essays is the first volume to explore the many ways in which dictionaries have stimulated the imaginations of modern and contemporary poets from Britain Ireland and America while also considering how poetry has itself been a rich source of material for lexicographers

**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      Poetics and Precarity Myung Mi Kim, Cristanne Miller, 2018-05-01 Poets and critics address the potential of language to address the increasing level of discord and precarity in the twenty first century At a time when wars acts of terrorism and ecological degradation have intensified and isolationism misogyny and ethnic divisiveness have been given distinctively more powerful voice in public discourse language itself often seems to have failed The poets and critics in this book argue that language has the potential to address this increasing level of discord and precarity and they negotiate ways to understand poetics or the role of the poetic in relation to language the body politic the human body breath the bodies of the natural environment and the body of form Poetry makes urgent issues audible and poetics helps to theorize those issues into critical consciousness Poetry also functions as a cry to protest late capitalist imperialism misogyny racism climate change and all the debilitating conditions of everyday life Hubs of concern merge and diverge precarity takes differently gendered historied embodied geopolitical manifestations The contributors articulate a poetics that renders what has not yet been crystallized as discourse into fields of force They also acknowledge the beauties of sound poetry and music and celebrate the power of community marking the surge of energy that can occur at a particular place at a particular moment Ultimately Poetics and Precarity fosters further conversations that will imagine the concerns of poetics as a continuously emerging field      **Lost Sound** Jeff Porter, 2016-03-11 From Archibald MacLeish to David Sedaris radio storytelling has long borrowed from the world of literature yet the narrative radio work of well known writers and others is a story that has not been told before And when the literary aspects of specific programs such as The War of the Worlds or Sorry Wrong Number were considered scrutiny was superficial In Lost Sound Jeff Porter examines the vital interplay between acoustic techniques and modernist practices in the growth of radio Concentrating on the 1930s through the 1970s but also speaking to the rising popularity of today s narrative broadcasts such as This American Life Radiolab Serial and The Organist Porter s close readings of key radio programs show how writers adapted literary techniques to an acoustic medium with great effect Addressing avant garde sound poetry and experimental literature on the air alongside industry policy and network economics Porter identifies the ways radio challenged the conventional distinctions between highbrow and lowbrow cultural content to produce a dynamic popular culture      **Sound Media** Lars Nyre, 2009-06-02 Sound Media considers how music recording radio broadcasting and muzak influence people s daily lives and introduces the many and varied creative techniques that have developed in music and journalism throughout the twentieth century Lars Nyre starts with the contemporary cultures of sound media and works back to the archaic soundscapes of the 1870s The first part of the book devotes five chapters to contemporary digital media and presents the internet the personal computer digital radio news and talk and various types of loudspeaker media muzak DJ ing clubbing and PA systems The second part examines the historical accumulation of techniques and sounds in sound media and presents multitrack music in the 1960s the golden age of radio in the 1950s and back to the 1930s microphone recording of music in

the 1930s the experimental phase of wireless radio in the 1910s and 1900s and the invention of the gramophone and phonograph in the late nineteenth century Sound Media includes a soundtrack on downloadable resources with thirty six examples from broadcasting and music recording in Europe and the USA from Edith Piaf to Sarah Cox and is richly illustrated with figures timelines and technical drawings

**Questions of Possibility: Contemporary Poetry and Poetic Form** David Caplan, 2006-09-26 Questions of Possibility examines the particular forms that contemporary American poets favor and those they neglect The poets choices reveal both their ambitions and their limitations the new possibilities they discover and the traditions they find unimaginable By means of close attention to the sestina ghazal love sonnet ballad and heroic couplet this study advances a new understanding of contemporary American poetry Rather than pitting closed verse against open and traditional poetry against experimental Questions of Possibility explores how poets associated with different movements inspire and inform each other s work Discussing a range of authors from Charles Bernstein Derek Walcott and Marilyn Hacker to Agha Shahid Ali David Caplan treats these poets as contemporaries who share the language not as partisans assigned to rival camps The most interesting contemporary poetry crosses the boundaries that literary criticism draws synthesizing diverse influences and establishing surprising affinities In a series of lively readings Caplan charts the diverse characteristics and accomplishments of modern poetry from the gay and lesbian love sonnet to the currently popular sestina

Sound and Sense in Contemporary Theatre Matthew Tomkinson, 2025-01-11 This book is among the first to consider the subject of mad auralities in theatre and performance asking what does it mean to hear and listen madly Drawing widely upon mad studies critical disability studies theatre studies sound studies queer studies and critical race theory it seeks to explore the theatrical relationship between sound and mental health differences by examining a range of case studies in which audience members are immersed in auditory simulations of madness Ultimately however this critical study investigates the shortcomings of simulation as a representational practice in keeping with the critical tradition of disability studies and mad studies

Questions of Poetics Barrett Watten, 2016-07 Object Lessons Subject Formations Notes Bibliography Index

**Industrial Poetics** Joe Amato, 2006-04 Through a dizzying array of references to subjects ranging from engineering to poetry on the job experiences in academia and industry conflicts between working class and intellectual labor the privatization of universities and the contradictions of the modern environment Joe Amato s Industrial Poetics mounts a boisterous call for poetry communities to be less invested in artistic self absorption and more concerned about social responsibility s Amato focuses on the challenges faced by American poets in creating a poetry that speaks to a public engineered into complacency by those industrial technologies practices and patterns of thought that we cannot seem to do without he brings readers face to face with the conflicting realities of U S intellectual academic and poetic culture Formally adventurous and rhetorically lively Industrial Poetics is best compared with the intellectually exploratory speculative risky polemical work of other contemporary poet critics including Kathleen Fraser Joan Retallack Bruce Andrews Susan Howe and

Allen Grossman Amato uses an exhilarating range of structural and rhetorical strategies conventionally developed argument abruptly juxtaposed aphorisms personal narrative manifesto like polemic and documentary reportage With a critic s sharply analytical mind a poet s verve and a working class intellectual s sense of social justice Amato addresses the many nonliterary institutions and environments in which poetry is inextricably embedded By connecting poetry to industry in a lively demonstration against the platitudes and habitudes of the twentieth century Amato argues for a reenergized and socially forceful poetics an industrial poetics rough edges and all Jed Rasula writes I can t say I pay much attention to talk radio but this is what I imagine it might be like if the deejay were really smart enviably well read yet somehow retained the snarling moxie of the am format

**Sound Recording Technology and American Literature** Jessica E. Teague,2021-05-20

Phonographs tapes stereo LPs digital remix how did these remarkable technologies impact American writing This book explores how twentieth century writers shaped the ways we listen in our multimedia present Uncovering a rich new archive of materials this book offers a resonant reading of how writers across several genres such as John Dos Passos Langston Hughes William S Burroughs and others navigated the intermedial spaces between texts and recordings Numerous scholars have taken up remix a term co opted from DJs and sound engineers as the defining aesthetic of twenty first century art and literature Others have examined modernism s debt to the phonograph But in the gap between these moments one finds that the reciprocal relationship between the literary arts and sonic technologies continued to evolve over the twentieth century A mix of American literary history sound studies and media archaeology this interdisciplinary study will appeal to scholars students and audiophiles

**Mechanical Sound** Karin Bijsterveld,2008 Tracing efforts to control unwanted sound the noise of industry city traffic gramophones and radios and aircraft from the late nineteenth to the late twentieth century

Mainframe Experimentalism Hannah Higgins,Douglas Kahn,2023-09-01 Mainframe Experimentalism challenges the conventional wisdom that the digital arts arose out of Silicon Valley s technological revolutions in the 1970s In fact in the 1960s a diverse array of artists musicians poets writers and filmmakers around the world were engaging with mainframe and mini computers to create innovative new artworks that contradict the stereotypes of computer art Juxtaposing the original works alongside scholarly contributions by well established and emerging scholars from several disciplines Mainframe Experimentalism demonstrates that the radical and experimental aesthetics and political and cultural engagements of early digital art stand as precursors for the mobility among technological platforms artistic forms and social sites that has become commonplace today Mainframe Experimentalism challenges the conventional wisdom that the digital arts arose out of Silicon Valley s technological revolutions in the 1970s In fact in the 1960s a diverse array of artists musicians poets writers and filmmakers ar

Lexicon of the Mouth Brandon LaBelle,2014-06-19 Lexicon of the Mouth surveys the oral cavity as the central channel by which self and surrounding are brought into relation Questions of embodiment and agency attachment and loss incorporation and hunger locution and the non sensical are critically examined In doing so LaBelle emphasizes the

mouth as a vital conduit for negotiating the foundational narrative of proper speech Lexicon of the Mouth aims for a viscous poetic and resonant discourse of subjectivity detailed through the micro oralities of laughing and whispering stuttering and reciting eating and kissing among others The oral cavity is posed as an impressionable arena susceptible to all types of material input contamination and intervention while also enabling powerful forms of resistance attachment and conversation as well as radical imagination Lexicon of the Mouth argues for the revolutionary promise of the laugh the spirited mythologies of the whisper the schizophonic of self talk and the primal noise of gibberish suggesting that the significance of voicing is fundamentally bound to the exertions of the mouth Subsequently assumptions around voice and vocality are unsettled in favor of an epistemology of the oral highlighting the acts of the tongue the lips and the throat as primary mediations between interior and exterior social structures and embodied expressions LaBelle makes a significant contribution to currents in sound and voice studies by reminding that to hear the voice and to consider a politics of speech is first and foremost to assume the mouth

**The Fate of Difficulty in the Poetry of Our Time** Nicholas Nace, Charles Altieri, 2017-10-15 The Fate of Difficulty in the Poetry of Our Time offers original readings of poems composed in this century poems that are challenging to follow challenging to understand challenging to discuss and challenging to enjoy Difficult poetry of the past relied on allusion syntactic complexity free association and strange juxtapositions The new poetry breaks with the old in its stunning variety its questioning of inherited values labels and narratives its multilingualism its origin in and production of unnamed affects and its coherence around critical and social theorists as much as other poets The essays in this volume include poets writing on the works of a younger generation Lyn Hejinian on Paolo Javier Bob Perelman on Rachel Zolf Roberto Tejada on Rosa Alcal influential writers addressing the work of peers Ben Lerner on Maggie Nelson Michael W Clune on Aaron Kunin critics making imaginative leaps to encompass challenging work Brian M Reed on Sherwin Bitsui Siobhan Philips on Juliana Spahr and younger scholars coming to terms with poets who continue to govern new poetic experimentation Joseph Jeon on Myung Mi Kim Lytle Shaw on Lisa Robertson In pairings that are both intuitive Marjorie Perloff on Craig Dworkin and unexpected Langdon Hammer on Srikanth Reddy The Fate of Difficulty in the Poetry of Our Time illuminates the myriad pathways and strategies for exploring difficult poetry of the present

**On Voice in Poetry** David Nowell Smith, 2015-03-22 What do we mean by voice in poetry In this work David Nowell Smith teases out the diverse meanings of voice from a poem's soundworld to the rhetorical gestures through which poems speak to us in order to embark on a philosophical exploration of the concept of voice itself

**Sonic Flux** Christoph Cox, 2018-10-22 From Edison's invention of the phonograph through contemporary field recording and sound installation artists have become attracted to those domains against which music has always defined itself noise silence and environmental sound Christoph Cox argues that these developments in the sonic arts are not only aesthetically but also philosophically significant revealing sound to be a continuous material flow to which human expressions contribute but which precedes and exceeds those expressions Cox

shows how over the course of the twentieth and twenty first centuries philosophers and sonic artists have explored this sonic flux Through the philosophical analysis of works by John Cage Maryanne Amacher Max Neuhaus Christian Marclay and many others Sonic Flux contributes to the development of a materialist metaphysics and poses a challenge to the prevailing positions in cultural theory proposing a realist and materialist aesthetics able to account not only for sonic art but for artistic production in general

**Bodies on the Line** Raphael Allison, 2014-12-01 Bodies on the Line offers the first sustained study of the poetry reading in its most formative period the 1960s Raphael Allison closely examines a vast archive of audio recordings of several key postwar American poets to explore the social and literary context of the sixties poetry reading which is characterized by contrasting differing styles of performance the humanist style and the skeptical strain The humanist style made mainstream by the Beats and their imitators is characterized by faith in the power of presence emotional communion and affect The skeptical strain emphasizes openness of interpretation and multivalent meaning a lack of stability or consistency and ironic detachment By comparing these two dominant styles of reading Allison argues that attention to sixties poetry readings reveals poets struggling between the kind of immediacy and presence that readings suggested and a private retreat from such performance based publicity one centered on the text itself Recordings of Robert Frost Charles Olson Gwendolyn Brooks Larry Eigner and William Carlos Williams all of whom emphasized voice breath and spoken language and who were inveterate professional readers in the sixties expose this struggle in often surprising ways In deconstructing assertions about the role and importance of the poetry reading during this period Allison reveals just how dramatic political and contentious poetry readings could be By discussing how to hear as well as read poetry Bodies on the Line offers startling new vantage points from which to understand American poetry since the 1960s as both performance and text

Border Blurs Greg Thomas (Concrete poetry scholar), 2019 This book considers the relationship between English and Scottish poets and the international concrete poetry movement of the 1950s 1970s focusing on the work of Ian Hamilton Finlay Edwin Morgan Dom Sylvester Hou dard and Bob Cobbing It will be a vital resource for students and scholars of modernism intermedia art and British literature

Poetry After Cultural Studies Heidi R. Bean, Mike Chasar, 2011-10-26 Poetry after Cultural Studies elucidates the potential of poetry scholarship when joined with cultural studies In eight searching essays covering an astonishing range of poetic practices geographical regions and methodological approaches this volume reflects on what poetry can accomplish in the broadest social and cultural contexts From Depression era Iowa to the postcolonial landscape of French speaking Martinique whether appearing in newspapers correspondences birders field guides cross stitches or television and the internet the poetry under consideration here is rarely a private lyrical endeavor For a great number of people writing reading publishing and using poetry over the past 150 years verse has not been a retreat from modern life but a way of engaging with and even changing it Whether the subject is post cards talk shows or verse from places as different as academia and MySpace as cultural production and as literary trickery the material



examined in this volume demonstrates the central role of poetry as an active cultural presence. By bringing together cultural studies, poetics, and formalist reading without antagonism, *Poetry after Cultural Studies* looks toward a poetry criticism that does not merely do cultural studies but rather employs the resources of that discipline to examine an increasingly legible and audible record of poetic practice. Exploring a wide range of poetry from the nineteenth century to the present, *Poetry after Cultural Studies* showcases the unexpectedly rich intersection of cultural studies theory and current poetry scholarship. These essays show forcefully that cultural studies and poetics, once thought incommensurable, in fact are mutually informative and richer for the effort.

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