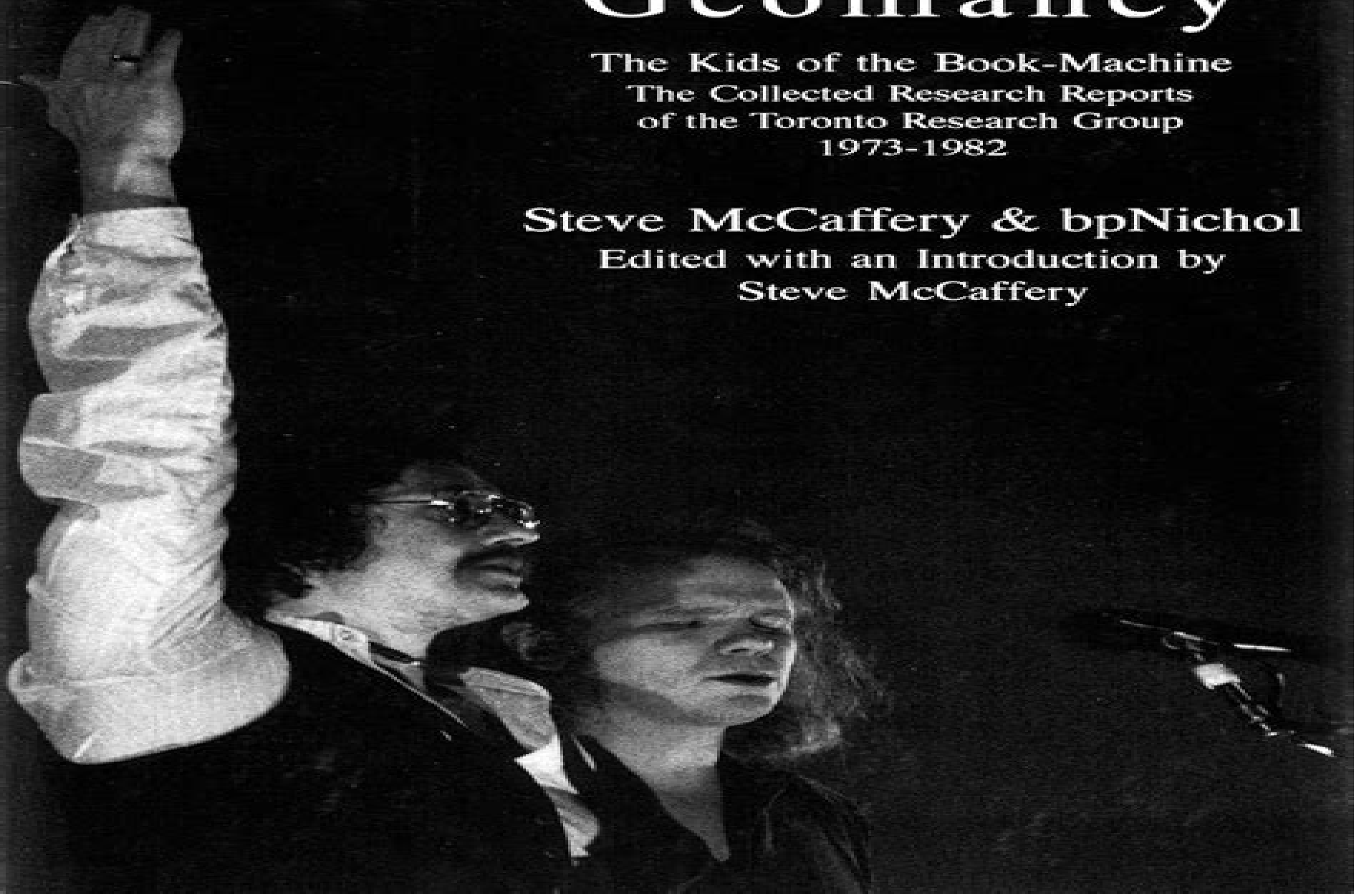


Rational Geomancy

The Kids of the Book-Machine
The Collected Research Reports
of the Toronto Research Group
1973-1982

Steve McCaffery & bpNichol
Edited with an Introduction by
Steve McCaffery



Rational Geomancy The Kids Of Themachine

L Darling-Hammond



Rational Geomancy The Kids Of Themachine:

Rational Geomancy B. P. Nichol, Toronto Research Group, 1992 History of the 18 year critical collaboration between the late bpNichol and Steve McCaffery and its resulting intellectual growth **McLuhan in Space** Richard Cavell, 2002-01-01 Demonstrates how McLuhan extended insights derived from advances in physics and artistic experimentation into a theory of acoustic space which he then used to challenge the assumptions of visual space that had been produced through print culture

Avant-Garde Canadian Literature Gregory Betts, 2013-02-27 In *Avant Garde Canadian Literature* Gregory Betts draws attention to the fact that the avant garde has had a presence in Canada long before the country's literary histories have recognized and that the radicalism of avant garde art has been sabotaged by pedestrian terms of engagement by the Canadian media the public and the literary critics This book presents a rich body of evidence to illustrate the extent to which Canadians have been producing avant garde art since the start of the twentieth century Betts explores the radical literary ambitions and achievements of three different nodes of avant garde literary activity mystical revolutionaries from the 1910s to the 1930s Surrealists Automatists from the 1920s to the 1960s and Canadian Vorticists from the 1920s to the 1970s *Avant Garde Canadian Literature* offers an entrance into the vocabulary of the ongoing and primarily international debate surrounding the idea of avant gardism providing readers with a functional vocabulary for discussing some of the most hermetic and yet energetic literature ever produced in this country *Poetry on & Off the Page* Marjorie Perloff, 1998 The fourteen essays that make up this collection have as their common theme a reconsideration of the role historical and cultural change has played in the evolution of twentieth century poetry and poetics Committed to the notion that in John Ashbery's words You can't say it that way anymore *Poetry On Off the Page* describes the formations and transformations of literary and artistic discourses and traces these discourses as they have evolved in their dialogue with history culture and society The volume is testimony to the important role that contemporary artistic practice will continue to play as we move into the twenty first century *Dynamic Fair Dealing* Rosemary J. Coombe, Darren Wershler, Martin Zeilinger, 2014-01-01 *Dynamic Fair Dealing* presents a range of insightful and provocative essays that rethink our relationship to Canadian fair dealing policy

Close Listening Charles Bernstein, 1998-04-30 *Close Listening* brings together seventeen strikingly original essays especially written for this volume on the poetry reading the sound of poetry and the visual performance of poetry While the performance of poetry is as old as poetry itself critical attention to modern and postmodern poetry performance has been surprisingly slight This volume featuring work by critics and poets such as Marjorie Perloff Susan Stewart Johanna Drucker Dennis Tedlock and Susan Howe is the first comprehensive introduction to the ways in which twentieth century poetry has been practiced as a performance art From the performance styles of individual poets and types of poetry to the relation of sound to meaning from historical and social approaches to poetry readings to new imaginations of prosody the entries gathered here investigate a compelling range of topics for anyone interested in poetry Taken together these essays

encourage new forms of close listenings not only to the printed text of poems but also to tapes performances and other expressions of the sounded and visualized word The time is right for such a volume with readings spoken word events and the Web gaining an increasing audience for poetry Close Listening opens a number of new avenues for the critical discussion of the sound and performance of poetry *Everybody's Autonomy* Juliana Spahr, 2001-01-11 Everybody's Autonomy is about reading and identity Experimental texts empower the reader by encouraging self governing approaches to reading and by placing the reader on equal footing with the author **Finding Nothing** Gregory Betts, 2021-07-30 Experimental literature accelerated dramatically in Vancouver in the 1960s as the influence of New American poetics merged with the ideas of Marshall McLuhan Vancouver poets and artists began thinking about their creative works with new clarity and set about testing and redefining the boundaries of literature As new gardes in Vancouver explored the limits of text and language some writers began incorporating collage and concrete poetics into their work while others delved deeper into unsettling revolutionary and Surrealist imagery There was a presumption across the avant garde communities that radical openness could provoke widespread socio political change In other words the intermedia experimentation and the related destruction of the line between art and society pushed art to the frontlines of a broad socio political battle of the collective imagination of Vancouver Finding Nothing traces the rise of the radical avant garde in Vancouver from the initial salvos of the Tish group through Blewointment's spatial experiments to radical Surrealisms and new feminisms Incorporating images original texts and interviews Gregory Betts shows how the VanGardes signalled a remarkable consciousness of the globalized forces at play in the city impacting communities orientations races and nations **Music, Text and Translation** Helen Julia Minors, 2013-05-23 Explores the roles that translation plays in a musical context questioning the transference of sense between music and text **Creative Practice Inquiry in Architecture** Ashley Mason, Adam Sharr, 2022-10-03 This collection introduces illustrates and advances fresh ideas about creative practice inquiry in architecture It concerns architectural knowledge how architects can use their distinctive skills habits and values to advance professional insight and how such insights can be extended to make wider contributions to society culture and scholarship It shows how architectural ways of knowing and working can be mobilised as tools for research Collected here are a series of creative practices that emerge out of architecture and actively engage with other fields and methods reaching across the academic landscape Architectural inquiries collected in this book probe matters that lie beyond the obvious expectations the conventions the default of the discipline Drawing borrowing adapting dramatising perhapsing monsterring experimenting cartooning the tools and methods of each inquiry vary but they all share a common outward gaze engaging architectural ways of knowing with other disciplines and practices including the arts biological sciences ethnography and technology Chapters gathered here offer insight not only into incipient modes and tools of architectural research but emerging ethical practical and philosophical positions intimately tied to the creative practices involved Setting out the idea of creative practice inquiry in

architecture this innovative volume offers a lively and resourceful contribution to a growing body of work on design as research It will be of interest to students keen to pursue architectural ways of thinking and writing practitioners who want to use their distinctive professional abilities to contribute to architectural and scholarly knowledge and academics and doctoral candidates keen to engage with the burgeoning scholarly field of design research *Material Poetics in Hemispheric America* Rebecca Kosick,2020-09-04 Reconsiders the lyrical norm that predominates in Anglophone accounts of poetry through a multilingual and transnational lensA bold project that departs from a tradition heavily dominated by the lyric to question the very nature of what counts as poetry A visually exciting text that draws on poetry and art from a wide array of late twentieth and early twenty first century practitioners An interdisciplinary approach to poetry and poetics that opens new avenues for understanding how poetry intersects with philosophies of the object media theory and visual studies A transnational frame that responds to a growing scholarly push to situate American studies within the broader context of the American hemisphere This book examines poets and artists in the Americas during the late twentieth and early twenty first centuries to show how they worked to make language into material objects and material objects into language It builds a theory of material poetics that provides an alternative account of poetry in hemispheric America Rebecca Kosick argues that by reframing American poetry to prominently include object oriented practices within and beyond the United States material poetry can be seen as representing a significant branch of the American poetic tradition The Oxford Handbook of Canadian Literature Cynthia Conchita Sugars,2016 The Oxford Handbook of Canadian Literature provides a broad ranging introduction to some of the key critical fields genres and periods in Canadian literary studies The essays in this volume written by prominent theorists in the field reflect the plurality of critical perspectives regional and historical specializations and theoretical positions that constitute the field of Canadian literary criticism across a range of genres and historical periods The volume provides a dynamic introduction to current areas of critical interest including 1 attention to the links between the literary and the public sphere encompassing such topics as neoliberalism trauma and memory citizenship material culture literary prizes disability studies literature and history digital cultures globalization studies and environmentalism or ecocriticism 2 interest in Indigenous literatures and settler Indigenous relations 3 attention to multiple diasporic and postcolonial contexts within Canada 4 interest in the institutionalization of Canadian literature as a discipline 5 a turn towards book history and literary history with a renewed interest in early Canadian literature 6 a growing interest in articulating the affective character of the literary including an interest in affect theory mourning melancholy haunting memory and autobiography The book represents a diverse array of interests from the revival of early Canadian writing to the continued interest in Indigenous regional and diasporic traditions to more recent discussions of globalization market forces and neoliberalism It includes a distinct section dedicated to Indigenous literatures and traditions as well as a section that reflects on the discipline of Canadian literature as a whole **Avant Canada** Gregory Betts,Christian Bök,2019-01-10 Avant

Canada presents a rich collection of original essays and creative works on a representative array of avant garde literary movements in Canada from the past fifty years From the work of Leonard Cohen and bpNichol to that of Jordan Abel and Liz Howard Avant Canada features twenty eight of the best writers and critics in the field The book proposes four dominant modes of avant garde production Concrete Poetics which accentuates the visual and material aspects of language Language Writing which challenges the interconnection between words and things Identity Writing which interrogates the self and its sociopolitical position and Copyleft Poetics which undermines our habitual assumptions about the ownership of expression A fifth section commemorates the importance of the Centennial in the 1960s at a time when avant garde cultures in Canada began to emerge Readers of this book will become familiar with some of the most challenging works of literature and their creators that this country has ever produced From Concrete Poetry in the 1960s through to Indigenous Literature in the 2010s Avant Canada offers the most sweeping study of the literary avant garde in Canada to date

What Are Poets For?

Gerald L Bruns, 2012-06 Conceptions and practices of poetry change not only from time to time and from place to place but also from poet to poet This has never been more the case than in recent years Gerald Bruns's magisterial *What Are Poets For* explores typographical experiments that distribute letters randomly across a printed page sound tracks made of vocal and buccal noises and holographic poems that recompose themselves as one travels through their digital space Bruns surveys one word poems found texts and book length assemblies of disconnected phrases he even includes descriptions of poems that no one could possibly write but which are no less interesting or no less poetic for all of that The purpose of the book is to illuminate this strange poetic landscape spotlighting and describing such oddities as they appear anomalies that most contemporary poetry criticism ignores Naturally this breadth raises numerous philosophical questions that Bruns also addresses for example whether poetry should be responsible semantically ethically politically to anything outside itself whether it can be reduced to categories distinctions and the rule of identity and whether a particular poem can seem odd or strange when everything is an anomaly Perhaps our task is simply to learn like anthropologists how to inhabit such an anarchic world The poets taken up for study are among the most important and innovative in the late twentieth and early twenty first centuries John Ashbery Charles Bernstein Paul Celan Kenneth Goldsmith Lyn Hejinian Susan Howe Karen Mac Cormack Steve McCaffery John Matthias J H Prynne and Tom Raworth *What Are Poets For* is nothing less than a lucid detailed study of some of the most intractable writings in contemporary poetry

Crosstalk Diana Brydon, Marta Dvořák, 2012-08-07 What are the fictions that shape Canadian engagements with the global What frictions emerge from these encounters In negotiating aesthetic and political approaches to Canadian cultural production within contexts of global circulation this collection argues for the value of attending to narratorial lyric and theatrical conventions in dialogue with questions of epistemological and social justice Using the twinned framing devices of *crosstalk* and *cross sighting* the contributing authors attend to how the interplay of the verbal and the visual maps public spheres of creative engagement

today Individual chapters present a range of methodological approaches to understanding national culture and creative labour in global contexts Through their collective enactment of methodological crosstalk they demonstrate the productivity of scholarly debate across differences of outlook culture and training In highlighting convergences and disagreements the book sharpens our understanding of how literary and critical conventions and theories operate within and across cultures

Editing as Cultural Practice in Canada Dean Irvine, Smaro Kamboureli, 2016-05-20 This collection of essays focuses on the varied and complex roles that editors have played in the production of literary and scholarly texts in Canada With contributions from a wide range of participants who have played seminal roles as editors of Canadian literatures from nineteenth century works to the contemporary avant garde from canonized texts to anthologies of so called minority writers and the oral literatures of the First Nations this collection is the first of its kind Contributors offer incisive analyses of the cultural and publishing politics of editorial practices that question inherited paradigms of literary and scholarly values They examine specific cases of editorial production as well as theoretical considerations of editing that interrogate such key issues as authorial intentionality textual authority historical contingencies of textual production circumstances of publication and reception the pedagogical uses of edited anthologies the instrumentality of editorial projects in relation to canon formation and minoritized literatures and the role of editors as interpreters enablers facilitators and creators *Editing as Cultural Practice in Canada* situates editing in the context of the growing number of collaborative projects in which Canadian scholars are engaged which brings into relief not only those aspects of editorial work that entail collaborating as it were with existing texts and documents but also collaboration as a scholarly practice that perforce involves co editing Guy Maddin's My Winnipeg Darren Sean Wershler-Henry, 2010-01-01 If you love movies in the very sinews of your imagination you should experience the work of Guy Maddin Roger Ebert Chicago Sun Times Guy Maddin's *My Winnipeg* is a major advance in the academic understanding of a key film of one of Canada's most important living filmmakers Ernest Mathijs Department of Theatre and Film University of British Columbia **Time in Time** J. Mark Smith, 2013 A look at experiment and continuity in North American poetry since the 1960s **Trash Culture** Gillian Pye, 2010 In the late twentieth and early twenty first centuries concerns about the environment and the future of global capitalism have dominated political and social agendas worldwide The culture of excess underlying these concerns is particularly evident in the issue of trash which for environmentalists has been a negative category heavily implicated in the destruction of the natural world However in the context of the arts trash has long been seen as a rich aesthetic resource and more recently particularly under the influence of anthropology and archaeology it has been explored as a form of material culture that articulates modes of identity construction In the context of such shifting often ambiguous attitudes to the obsolete and the discarded this book offers a timely insight into their significance for representations of social and personal identity The essays in the book build on scholarship in cultural theory sociology and anthropology that suggests that social and personal experience is embedded in

material culture but they also focus on the significance of trash as an aesthetic resource The volume illuminates some of the ways in which our relationship to trash has influenced and is influenced by cultural products including art architecture literature film and museum culture

Dooble Tongue Jeffrey Skoblow, 2001 Dooble Tongue is an imaginative meditation on Robert Burns and Scottish poetry as well as a book that engages and contests the customary assumptions and practices of literary criticism Beginning with an examination of two contemporary Scottish poets W N Herbert and Robert Crawford and moving back in time to the Scottish Modernist master Hugh MacDiarmid then further back to Burns himself the study of the Scottish tradition is situated in a broad historical context The focus throughout is on language particularly Scots more broadly vernacular literature in relation to culturally elite literary and critical modes as well as on questions of literary nationalism and the cultural politics of poetic discourse

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