



Ashbery Collaboration The

Geoff Ward



Ashbery Collaboration The:

John Ashbery and American Poetry David Herd, 2024-07-30 David Herd sets out to provide readers with a new critical language through which they can appreciate the beauty and complexity of Ashbery's writing. Presenting the poet in all his forms: avant garde, nostalgic, sublime, and camp, the book argues that the perpetual inventiveness of Ashbery's work has always been underpinned by the poet's desire to write the poem fit to cope with its occasion. Tracing Ashbery's development in the light of this idea and from its origins in the dazzling artistic environment of 1950s New York, the book evaluates his poetry against the aesthetic, literary, and historical backgrounds that have informed it. The story of a brilliant career and a history of the period in which that career has taken shape. **John Ashbery and American Poetry** provides a compelling account of Ashbery's importance to Twentieth Century Literature.

John Ashbery and the Question of Collaboration Jenni Quilter, 2005 *John Ashbery* Jess Cotton, 2023-06-17 A critical biography of America's most influential postmodern poet. Mysterious, esoteric, and baffling, John Ashbery is notorious for the seeming difficulty of his work. But Ashbery is also entertaining, humorous, even charming, and ever responsive to his shifting social and political contexts. This biography charts Ashbery's rise from a minor avant garde figure to the most important poet of his generation. Jess Cotton provides a legible and accessible roadmap to Ashbery's work that draws connections between his poetry, New York artists, and mid-century politics. Cotton paints an image of a more approachable and socially engaged Ashbery that will appeal to anyone interested in American poetry, queer lives, and twentieth-century American history.

John Ashbery and Anglo-American Exchange Oli Hazzard, 2018-06-13 In 1966 John Ashbery wrote "The English language is constantly trying to stave off invasion by the American language; it lives in a state of alert which is reflected to some degree in English poetry." This book shows how the work of a major post-war American poet has been centrally concerned with questions of national identity and intercultural poetic exchange. By reading crucial episodes in Ashbery's oeuvre in the context of an other tradition of modern English poets he himself has defined, this line runs from the editor of Ashbery's recent *Collected Poems* Mark Ford through Lee Harwood in the late 1960s, F. T. Prince in the 1950s, to chronologically the first and therefore most important influence on his own work, W. H. Auden. Through detailed close readings of the poetry of Ashbery and these English poets, original interviews, and extensive archival research, a new account of Ashbery's aesthetic and a significant re-mapping of post-war English poetry is presented. The biographical slant of the book is highly significant as it reads these writers' poetry and correspondence together for the first time, suggesting how major poetic innovations arose from specific social contexts, from the particulars of relations between poets, and also from a broader climate of Anglo-American exchange as registered by each poet. The book's presentation of the process of poetic influence is attentive to actual exchanges between contemporaries as evidenced in correspondence, as opposed to speculative relationships with dominant figures, and as such represents a departure from many other studies of Ashbery's work. Key themes include Englishness as a national imaginary, the concept of the minor, reciprocal

influence and the poetry of coteries The result is that both Ashbery himself and the landscape of post war English poetry are presented in significantly new lights The New York School Poets and the Neo-Avant-Garde Mark Silverberg, 2016-02-17 New York City was the site of a remarkable cultural and artistic renaissance during the 1950s and 60s In the first monograph to treat all five major poets of the New York School John Ashbery Barbara Guest Kenneth Koch Frank O Hara and James Schuyler Mark Silverberg examines this rich period of cross fertilization between the arts Silverberg uses the term neo avant garde to describe New York School Poetry Pop Art Conceptual Art Happenings and other movements intended to revive and revise the achievements of the historical avant garde while remaining keenly aware of the new problems facing avant gardists in the age of late capitalism Silverberg highlights the family resemblances among the New York School poets identifying the aesthetic concerns and ideological assumptions they shared with one another and with artists from the visual and performing arts A unique feature of the book is Silverberg s annotated catalogue of collaborative works by the five poets and other artists To comprehend the coherence of the New York School Silverberg demonstrates one must understand their shared commitment to a reconceptualized idea of the avant garde specific to the United States in the 1950s and 60s when the adversary culture of the Beats was being appropriated and repackaged as popular culture Silverberg s detailed analysis of the strategies the New York School poets used to confront the problem of appropriation tells us much about the politics of taste and gender during the period and suggests new ways of understanding succeeding generations of artists and poets

In the Process of Poetry William Watkin, 2001 This is the first major theoretical study of the four main figures of the New York School John Ashbery Frank O Hara Kenneth Koch and James Schuyler Proposing a reinterpretation of the definition of the avant garde William Watkin describes it as a movement typified by its commitment to art in process over the final art product In a series of in depth and wide reaching readings he then goes on to test this assertion in detailed relation to the poetry of the New York School while also examining how the poets own work further develops and analyses the concept of the avant garde in contemporary culture BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Beautiful Enemies Andrew Epstein, 2006-09-21 Although it has long been commonplace to imagine the archetypal American poet singing a solitary Song of Myself much of the most enduring American poetry has actually been preoccupied with the drama of friendship In this lucid and absorbing study Andrew Epstein argues that an obsession with both the pleasures and problems of friendship erupts in the New American Poetry that emerges after the Second World War By focusing on some of the most significant postmodernist American poets the New York School poets John Ashbery Frank O Hara and their close contemporary Amiri Baraka *Beautiful Enemies* reveals a fundamental paradox at the heart of postwar American poetry and culture the avant garde s commitment to individualism and nonconformity runs directly counter to its own valorization of community and collaboration In fact Epstein demonstrates that the clash between friendship and nonconformity complicates the legendary alliances forged by postwar poets becomes a predominant theme in the poetry they

created and leaves contemporary writers with a complicated legacy to negotiate Rather than simply celebrating friendship and poetic community as nurturing and inspiring these poets represent friendship as a kind of exhilarating maddening contradiction a site of attraction and repulsion affinity and rivalry Challenging both the reductive critiques of American individualism and the idealized heavily biographical celebrations of literary camaraderie one finds in much critical discussion this book provides a new interpretation of the peculiar dynamics of American avant garde poetic communities and the role of the individual within them By situating his extensive and revealing readings of these highly influential poets against the backdrop of Cold War cultural politics and within the context of American pragmatist thought Epstein uncovers the collision between radical self reliance and the siren call of the interpersonal at the core of postwar American poetry **A Serpentine Gesture** Elisabeth W. Joyce, 2024-12-15 In *A Serpentine Gesture* John Ashbery's Poetry and Phenomenology Elisabeth W. Joyce examines John Ashbery's poetry through the lens of Maurice Merleau-Ponty's conception of phenomenology For Merleau-Ponty perception is a process through which people reach outside of themselves for sensory information map that experiential information against what they have previously encountered and what is culturally inculcated in them and articulate shifts in their internal repositories through encounters with new material Joyce argues that this process reflects Ashbery's classic statement of poetry being the experience of experience Through incisive close readings of Ashbery's poems Joyce examines how he explores this process of continual reverberation between what is sensed and what is considered about that sensation and ultimately how he renders these perceptions into the serpentine gesture of language Songs of Degrees John Taggart, 1994 *Songs of Degrees* brings together 19 related essays on contemporary American poetry and poetics published as journal articles between 1975 and 1989 by poet and theorist John Taggart Over the past two decades Taggart has been a significant intellectual and artistic force for a number of major American poets By focusing on the work of several major and less well known American experimental poets from the 1930s to the present Taggart not only traces the origins and evolution of this experimental tendency in recent poetry but also develops new theoretical tools for reading and appreciating these innovative and complex works The essays are written from the engaged perspective of an active poet for other poets as well as for those who would like to read and think about poetry in a participatory fashion The essays thus present inside narratives of some of the most challenging contemporary American poetry The range of *Songs of Degrees* extends from the Black Mountain poets Charles Olson and Robert Duncan to such language poets as Bruce Andrews and Susan Howe Taggart closely examines the work of the objectivist poets George Oppen and Louis Zukofsky Three essays are devoted to each of these poets providing detailed readings of individual poems and considerations of each poet's overall achievement Taggart also concentrates on poets whose work has not been widely recognized or is only now beginning to be recognized These include Theodore Enslin Frank Samperi and William Bronk Taggart's essay *Reading William Bronk* is the first extensive reading of this relatively unknown but truly outstanding poet Taggart's essays also focus on his own poetry He

describes the composition process and the thinking behind it as well as the poet's own evolving sense of what the poem can and ought to be. These very personal reflections are unique in their attention to current questions concerning form and the issue of spiritual vision. Avoiding political and cultural reductionism, Taggart throughout keeps his eye and heart on the poetic, singing his own *Songs of Degrees* even as he discovers notes of the same music in the works of other.

The Grand Valley Morgan Meis, 2025-08-26 In the final absorbing volume of his *Three Paintings Trilogy*, philosopher and critic Morgan Meis explores the art of Joan Mitchell and in particular one of her crowning achievements, the *Grand Valley* series. Mitchell, a twentieth-century American artist who found herself living and working in France, is a figure of contradictions at once formidable and fragile, solitary and hungry for human connection. The *Grand Valley* paintings, born from a memory not her own, become a focal point for understanding Mitchell's approach to abstraction and landscape. Meis examines the pain and at times even violence within Mitchell's work, connecting it to her turbulent life and the critical interpretations of her art, including her struggle to be treated as seriously as her male peers. As with the previous acclaimed volumes in this trilogy, Meis begins with a work of art and moves outward toward history, philosophy, and religion to provide context and insight. With his characteristically disarming wit and linguistic playfulness, Meis investigates the idea of the artist's self-drawing upon the mystical aspects of Carl Jung's thought and discovering parallels between Mitchell and obsessive creators like Claude Monet and Gertrude Stein. Humorous and accessible yet always willing to grapple with the most vexing and challenging issues of human finitude, *The Grand Valley* brings an innovative trilogy to a rich and satisfying conclusion.

The Palgrave Encyclopedia of Urban Literary Studies Jeremy Tambling, 2022-10-29 This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban and the relation of cities to literature and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film, and music, urban space, pre-early and modern cities, concepts and movements, and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field.

My Silver Planet Daniel Tiffany, 2014 Taking its title from John Keats' *My Silver Planet*, Tiffany contends that the problem of elite poetry's relation to popular culture bears the indelible mark of its turbulent incorporation of vernacular poetry, a legacy shaped by nostalgia, contempt, and fraudulence. Daniel Tiffany reactivates and fundamentally redefines the concept of kitsch, freeing it from modernist misapprehension and ridicule by tracing its origin to poetry's alienation from the emergent category of literature. Tiffany excavates the forgotten history of poetry's relation to kitsch, beginning with the exuberant revival of archaic and often spurious ballads in Britain in the early eighteenth century. In these controversial events of poetic imposture, Tiffany identifies a submerged pact in opposition to the bourgeois values of literature between elite and vernacular poetries. Publisher's description.

John Ashbery in Conversation with Mark Ford John Ashbery, Mark Ford, 2003

A Study Guide for John Ashbery's "Self-Portrait in a Convex Mirror" Gale, Cengage

Learning,2016 A Study Guide for John Ashbery's Self Portrait in a Convex Mirror 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

Statutes of Liberty Geoff Ward,1993-02-15 Statutes of Liberty is the first full length academic study of the New York School of Poets It contains an introduction to the work of these writers followed by chapters on the central figures Frank O'Hara James Schuyler and John Ashbery A postscript examines the continuing and changing influence of the New York School The book is also concerned with deconstruction a mode of literary analysis with which Ashbery's work in particular has come to be associated by critics in America

Statutes of Liberty G. Ward,2000-12-11 Statutes of Liberty 1993 was the first book on The New York School of Poets and offers the definitive critical account of its key figures John Ashbery Frank O'Hara and James Schuyler This second edition contains up to date material on the group and its growing influence on postmodern poetics A new postscript focuses on the work of Ashbery currently the most esteemed American poet since Wallace Stevens and his profile output in the 1990s including his two hundred page epic poem Flow Chart

First Pages Giancarlo Maiorino,2010-11 Titology a term first coined in 1977 by literary critic Harry Levin is the field of literary studies that focuses on the significance of a title in establishing the thematic developments of the pages that follow While the term has been used in the literary community for thirty years this book presents for the first time a thoroughly developed theoretical discussion on the significance of the title as a foundation for scholarly criticism Though Maiorino acknowledges that many titles are superficial and indexical there exists a separate and more complex class of titles that do much more than simply decorate a book's spine To prove this argument Maiorino analyzes a wide range of examples from the modern era through high modernism to postmodernism with writings spanning the globe from Spain and France to Germany and America By examining works such as *Essais* *The Waste Land* *Ulysses* and *Don Quixote* *First Pages* proves the power of the title to connect the reader to the thematic cultural and literary context of the writing as a whole Much like a facade to a building the title page serves as the frontispiece of literature a sign that offers perspective and demands interpretation

New York School Collaborations M. Silverberg,2013-06-05 Ranging from conceptual theater to visual poetry the New York School explored the possibilities of collaboration like no other group of American poets New York School Collaborations gathers essays from a diverse group of scholars on the alliances and artistic co-productions of New York School poets painters musicians and film makers

John Ashbery and English Poetry Ben Hickman,2012-03-07 A study of how we should read one of America's most important poets

Inside the Painter's Studio Joe Fig,2012-06-19 Inside an art gallery it is easy to forget that the paintings there are the end products of a process involving not only creative inspiration but also plenty of physical and logistical details It is these cruder more mundane aspects of a painter's daily routine that motivated Brooklyn artist Joe Fig to embark almost ten years ago on a highly unorthodox multilayered exploration of the working life of the

professional artist Determined to ground his research in the physical world Fig began constructing a series of diorama like miniature reproductions of the studios of modern art s most legendary painters such as Jackson Pollock and Willem de Kooning A desire for firsthand references led Fig to approach contemporary artists for access to their studios Armed with a camera and a self made Artist s Questionnaire Fig began a journey through the workspaces of some of today s most exciting contemporary artists

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