

UPCOMING...

Reading Reverón, Painting Poetry

Monday, April 9, 6:30 p.m.

The Celeste Bartos Theater

The Venezuelan Armando Reverón (1889–1954), a figurative and landscape painter who also created life-sized dolls later in his career, experimented with the sensations and effects of light, color, opacity, and shadow. In this Spanish reading with English translations, **José Luis Blondet**, poet and Administrator of Education Programs, Dia Art Foundation; **José Falconi**, Curator, Latino and Latin American Art Forum Program, and Associate Director, Cultural Agents Initiative, David Rockefeller Center for Latin American Studies, Harvard University; **Alejandro Merizalde**, painter, translator, and Book Specialist, The Museum of Modern Art; **Luis Pérez-Oramas**, poet and The Estrellita Brodsky Curator of Latin American Art, The Museum of Modern Art, read works by **Jorge Luis Borges**, **José Gorostiza**, **José Antonio Ramos Sucre**, **Ana Enriqueta Teran**, and others. The evening reveals the relationship between the pictorial qualities of poetry and Reverón's poetic qualities of painting.

1907/2007: Poetry and *Les Demoiselles d'Avignon*

Wednesday, May 23, 6:30 p.m.

The Celeste Bartos Theater

In conjunction with the 100th anniversary of Picasso's *Les Demoiselles d'Avignon*, May's installment of Modern Poets reflects upon Picasso's masterpiece, other works in the Museum's collection made in 1907, and 1907 itself. Readings include works written by Picasso's friends and acquaintances, such as **Guillaume Apollinaire**, **Gelett Burgess**, **André Salmon**, and **Gertrude Stein**, who saw and responded to *Les Demoiselles*, as well as other literature from this cultural and artistic milieu. Following the tradition of the MoMA Members Magazine, which commissioned poets to respond to works in the collection and then published the results, the Museum also offers contemporary poets to opportunity to write new poetry about art from all curatorial departments made one hundred years ago. Participants include **Mary Jo Bang**, poet and Associate Professor of English and Director of the Creative Writing Program, Washington University, St. Louis; **Jerome Rothenberg** poet and professor of visual arts and literature, University of California, San Diego; and others.

Tickets (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk and the Film desk, or online at www.moma.org/thinkmodern.

MODERN POETS



Image by Dirk Rowntree

WRITING IN TIME: POETS AND TECHNOLOGY

Wednesday, March 28, 2007, 6:00 p.m.

The Celeste Bartos Theater

The Museum of Modern Art

WELCOME AND INTRODUCTION

Laura Beiles, Associate Educator, Adult and Academic Programs,
Department of Education

Kenneth Goldsmith, poet; professor, Creative Writing Program, The University of
Pennsylvania; and founding editor of UbuWeb (<http://ubu.com>)

PROGRAM

Robert Fitterman

Excerpts from:

Metropolis 1–15 (1999)

Metropolis 16–29 (2002)

Metropolis XXX: The Decline and Fall of the Roman Empire (2004)

War, the musical (2006)

SPRAWL (unpublished, work-in-progress)

All read by the poet. With projected images by Dirk Rowntree and videos by Klaus
Killisch. Special thanks to Brandon Downing for help with the presentation.

Greta Byrum

Audio poem. "Radio Times" (2007)

Read by the poet

George Oppen

Excerpt of "Of Being Numerous" (1968)

Read by Greta Byrum

T. S. Eliot

Excerpt of "The Wasteland" (1927)

Read by Greta Byrum

Greta Byrum

"National Reality" (2006)

Audio poem. "Orpheus" (2006)

Read by the poet. With projections by Annabel Daou and Étienne-Jules Marey

Kenneth Goldsmith.

Excerpts from *Traffic* (2007)

Read by the poet. With clips of Jean-Luc Godard's *Week End* (1967)

Caroline Bergvall.

Projected text. "&" (2003)

"VIA (48 Dante Variations)" (2000)

"Cropper" (2006)

Audio text. "Ride" (2004)

All read by the poet

WHO'S WHO

Caroline Bergvall is a poet and performance artist based in London. Her most recent collection of poetic and performance pieces, *FIG (Goan Atom 2)*, was published in 2005, as was her CD of readings and audiotexts, *Via: poems 1994–2004*. Other book projects include *Goan Atom* (2001) and *Eclat* (1996). She has developed audio works, visual text work, and live and sited performances such as the sound-text installation "Say: Parsley" at the Liverpool Biennial (2004). Her new series of text recordings, "Shorter Chaucer Tales," is hosted by PennSound, an online poetry archive. Other text work pieces have been featured in audio magazines, printed magazines, and anthologies, most recently *Vagant* (Norway), *OEI* (Sweden), *Double Change* (Paris), *McSweeney's* (New York), and *CerNet* (Switzerland); on *Music Overheard*, a CD curated by Kenneth Goldsmith for the ICA, Boston; and online in *Jacket*, *NyPoesi*, and *MiPoesias*. Her critical work is largely concerned with mixed-media, translative, and plurilingual forms of writing. She was the Director of Performance Writing at Dartington College of Arts (1994–2000). She has been co-chair of the MFA Writing Faculty, Milton Avery School of the Arts, Bard College, since 2005.

Greta Byrum is a sound and word artist living in Brooklyn. She has been working on communications networks since 1997, when she traveled to Europe to study eighteenth-century social and artists' networks. She holds an MFA in poetry from the Iowa Writers' Workshop and an MA in Germanistik from The Johns Hopkins University, and was the recipient of a Fulbright fellowship and a Yaddo residency. In April 2004 she directed and produced her play *COIL* at the Ontological-Hysterical Theater, New York. She is a founding member of the dB foundation, a collective dedicated to fostering ephemeral edifices and intangible sculptures. With the dB foundation, Byrum has created curatorial projects for institutions in New York and Los Angeles. Her sound poems have been distributed in several multi-format journals, as well as through micro-radio networks and gallery installations.

Flanked between Shell and Mobil gas stations, **Robert Fitterman** grew up in a pre-sprawl St. Louis suburb named Creve Coeur (broken heart). He is the author of nine books of poetry; three of those books constitute his ongoing poem *Metropolis*. *Metropolis 1–15* was awarded the Sun & Moon New American Poetry Award (1997), and *Metropolis 16–29* received the Small Press Traffic Book of the Year Award in 2003. Several of his other books are collaborations with visual artists, including most recently *War, the musical* with Dirk Rowntree. From 1986 to 1996, he was co-curator of the Segue Reading Series, and from 1991 to 2002 he was editor-publisher of the literary journal *Object*. Fitterman has been on the writing faculty at New York University since 1989 in both the General Studies Program and the Department of English, and also the writing faculty at the Milton Avery Graduate School of the Arts, Bard College.

Kenneth Goldsmith's writing has been called some of the most "exhaustive and beautiful collage work yet produced in poetry" by *Publishers Weekly*. Goldsmith is the author of eight books of poetry; founding editor of the online archive UbuWeb (<http://ubu.com>); and the editor of *I'll Be Your Mirror: The Selected Andy Warhol Interviews*, which is the basis for an opera, *Trans-Warhol*, premiering in Geneva in March 2007. Goldsmith is also the host of a weekly radio show on New York City's WFMU. He teaches writing at The University of Pennsylvania, where he is a senior editor of PennSound, an online poetry archive.

WRITING IN TIME/Poets' Statements

Below are each poet's response to the question "What is the impact of technology on the language and rhythms of poetry?"

Caroline Bergvall: Technology is cultural method as much as practical instruments. As such, it is part of my work, of my body, of my speech patterns, of the way I think, research, travel, and live. It is part of the way I love since my physical, mental, and emotional lives are regulated by clocks and apparatus, as much as by skin and heat, as much as by erotic knowledge and psychological and cultural processing. At its most interior, technology is embedded in the intimate aspects of my behavior and learning processes. In its more exterior aspects, I receive it and work with it for the public dissemination of arts and ideas. As an artist, I utilize specific, often pervasive, yet highly discrete technologies (the alphabet, the literate body, computers, sound studios and microphones, spatial triggering devices, as well as vocal technique and poetic systems) according to specific projects and ideas engaged with. Tonight I read live, prerecorded, and real-time, all of it thoroughly processed.

Greta Byrum: My presentation has to do with the event of standardized time in the late nineteenth century. A manifestation of industrialization, standardized time changed people's relationship to work. It is at the heart of a revolution in perception which Marcel Duchamp captured in his *Nude Descending a Staircase #2*, and which Étienne-Jules Marey tracked in his early motion photography. Guillaume Apollinaire, Antonin Artaud, and other early twentieth-century writers began to track this industrial, perceptual shift in their work—Apollinaire by writing about urban life and collective consciousness, and Artaud via another new technology: radio. The poet George Oppen took both of these streams of thought further in the mid-twentieth century. Now time is standardized even further—astrological time is supplanted by atomic clocks. Once we no longer count time by the stars, can we navigate through this world using our old maps? Or is the notion of the isolated subject navigating through the world itself an atavism? We become more and more part of a collective identity, and the eighteenth-century notion of the poet-madman, the genius locked in the tower, becomes less and less relevant. What forms can collective poetry take?

Robert Fitterman: Poets and text artists are lucky to be living in a moment where the greatest technological inventions are language-centered. Not since the English writer Samuel Johnson's labors have we had such access to our own language and to the information that defines our culture. This privilege, as I see it, carries with it the responsibility for poetry to understand its place as a participant in media culture. In our age of information explosion and dissemination, one viable strategy for culture makers is to create works as synthesizers, recyclers, and plagiarists. In my own work, I hope to engage in that dialogue by borrowing and reframing the "voice" of information, research, personal expression, public advice, opinion, corporate advertising, etc. My poetry trades in the investment of single, personal expression for the millions of expressions I have available to me at my fingertips daily. The highlighting of these possibilities implies another way of thinking about subjectivity that might go something like this: *I'm interested in personal expression; it just doesn't have to be my own.*

Kenneth Goldsmith: I am a word processor. I sympathize with the protagonist of a cartoon claiming to have transferred x amount of megabytes, physically exhausted after a day of downloading. The simple act of moving information from one place to another today constitutes a significant cultural act in and of itself. I think it's fair to say that most of us spend hours each day shifting content into different containers. Some of us call this writing. Contemporary writing requires the expertise of a secretary crossed with the attitude of a pirate: replicating, organizing, mirroring, archiving, and reprinting, along with a more clandestine proclivity for bootlegging, plundering, hoarding, and file-sharing. We've needed to acquire a whole new skill set: we've become master typists, exacting cut-and-pasters, and OCR demons. There's nothing we love more than transcription; we find few things more satisfying than collation. There is no museum or bookstore in the world better than our local Staples. Sculpting with text. Data mining. Sucking on words. Our task is to simply mind the machines.