

Network for New York School Studies



**Inaugural Symposium and Poetry
Reading, Paris 2022**

**Université Gustave Eiffel (Champs sur Marne), room 3V071, third floor,
Bâtiment Copernic**

followed by a poetry reading at

**Atelier Michael Woolworth, off the Place de la Bastille, 2, rue de la Roquette,
Cour Février, 75011 Paris**

Programme

9:50 – 10:00: Welcome (Rona Cran and Olivier Brossard)

10:00 – 11:30

- Mae Losasso, *Imagined Architectures, Material Poetics: Barbara Guest's Blue Stairs*
 - Ella O'Keefe, *'It frees her and frees me': Barbara Guest and the Poem-Painting*
 - Ann Vickery, *But Not for Fame: May Natalie Tabak's Feminist Satire*
 - Matthew Rana, *The Cinema of Bernadette Mayer*
 - Holly Pester, *Hannah Weiner's Sink: a poem and (very) short talk*
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11:30 – 11:40: Break

11:40 – 13:00

- Chiara Shea, *John Ashbery and the 'New York School'*
 - Jeffrey Lependorf, *Some Things about Ashbery*
 - Craig Reardon, *ABCs of the ARC: A Bibliographic Overview of the Ashbery Resource Center*
 - Rona Cran, *Queer Transport: John Ashbery's Poetry of the AIDS Pandemic*
 - Luke Kennard, *The Influence of John Ashbery: a short reading and discussion*
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13:00 – 14:00: Lunch

14:00 – 15.20

- Lee Ann Brown, *Some Thoughts on Collage and Improvisation in the Poetry of Frank O'Hara, Joe Brainard and Bernadette Mayer*
 - Matthew Holman, *Frank O'Hara's Curation of the Recent American Watercolors exhibition (1956)*
 - Tony Torn, *Try Try and Try Again: Frank O'Hara's Personism at Play*
 - Thirza Wakefield, *Difference, Indecency, and Personality: Reflections on Frank O'Hara and D. H. Lawrence*
 - Lindsay Turner, *The legacy of the New York School in the work of the French poet-translator Stéphane Bouquet*
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15:20 – 15:30: Break

15:30 – 17:00

- Kristen Tapson, *'I Know I Mean We': Editing the Mayer-Coolidge Correspondence*
 - Nick Sturm, *Provisional New York Schools: Little Magazines and Generational Thinking*
 - Rosa Campbell, *The Poets' Home Companion Handy Poem Writing Guide (For Authentic New York School Poems)*
 - Martin George, *John Giorno: Redefining New York School Poetry*
 - Daniel Kane, *Love, Joe: Talking About and Loving the Letters of Joe Brainard*
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17:00 – 19:00: Dinner/drinks (please find your own!) and travel to poetry venue (atelier Michael Woolworth)

19:30 (doors@19:00) – 21:00: Poetry Reading, with Olivier Brossard, Stéphane Bouquet, Abigail Lang, Lindsay Turner, and Lee Ann Brown

Symposium Presentations

Lee Ann Brown, *Some Thoughts on Collage and Improvisation in the Poetry of Frank O'Hara, Joe Brainard and Bernadette Mayer*

Rosa Campbell, *The Poets' Home Companion Handy Poem Writing Guide (For Authentic New York School Poems)*

In 1969 Carol Gallup published the one-shot mimeo magazine *Poet's Home Companion*, including a write-by-numbers poem template by Linda Schjehldahl, the 'Poets' Home Companion Handy Poem Writing Guide (For Authentic New York School Poems).' Both editor and poet are difficult to locate in the history of the New York School without recourse to their respective then-husbands, Dick Gallup and Peter Schjeldahl, but this talk will return to the work of these women, beginning to think through some ideas about collaboration, parody, and women's labour as part of the mimeograph revolution.

Rona Cran, *Queer Transport: John Ashbery's Poetry of the AIDS Pandemic*

John Ashbery's 1987 collection *April Galleons* is a subtle yet sustained meditation on HIV/AIDS and its implications (for writing, for queerness, for human survival). Reading *April Galleons*, we are attuned to what Muñoz calls 'the hermeneutics of residue'; alert to the ephemera, the traces, the imprints or impressions of HIV/AIDS as they shape the text. Just as HIV/AIDS itself is not always immediately apparent – as the text in Robert Farber's painting *Western Blot #15* enunciates, 'To look at me, you'd never know that I was HIV+ ... you'd never know the chaos and menace I carry within me 24 hours a day' – so *April Galleons*, as HIV/AIDS text, requires reading between the lines, close listening, and yes, some speculation. *April Galleons* is difficult – it is not easy: but as Samuel R. Delany suggests disease can be read as a kind of 'Dis-ease', or non-easiness. This short talk suggests Ashbery enacts this 'dis-ease' in his poems, endeavouring to capture those things that are difficult to articulate, those things that are not known, and to emphasize the incoherence of experiencing the inexorable sweeping-forward away from life and into death, or the private rages of grief.

Martin George, *John Giorno: Redefining New York School Poetry*

John Giorno was one of the few poets living in New York who rejoiced at the news of Frank O'Hara's death, celebrating the end of the New York School of Poetry and "their dumb poetry which everyone now admits is dumb". Yet despite his occasional jabs at the "boring" poetry of the first-generation New York poets, his involvement in the downtown arts and poetry scene meant that he was also a New York poet—in the sense of socializing and sharing a common sensibility with a milieu of mutually-influenced writers. While Giorno's (porno)graphic and appropriative poetics represented a break from O'Hara's camp sensibility, it aligned with the experiments of second-generation poets. Moreover, he tirelessly promoted other poets, regardless of their "school", most notably through his participation in the Poetry Project at St. Mark's Church or with his poetry-over-the-phone service, "Dial-A-Poem". By studying him as an instrumental figure in the development of New York School poetics, this presentation will explore some of the ways in which the New York poets after the first generation sought, rather than perpetuate a legacy uncritically, to play with or reject the codes instituted by their predecessors.

Matthew Holman, *Frank O'Hara's Curation of the Recent American Watercolors exhibition (1956)*

When Frank O'Hara was killed on 24 July 1966, the *New York Times* obituary ran with the headline: 'Frank O'Hara, 40, Museum Curator / Exhibitions Aide at Modern Art Dies – Also a Poet'. In the half a century since, his career as a curator has been eclipsed by the critical attention given over to his poetry. This short discussion paper introduces one of the many exhibitions that O'Hara curated for the Museum of Modern Art's International Program. *Recent American Watercolors*, O'Hara's first solo-organised show, travelled not to Paris but to regional cities in France, and allowed him to recuperate the watercolour mode by celebrating the emergence of 'brevity, wit, freshness, the intimacy of the occasional' in new American artworks – qualities that without doubt he saw as the strengths of his own poetic style.

Daniel Kane, *Love, Joe: Talking About and Loving the Letters of Joe Brainard*

Throughout his career, Joe Brainard wrote hundreds of letters detailing the minutiae of his personal life, offering his takes on his poet and artist friends' lives and works, and describing his creative process intimately. In my talk 'Love, Joe' I will discuss my process of gathering and selecting a collection of Brainard's letters and explore how the letters enable us to see what is otherwise not immediately apparent in previous studies of Brainard's life and work. The letters show, for example, Brainard as he grows to accept and celebrate his queer sexuality. They help us understand how and

why he decided to refuse specialization in order to work in a range of media. They allow us to see how certain of his friendships with figures including Andy Warhol and Anne Waldman resulted directly in the creation of some of his most indelible works. Perhaps most touchingly, the letters track how and why Brainard ended up refusing to show his works in public from the mid-1980s through his death of Aids-related pneumonia in 1994 in order to devote himself full-time to reading, going to movies and exhibitions, spending time with his friends and lovers... and writing letters.

Luke Kennard

Luke will give a short reading and discuss the influence of John Ashbery on his poetry.

Jeffrey Lependorf, *Some Things About Ashbery*

John Ashbery surrounded himself with many things, many of which have direct relationships to his poetry, and always listened to music while writing. The Executive Director of The Flow Chart Foundation will share a few items from the Foundation's Ashbery Resource Center along with some related Ashbery poems. There might also be a singalong.

Mae Losasso, *Imagined Architectures, Material Poetics: Barbara Guest's Blue Stairs*

In her 2003 collection of lyric essays, *Forces of Imagination*, Barbara Guest reprinted her 1968 poem 'The Blue Stairs' with a small addendum: "*Note: The Modern Museum in Amsterdam has blue stairs.*" This short paper documents my own encounter with the stairs of the Stedelijk (Amsterdam's Modern Museum), to explore the "invisible architecture" of Guest's poem. Weaving together close readings, archival records, personal ethnographic accounts, and fragments of literary theory, this paper interrogates the implicit relationship between poetic and architectural structures, exploring the extent to which built space can influence our interaction with a text and, by extension, how far poetry can determine the ways in which we engage with architectural space.

Ella O'Keefe, "It frees her and frees me": Barbara Guest and the Poem-Painting

This paper will discuss a series of 1960s poem-paintings (one-off works on canvas which combine image and text) made in Paris by Barbara Guest and the painter Ilse

Getz. These works are significant examples of Guest's real-time, studio collaborations with painters (a method also utilised in her works with Mary Abbott) in which the work documents the processes and material experiments of a shared duration. The openness of Guest's early writing practices, it is argued, encourage an improvisational quality and crucially work to create space for the encounter of mixed-media collaboration. This model of reciprocal conversation is similarly present in Guest's 1990s collaborations with Bay Area artists and is read as indicative of a feminist practice of collaboration that is central to Guest's work.

Holly Pester, *Hannah Weiner's Sink: a poem and a (very) short talk*

Holly will read from her work about/in response to Hannah Weiner's archive, offering a short noted connecting it to Weiner's *The Fast*, in relation to housing and artistic experimentation.

Matthew Rana, *The Cinema of Bernadette Mayer*

This talk will discuss research in-progress that reimagines Bernadette Mayer as a filmmaker of sorts. Taking her audiovisual installation and book project *Memory* as a starting point, I will highlight some key questions historically posed by film theory which are also taken up in Mayer's durational works from the 1970s.

Craig Reardon, *ABCs of the ARC: A Bibliographic Overview of the Ashbery Resource Center*

The ARC's collection contains a diverse array of materials and a unique cataloging system that holds everything together. This talk will focus on the development and implementation of the cataloging system, explain some of the rationale behind it, and demonstrate the system's strengths.

Chiara Shea, *John Ashbery and the 'New York School'*

Despite being one of the core figures associated with what has come to be known as the first generation of The New York School of poets, John Ashbery maintained a complicated and often conflicted relationship with both The New York School label and New York City itself throughout much of his life. My presentation explores that relationship and the factors that shaped it, in order to suggest how Ashbery's "dislike [for] the New York School term" may not only impact how we approach his work but

how we perceive the influence he had over later generations of poets affiliated with the group.

Nick Sturm, *Provisional New York Schools: Little Magazines and Generational Thinking*

Discussions about the New York School are yoked to a rhetoric of generations, a situation that is unique among the aesthetic lineages generated out of Donald Allen's *The New American Poetry, 1945-1960*. This talk proposes how we might reimagine our reliance on the generational shorthand that we regularly use to describe New York School group formations. Considering Sophie Seita's argument in *Provisional Avant-Gardes: Little Magazine Communities from Dada to Digital*, how can studying post-1960 little magazine communities help us to reimagine generational thinking in the New York School both in our scholarship and in our teaching?

Kristen Tapson, "I Know I Mean We": Editing the Mayer-Coolidge Correspondence

In their three decades of correspondence, Bernadette Mayer and Clark Coolidge repeatedly return to a conversation about writing and to a shared sense that their aesthetic rapport places them apart from their contemporaries. Across their letters, the two poets often move seamlessly between the scales of routine reportage, gossip, and serious discussions of poetics and poetic practice. My presentation focuses on *All This Thinking: The Correspondence of Bernadette Mayer and Clark Coolidge*, which is co-edited by Stephanie Anderson and forthcoming this fall from University of New Mexico Press. *All This Thinking* includes the most rapid and lengthy exchanges in the correspondence, and it demonstrates throughout the significant connections between the poets' friendship, their writing, and the various literary scenes they traverse. The presentation will be organized around three topics: the collaborative work to prepare the correspondence for publication (including unexpected challenges and the ways the published book will differ from initial expectation), key trajectories within the correspondence itself, and finally, a brief articulation of the ways long-term, close attention to the correspondence has shaped my current project on Mayer and Coolidge.

Tony Torn, *Try Try and Try Again: Frank O'Hara's Personism at Play*

Tony Torn will discuss his production of both the 1951 and 1953 versions of Frank O'Hara's play "Try! Try!" presented back to back under the title "Try! Try! Try!" at the

Polyphonic Poetry Festival in 2018, Close attention will be paid to how O'Hara specifically wrote then rewrote the text in each case to suit his collaborators, including John Ashbery and Violet Lang in the 1951 version, and Larry Rivers in the 1953 version.

Lindsay Turner, *The legacy of the New York School in the work of the French poet-translator Stéphane Bouquet*

My paper considers the legacy of the New York School in the work of the French poet-translator Stéphane Bouquet (b. 1968). Influenced by his translations of James Schuyler and Paul Blackburn, Bouquet reaches back towards these earlier writers of daily life and gay desire and transforms their world into his own, dealing with the legacies of the AIDS epidemic, reckoning with the sadness of globalized difference and inequality, and grieving or worrying over the past even as he anticipates and celebrates new possibilities for relation and collectivity. In addition to considering this relationship, I will discuss my translation of Bouquet's work into English, which marks a new stage of the New York School's life and history. Bouquet's work offers not only a demonstration of transnational poetic influence but also a chance to see the act of translation as temporal opening and utopian horizon—as part of what gives the New York School a continuing afterlife.

Ann Vickery, *But Not for Fame: May Natalie Tabak's Feminist Satire*

This paper considers May Natalie Tabak's critique of fame, drawing primarily upon her little-known roman à clef, *But Not for Love* (1960) and, to a lesser extent, her short story, "Small Change." It considers how Tabak mobilises satire to playfully demonstrate the gendered nature of artistic success and to politicise the role of gossip in the East Hampton art colony. As she declares, "[T]he swift progression from being a social responsibility to being a condescending patronizing insider is a part of the art world which must be reckoned with." I consider how she mobilises the feminine (the "small," less serious, and secondary figure in a creative partnership) to generate a proto-feminist agency. If time permits, I will contextualise against B.H. Friedman's *Circles* (1962).

Thirza Wakefield, *Difference, Indecency, and Personality: Reflections on Frank O'Hara and D. H. Lawrence*

D. H. Lawrence was one of O'Hara's favourite poets (Gooch, 1993). The O'Hara "I" reaches for 'The Ship of Death' in 'Joe's Jacket,' and the closing verse of Lawrence's 'Tommyes in the Train' provides the epigraph of O'Hara's 'For the Chinese New Year

and For Bill Berkson'. This paper considers the relationship between Frank O'Hara and D. H. Lawrence, and the similar energies that animate their poetry and other writings. It argues for a correspondence between Lawrence's unconventional compositional practices, and the imperfection and open-endedness of his poems (Chaudhuri, 2003), and O'Hara's unorthodox approaches to poetic creation, his 'quickness' (Berkson, 2018), and the openness and intertextuality of his poetry. It identifies the refusal of both writers to embody qualities traditionally imparted to the author, resulting—in both cases—in a poetry that is proliferative and lived-in. It explores the idea that O'Hara might have identified with Lawrence; that he was attracted to the freedoms that Lawrence's work advertises: his free and refreshed forms; his embrace and defence of free verse; his free and frank treatment of sex, sensuality and queer desire in his writing and in his painting. This paper proposes that O'Hara savoured Lawrence's assertiveness; the cogency of his personality, which he permitted to figure in his poetry; the polemical voice of the poetry and the critical essays; the brightness and boisterousness of the love poems; and the writer's inciting the disapproval of the literary establishment (Leavis, 1955).

Symposium and Poetry Reading Attendees

Stéphane Bouquet is the author of several collections of poems and—most recently—a book of essays on poems, *La Cité de paroles* (2018). He has published books on filmmakers such as Sergei Eisenstein and Gus Van Sant, as well as screenplays for feature films, non-fiction films, and short films, and has translated poets including Paul Blackburn, James Schuyler, and Peter Gizzi into French. He's also interested in performance arts and has given workshops for choreographers at the Centre national de la danse in Paris and for actors and stage directors at La Manufacture in Lausanne, Switzerland. Bouquet is a recipient of a 2003 Prix de Rome and a 2007 Mission Stendhal Award, and has been featured in France and internationally at festivals, residencies, and events, including the 2017 Frankfurt Book Fair and the 2018 Toronto Festival of Authors.

Olivier Brossard is Associate Professor of American literature at Université Gustave Eiffel where he co-runs the Poets and Critics program: www.poetscritics.org. He is a founding member of the Double Change collective, an online magazine and reading series in Paris www.doublechange.org. Olivier Brossard is *joca seria* éditions American poetry series editor: his most recent translation is John Ashbery's *Self Portrait in a Convex Mirror*, in collaboration with Pierre Alferi and Marc Chénétier (*joca seria*, 2020).

Lee Ann Brown was born in Japan and raised in Charlotte, North Carolina. She attended Brown University, where she earned both her undergraduate and graduate degrees. She is the author of *Other Archer*, which also appears in French translation by Stéphane Bouquet as *Autre Archère* (Presses Universitaires de Rouen et du Havre, 2015), *In the Laurels, Caught* (Fence Books, 2013), which won the 2012 Fence Modern Poets Series Award, as well as *Crowns of Charlotte* (Carolina Wren Press, 2013), *The Sleep That Changed Everything* (Wesleyan, 2003), and *Polyverse* (Sun & Moon Press, 1999), which won the 1996 New American Poetry Competition, selected by Charles Bernstein. In 1989, Brown founded Tender Buttons Press, which is dedicated to publishing experimental women's poetry. She has taught at Brown University, Naropa University, Bard College, and The New School, St. John's University, among others. Brown has held fellowships with Teachers & Writers Collaborative, Yaddo, Djerassi, the MacDowell Colony, the International Center for Poetry in Marseille, France, the Howard Foundation and was the Judith E. Wilson Poetry Fellow at Cambridge University. She lives in New York.

Rosa Campbell is an Associate Lecturer in Modern and Contemporary Literature at the University of St Andrews, specialising in the work of twentieth and twenty-first century American women and queer writers. Her primary research and teaching interests include ideas of marginalisation and the "canon," the relationship between

poetry and visual art, and feminist/queer theory. Alongside revising her monograph, *The So-Called New York School: A Feminist (Re)Vision in Six Poets*, her current research focus is the American poet and playwright V.R. "Bunny" Lang. She is also a poet, the Editor-in-Chief of *The Scores* (thescores.org.uk) and the author of *Pothos* (2021), a book-length lyric essay on grief and houseplants.

Will Carroll is an associate tutor at University of Warwick and University of Birmingham, and the Research Assistant for the Network for New York School Studies. He recently completed his PhD thesis titled *Talk of the Town: small-town narrative in twentieth-century American cultural production*, and is also the co-editor of *U.S Studies Online*, one of the UK's largest PhD and ECR networks and publications for all American Studies scholars. Will has had peer-reviewed articles and reviews published in *Comparative American Studies*, *Journal of American Studies*, *ASAP/J*, among many others. Alongside his studies, he also writes popular critical writing on a freelance basis for leading arts publications and is the co-host of *We're Listening*, a popular American sitcom-based rewatch podcast that regularly sits inside the top 100 most-downloaded podcasts in its category. He lives near Birmingham.

Rona Cran is Associate Professor of Twentieth-Century American Literature at the University of Birmingham. Their research centres on the literature and culture of New York City, queer writing, and modern American poetry, with an emphasis on literatures of contingency and quiet resistance. They have written about collage, the eco-poetics of Anne Waldman's *Life Notes*, Joe Brainard and queer optimism, New York poetry, American women poet-editors and the mimeograph revolution, the scissors of Joe Brainard and John Ashbery, and the radical friendship of Allen Ginsberg and Frank O'Hara. Together with Yasmine Shamma, Rona is working on a forthcoming oral history of the New York School.

Martin George is a PhD student at Université Paris Cité. He is writing his dissertation on the New York poet John Giorno in relation to literature in performance, queer writing, and New York's artistic, musical and political scenes from the 1960s to the present day.

Matthew James Holman is Associate Lecturer in English at University College London, and will be the Terra Foundation for American Art Postdoctoral Fellow at The Courtauld in 2022-23. He completed a PhD on Frank O'Hara's curatorial career at UCL in 2020, and his art writing, often on the New York School, has appeared in *Frieze*, *The Art Newspaper*, *Apollo*, and *The White Review*.

Daniel Kane is professor in American literature at Uppsala University. His publications include *Do You have a Band? Poetry and Punk Rock in New York City*, *We Saw the Light: Conversations between the New American Cinema and Poetry*, and *All Poets Welcome: The Lower East Side Poetry Scene in the 1960s*.

Luke Kennard is a poet, novelist and academic who lectures in the department of Film and Creative Writing at the University of Birmingham. His sixth collection of poems, *Notes on the Sonnets*, won the Forward Prize for Best Collection in 2021.

Abigail Lang is Associate Professor at the Laboratoire de Recherches sur les Cultures Anglophones, an interdisciplinary research unit of University Paris Diderot and the CNRS. She is the curator, with Vincent Broqua and Olivier Brossard, of the Poets & Critics research programme. She is also a founding member of the online poetry archive Patrimoine sonore de la poésie, and a member of the editorial board of the Palgrave series Modern and Contemporary Poetry and Poetics (2017-20). She is currently working on a monograph on the French-American conversation in poetry since 1970, and, with Broqua and Brossard, on *A Collective History of American Poetry and Poetics*. With Patrice Ladrage, she has translated Ashbery and Schuyler's *A Nest of Ninnies* into French.

Jeffrey Lependorf serves as Executive Director of The Flow Chart Foundation. He served formerly as Executive Director to both Small Press Distribution and the Community of Literary Magazines and Presses. A composer and visual artist, he currently also directs the Art Omi: Music international musicians residency, a program that he created for musicians to collaborate with one another. He received his undergraduate degree from Oberlin Conservatory, and his masters and doctorate from Columbia University, where he also taught music history for a number of years.

Mae Losasso is a writer and academic living and working in the UK. She completed her PhD at Royal Holloway, University of London in 2020 and is currently working on her first book, *Poetry, Architecture, and the New York School* (Palgrave Macmillan). She is the recipient of fellowships from Yale University and the Peggy Guggenheim Collection in Venice, and her academic research has been published in *Textual Practice* and *Paprika!* with new work forthcoming in *Italian Modern Art* and *The Contemporary*. In 2021 she was invited to contribute a chapter to the forthcoming Contrasto book, *Imaging Failure: The Abandoned Lives of the Italian South* (2022), edited by Steven Seidenberg and Carolyn White. Alongside writing her monograph, Mae is currently a Research Associate on University of York's Cities of Modernism project.

Ella O'Keefe is a poet, researcher and radio-maker living in Melbourne, Australia. Her doctoral thesis on the work on Barbara Guest and Veronica Forrest-Thomson was completed in 2019. She currently works as researcher in RMIT University's Office of Indigenous Education and Engagement.

Holly Pester is a poet and Senior Lecturer in Creative Writing at University of Essex. Her poetry collection, *Comic Timing*, was published by Granta in 2021.

Matthew Rana (b.1981/US) is an artist and writer living in Stockholm. His writing on contemporary art and poetry has appeared in *Art-Agenda*, *Camera Austria*, and *Jacket2*, among others, and he is a regular contributor to *Kunstkríttikk* and *Frieze*. He is currently a PhD candidate at the Amsterdam School for Cultural Analysis, University of Amsterdam.

Craig Reardon received his MLIS from the State University of New York at Albany, where he is also completing an MA in English Literature with a concentration on modernist poetry. A phi beta kappa scholar, he has presented public poetry lectures and presentations. He also tutors in Latin and Ancient Greek, and leads poetry reading groups.

Chiara Shea is an academic researcher and PhD candidate at King's College London, specialising in the fields of modern American poetics and spatial theory. Her work focuses on the representation of space and place in the work of the 20th century American poet, John Ashbery. Her academic interests are interdisciplinary in nature, combining aspects of spatial philosophy, architectural history, and literary criticism. She submitted her thesis on Ashbery's treatment of the built environment in December 2021 and is currently awaiting her viva.

Nick Sturm is a Lecturer in English at Georgia State University and Visiting Faculty at Emory University. His scholarship on the New York School has appeared with *The Poetry Foundation*, *The Brooklyn Rail*, *ASAP/J*, *Jacket2*, and elsewhere, including recent essays on Jim Brodey, Alice Notley, and Lorenzo Thomas. With Notley, Anselm Berrigan, and Edmund Berrigan, he is co-editor of *Get the Money!: The Collected Prose of Ted Berrigan, 1961-1983* forthcoming from City Lights Publishers in September 2022, and editor of *Early Works* by Notley, forthcoming from Fonograf Editions (2023). His current book project explores what, as Ted Berrigan says, "such a thing as the New York School" is from 1960 to 1990 by studying the provisional mediums, sites, and institutions in which those poets operated. More information about his scholarly and archival work can be traced at his blog *Crystal Set*.

Kristen Tapson is a scholar-in-residence in the Department of Art, Art History & Visual Studies at Duke University, where she is also an instructor in Information Science + Studies. With Stephanie Anderson, she is a co-editor of *All This Thinking: The Correspondence of Bernadette Mayer and Clark Coolidge* (forthcoming from University of New Mexico Press). Her current book project, *Enduring Experiments*, also focuses on Mayer and Coolidge.

Tony Torn is an actor, director and teacher based in New York City and Asheville, North Carolina. With Lee Ann Brown, he Co-Produced the Polyphonic Poetry Festival in June, 2018, presented at Kettles Yard and at the Judith E. Wilson Center at Cambridge University. He has recently been teaching undergraduate acting at MIT and at the Playwright Horizons Theater School (Tisch-NYU).

Lindsay Turner is the author of the poetry collection *Songs & Ballads* (Prelude Books, 2018) and a translator of contemporary Francophone poetry and philosophy, including books by Stéphane Bouquet, Souleymane Bachir Diagne, Anne Dufourmantelle, Frédéric Neyrat, Richard Rechtman, and Ryoko Sekiguchi. She lives in Denver, Colorado, where she is Assistant Professor in the Department of English and Literary Arts at the University of Denver.

Ann Vickery is Head of Writing, Literature, and Culture at Deakin University. She is the author of *Leaving Lines of Gender: A Feminist Genealogy of Language Writing* (Wesleyan UP 2000) and *Stressing the Modern: Cultural Politics in Australian Women's Poetry* (Salt 2007). She is co-author of *The Intimate Archive: Journeys through Private Papers* (National Library of Australia 2009) and co-editor of *Poetry and the Trace* (Puncher and Wattmann 2013). She was a founding member and editor-in-chief of *HOW2* and co-founder of the Australasian Modernist Studies Network.

Thirza Wakefield is an early career researcher. Recently graduated from the University of Nottingham, her doctoral thesis explored working-class cultural production in the English East Midlands. Her research interests include regional and working-class authorship, repetition and serial form, and literature of the early to mid-twentieth century. Her essays on film and poetry have appeared in *Granta*, *The White Review*, and *Sight & Sound*.

Directions

You can find directions to the symposium venue here:

<https://www.poetscritics.org/2015/09/07/how-to-get-there-universite-paris-est-marne-la-vallee/>

You can find directions to the evening poetry venue here:

<https://www.poetscritics.org/2015/08/09/how-to-get-there-atelier-michael-woolworth/>

Acknowledgements

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Network Information

Website: <https://www.nnyss.org/>

Twitter: @NYSSNetwork

Network Founders: Rona Cran and Yasmine Shamma

Network Membership: Anyone can become a member of the Network for New York School Studies. To join, just get in touch with us via the website: send a brief bio and some information about your interest in the New York School.

