

Joshua Hoeynck
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American Literature Association – Chicago

Jazz and American Poetics: From The New American Poetry to Contemporary Verse

The Charles Olson Society and the Amiri Baraka Society will co-sponsor a session at the annual American Literature Association Conference, to be held in Chicago, May 23-26. This year, our two societies are pleased to announce a collaboration around the theme of jazz and its relation to the development of experimental American poetry. As Charles Olson once stated in a series of talks titled “On Black Mountain”: “Boy, there was no poetics. It was Charlie Parker. Literally, it was Charlie Parker.” Olson was thinking back to his 1950s correspondence with Robert Creeley, who consistently wrote to Olson about the importance of Parker’s bop rhythms for his own poetics. In the talk, Olson equates the entirety of the New American Poetry with just Charlie Parker. Similarly, the influence of jazz on Amiri Baraka’s poetics is well-known: from *Blues People* to *Black Music* to *The Music* and *Digging*, the relations between jazz (its offshoots), black politics and Baraka’s poetics have defined the potential of these cross-pollinations. For our panel at ALA, our societies are interested in abstracts that explore the influences of jazz on American poetry, broadly defined. However, we will especially welcome abstracts that deal with post-1945 poets who used jazz and its developments as inspiration for their own experimental endeavors. How did figures like Olson, Creeley, Robert Duncan, Frank O’Hara, Amiri Baraka, Bob Kaufman, Nathaniel Mackey, or others take up the rhythms and breakthroughs of jazz? How did these creative transformations lead to poetic forms that retained and developed keen senses of improvisation, rhythm, and musical progression?

Interested scholars and poets should send a 250 word abstract with a title to Joshua Hoeynck (jsh115@case.edu) and Jean-Philippe Marcoux (Jean-Philippe.Marcoux@lit.ulaval.ca) no later than January 26th. Please include your academic affiliation as well as a brief biographical note.

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From North Carolina Out: Charles Olson, Black Mountain Poetics, and the Later Years

The Charles Olson Society will sponsor a session at the annual American Literature Association Conference, to be held in Chicago, May 23-26. This year, the Society is interested in abstracts that examine the later periods of Black Mountain Poetry. After the closure of Black Mountain College, the liquidation of the property in 1957, and the folding of the Black Mountain Review in the same year, poets like Olson, Robert Creeley, Robert Duncan, John Wieners, Ed Dorn, and Larry Eigner had to find new centers of community where they could continue the advances of their experimental poetics. Gloucester, Buffalo, San Francisco, New York, Boston, and New Mexico – different locales became important for fostering exchange for these poets. Similarly, little magazines like Yugen, Niagara Frontier Review, and Measure tried to take up the slack from the loss of the Black Mountain Review. After Olson died in 1970, too, it fell to other members of the group to lead. How did Black Mountain Poetry change and evolve through the 1960s and the 1970s, given these shocks to its infrastructure? How did the poetry itself transform as a result? We will welcome abstracts that explore how the formal techniques of the sixties and the seventies, specifically, but also the poets who followed in the eighties, carried the flag of Black Mountain College through various theoretical and formal techniques in their poetics.

Interested scholars and poets should send a 250 word abstract with a title to Joshua Hoeynck (jsh115@case.edu) and Jeffrey Gardiner (jeffreyjgardiner@gmail.com) no later than January 26th. Please include your academic affiliation as well as a brief biographical note.