



POEMS

GEOFFREY G. O'BRIEN

Guns And Flags Project Poems

Steve Willard



Guns And Flags Project Poems:

Please Excuse this Poem Brett Fletcher Lauer, Lynn Melnick, 2015 Young readers find their poetic peers as poets in their 20s and 30s present a poetry anthology dedicated to what it means to be a teenager and young adult in today's world 240pp

Poetry Project, 2002 **The Dwell** Eleanor Johnson, 2009 Eleanor Johnson is a poet scholar translator and teacher She studies medieval poetics ethics and literary theories She has taught literature and creative writing at the University of California Berkeley and is an Assistant Professor of English and Comparative Literature at Columbia University She has published poetry in the online magazine Shampoo and has a forthcoming collaborative book entitled Her Many Feathered Bones from Achiote Press The Guns and Flags Project Geoffrey Gordon O'Brien, 2002 Part of the award winning New California Poetry Series The Guns and Flags Project is the first book by up and coming poet Geoffrey G O'Brien

Modernist Poetry and the Limitations of Materialist Theory Charles Altieri, 2021-06-15 In Modernist Poetry and the Limitations of Materialist Theory Charles Altieri skillfully dissects the benefits and limitations of Materialist theory for works of art He argues that while Materialist theory can intensify our awareness of how art can foreground sensual dimensions of experience it does not yet serve as an adequate description of much of what we experience as mental activity especially in the domain of art which depends on active imaginations and constructive energies for which no Materialist theory is yet adequate He carefully shows how constructive imaginations operate in a range of modernist poetry that is especially attentive to the mind's powers because it provides alternatives to Impressionist sensibilities which thrive on Materialist modes of attention These modernists turned to versions of Hegel's idea of the inner sensuousness stressing how a work's very construction can provide different levels of sensuousness inseparable from the work of self-consciousness The Guns and Flags Project Geoffrey G. O'Brien, 2002-02-22 Part of the award winning New California Poetry Series The Guns and Flags Project is the first book by up and coming poet Geoffrey G O'Brien **The Fate of Difficulty in the Poetry of Our Time** Nicholas Nace, Charles Altieri, 2017-10-15 The Fate of Difficulty in the Poetry of Our Time offers original readings of poems composed in this century poems that are challenging to follow challenging to understand challenging to discuss and challenging to enjoy Difficult poetry of the past relied on allusion syntactic complexity free association and strange juxtapositions The new poetry breaks with the old in its stunning variety its questioning of inherited values labels and narratives its multilingualism its origin in and production of unnamed affects and its coherence around critical and social theorists as much as other poets The essays in this volume include poets writing on the works of a younger generation Lyn Hejinian on Paolo Javier Bob Perelman on Rachel Zolf Roberto Tejada on Rosa Alcal influential writers addressing the work of peers Ben Lerner on Maggie Nelson Michael W Clune on Aaron Kunin critics making imaginative leaps to encompass challenging work Brian M Reed on Sherwin Bitsui Siobhan Philips on Juliana Spahr and younger scholars coming to terms with poets who continue to govern new poetic experimentation Joseph Jeon on Myung Mi Kim Lytle Shaw on Lisa Robertson

In pairings that are both intuitive Marjorie Perloff on Craig Dworkin and unexpected Langdon Hammer on Srikanth Reddy *The Fate of Difficulty in the Poetry of Our Time* illuminates the myriad pathways and strategies for exploring difficult poetry of the present **Zyzyva**, 2002 **Sight Map** Brian Teare, 2009-03-02 In *Sight Map* Brian Teare blends the speculative poetics of the San Francisco Renaissance with a postconfessional candor to embody the open field tradition of such poets as Robin Blaser and Robert Duncan Teare provides us with poems that insist on the simultaneous physical embodiment of tactile pleasure that which is found in the textures of thought and language as well as the action of syntax Partly informed by an ecological imagination that leads him back to Emerson and Thoreau Teare's method and fragmented style are nevertheless up to the moment Remarkable in its range *Sight Map* serves at once as a cross country travelogue a pilgrim's gnostic progress an improvised field guide and a postmodern pillowbook recording the erotic conflation of lover and beloved deity and doubter **The Seventy Prepositions** Carol Snow, 2004-04-19 This is a brilliant funny subtle book One of Carol Snow's subjects is the tenuousness and ferocity of relationship so it shouldn't have come as a surprise though it does that she has made a feast from the subject of prepositions Robert Hass A poetry post traumatic half seen half remembered half named the event more than half gone still every half part is a whole when space is equal to it Here is a new and mesmerizing way of thinking about things Fanny Howe Carol Snow's staggering ruthless poems hold a heroic quality that feels rare these days With a string of improbable comrades Lewis Carroll Sappho A R Luria and the Zen gardeners of Ryoanji Temple Kyoto she tracks the intricate twists and turns of American language towards uncharted territory Every fork in thought bristles with danger and decision A brave book indeed Andrew Schelling *The Age of Huts (compleat)* Ron Silliman, 2007-04-09 Between the Age of Innocence and the Age of Experience comes *The Age of Huts* This book brings together for the first time all of the poems in Ron Silliman's *Age of Huts* cycle including *Ketjak* *Sunset* *Debris* *The Chinese Notebook* and *2197* as well as two key satellite texts *Sitting Up* *Standing* *Taking Steps* and *BART* Each poem offers a radically different approach toward using language to explore the world One of the founding works of Language Poetry *The Age of Huts* is about everything more or less literally as each sentence even each phrase embarks on its own narrative linking together to form a large polyphonic investigation of contemporary life From *Ketjak* one of the first poems to employ the new sentence to *2197* a serial work that scrambles the vocabulary and grammar of its sentences *The Age of Huts* questions everything we have known about poetry in order to see the world anew **Harm.** Steve Willard, 2007-04-09 Publisher description **Commons** Myung Mi Kim, 2002-03-04 Myung Mi Kim's *Commons* weighs on the most sensitive of scales the minute grains of daily life in both peace and war registering as very few works of literature have done our common burden of being subject to history Abstracting colonization war immigration disease and first language loss until only sparse phrases remain Kim takes on the anguish and displacement of those whose lives are embedded in history Kim's blank spaces are loaded silences openings through which readers enter the text and find their way These silences reveal gaps in memory and articulate experiences

that will not translate into language at all Her words retrieve the past in much the same way the human mind does an image sparks another image a scent the sound of bombs or conversation These silences and pauses give the poems their structure Commons s fragmented lyric pushes the reader to question the construction of the poem Identity surfaces sinks back then rises again On this shifting ground Kim creates meaning through juxtaposed fragments Her verse with its stops and starts its austere yet rich images offers splinters of testimony and objection It negotiates a constantly changing world scavenging through scraps of experience spaces around words and remnants of emotion for a language that enfolds the enormity of what we cannot express

Why/Why Not Martha Ronk, 2003-04-30 In Ronk s book language is in the mood for mischief while still being acutely attentive to its own unreliability We re pulled into this sparkingly original work where ordinariness veers coolly and equivocation beguiles These gorgeously agile poems reveal us as our never ready and always ready selves Molly Bendall author of *Ariadne s Island* Ronk in her looking for the conjunction of the past and the present produces a poetry that questions the context of living its arrangements its decisions Her sure footed investigation is equaled by its prosody of progression recursion in a particular lexicon of grace and elegance Reader find surprises in this lovely packet of poems

Norma Cole author of *Spinoza in Her Youth* **The Totality for Kids** Joshua Clover, 2006 Fierce intelligence fierce understanding of social issues and fierce sense of the power of artifice This is major work haunted by a sense of totality always present in the formal intricacy and in the roles cities and architecture play I think of these poems as crossing the cool allusive intricacy of Quentin Tarantino with the abstract intense social passion of Walter Benjamin Charles Altieri author of *The Art of Twentieth Century American Poetry* Modernism and After *The Totality for Kids* is a stunning collection that charts the the modern and its endnotes as voiced in one Clover poem There is no conceptual abstraction here without its color motion and syntax The poems form an urban and linguistic landscape of contemporary life in many ways written in the shadow of Adorno who himself wrote in the shadows of the modern In this brilliant volume the fragmented world of a late and lost modernity has its own moving and lucid affect its forms of aliveness We encounter here an enormous clarity of language in the service of a poetics that brilliantly queries our historical moment in and as form Judith Butler author of *Precarious Life* Powers of Mourning and Violence *R s Boat* Lisa Robertson, 2010-04-02 A collection of poems *Metropole* Geoffrey G. O Brien, 2011-03-02 Geoffrey O Brien s third collection of experimental poetry *Subject* Laura Mullen, 2005-04-01 Calvin Bedient calls the poetry in this volume solid and brave and relentlessly inventive Forrest Gander says The obsessive force of this poetry ruptured by caesura and stanza is remarkable Despite the considerable intellectual torque the poems concerned always with identity the borders of the I and the Here are quite funny in passages The drama of this work is gripping convulsive and intense Subject holds the mirror up to language attempting to find out and find ways out of the limits of the wor l ds we are sentenced to The lyric impulse exists but the surface is rough reflecting the violence of the effort to see into seeing itself the voice is ragged syntax is torn words have been broken into syllable and sound images dissolve the page

holds out alternate visions and versions in double or triple columns leaving any would be univocal truth always in doubt

Sleeping with the Dictionary Harryette Mullen, 2002-02-22 Harryette Mullen's fifth poetry collection *Sleeping with the Dictionary* is the abecedarian offspring of her collaboration with two of the poet's most seductive writing partners *Roget's Thesaurus* and *The American Heritage Dictionary*. In her ménage à trois with these faithful companions the poet is aware that while *Roget* seems obsessed with categories and hierarchies the *American Heritage* whatever its faults was compiled with the assistance of a democratic usage panel that included black poets Langston Hughes and Arna Bontemps as well as feminist author and editor Gloria Steinem. With its arbitrary yet determinant alphabetical arrangement its gleeful pursuit of the ludic pleasure of word games acrostic anagram homophone parody pun as well as its reflections on the politics of language and dialect Mullen's work is serious play. A number of the poems are inspired or influenced by a technique of the international literary avant garde group Oulipo a dictionary game called S 7 or N 7. This method of textual transformation which is used to compose nonsensical travesties reminiscent of Lewis Carroll's *Jabberwocky* also creates a kind of automatic poetic discourse. Mullen's parodies reconceive the African American's relation to the English language and Anglophone writing through textual reproduction recombining the genetic structure of texts from the Shakespearean sonnet and the fairy tale to airline safety instructions and unsolicited mail. The poet admits to being licked all over by the English tongue and the title of this book may remind readers that an intimate partner who also gives language lessons is called euphemistically a pillow dictionary.

The Wilds Mark Levine, 2006-04-10 In his third book of poems Mark Levine continues his exploration of the rhythms and forms of memory. *The Wilds* is set in the border regions between natural and cultivated states childhood and adulthood past and present. *We were boys* says the speaker of the opening poem boyish almost girls. Left alone on the roof we would have dwindled. Austere and lyrical the music of these poems resonates with echoes of poetic tradition Wyatt Jonson Milton Eliot yet is singularly modern.

Whispering the Secrets of Language: An Emotional Quest through **Guns And Flags Project Poems**

In a digitally-driven earth wherever monitors reign supreme and immediate interaction drowns out the subtleties of language, the profound techniques and emotional nuances concealed within words frequently get unheard. However, situated within the pages of **Guns And Flags Project Poems** a charming fictional treasure sporting with organic feelings, lies a fantastic quest waiting to be undertaken. Penned by a talented wordsmith, this marvelous opus invites viewers on an introspective trip, delicately unraveling the veiled truths and profound affect resonating within the material of each and every word. Within the psychological depths of this poignant evaluation, we will embark upon a honest exploration of the book is key subjects, dissect their captivating writing model, and fail to the powerful resonance it evokes heavy within the recesses of readers hearts.

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