

Océrisation mêlée

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Several of the essays in this book were inspired by pieces initially commissioned by the Poetry Foundation, where they appeared as a weekly journal on their site in January 2007; other ideas were developed on their blog, Harriet. I'd like to thank Emily Warr, who after hearing my talk at Marjorie Perloff's MLA Presidential Panel in 2006, offered to publish it on the foundation's site, which has resulted in a long and happy collaboration. My thanks also to Don Share, Christian Wiman, Cathy Nally, and Travis Nichols for their open-mindedness and continuing support.

Portions of "Language as Material" appeared in *New Media Poetics* (Cambridge, MA, 2009) and was first written for the New Media Poetry Conference in October 2002 at the University of Iowa. Other parts of the chapter were given at Digital Poetics at SUNY Buffalo in 2000, "Material Processes: What Writing Can Learn from Visual Art" evolved from two gallery talks commissioned by Dia:Beacon in 2008 and 2009. An early version of "Why a Poem is a Poem" was given at the "Why a Poem is a Poem" conference held in 2008 at the DisnewREDcat Theatre and again at Cabinet Space in 2009 in Brooklyn.

Originally this book began as a project for the "Why a Poem is a Poem" conference, which has since been solicited by the Poetry Foundation, who have published it in their journal, *Harriet*. The essays on the site in January 2007, where they appeared as a weekly journal on their site in January 2007; other ideas were developed on their blog, Harriet. I'd like to thank Emily Warr, who after hearing my talk at Marjorie Perloff's MLA Presidential Panel in 2006, offered to publish it on the foundation's site, which has resulted in a long and happy collaboration. My thanks also to Don Share, Christian Wiman, Cathy Nally, and Travis Nichols for their open-mindedness and continuing support.

This book evolved over several years of conversation with my peers, many of whom I write about here. Without this book, the conversation would not have taken place. I'd like to thank the University of Pennsylvania for allowing these words to be put into practice. In particular, I'm grateful for the support of all friends and Charles Bernstein at the Center for Programs in Contemporary Writing and to Claudia Gould and Ingrid Schaffner at the Institute of Contemporary Art. I'd like to acknowledge Princeton University's Department of American Studies for granting me their Anschutz Distinguished Professorship in the winter of 2009, which provided the support and environment where these ideas could take root. Thanks to Princeton's Hendrik Hartog and Susan Braun.

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And finally, this book is dedicated to the "six guys, all in a line, all basically the same age, same stocky build, same bad haicuts [*sic*], and black T-shirts [*sic*]." You know who you are.