

ACKNOWLEDGMENTS

Several of the essays in this book were inspired by pieces initially commissioned by the Poetry Foundation, where they appeared as a weeklong journal on their site in January 2007; other ideas were developed on their blog, Harriet. I'd like to thank Emily Warn, 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 Halley, and Travis Nichols for their open-mindedness and continuing support.

Portions of "Language as Material" appeared in *New Media Poetics* (Cambridge: MIT, 2006) 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. "Infallible Processes: What Writing Can Learn from Visual Art" evolved from two gallery talks commissioned by Dia:Beacon in 2008

merle

: « Parr : untitled: se

and 2009. An early version of "Why Appropriation?" was sive for the, muni itled-speculati gus," a CalArts

sais Composant ce livre ont été inspi

conference hédieienttaickG\G naaly ub nslaeyniRdeeICat Theatre and agai ea prkiqalibaieDoe dhnrizdd @ Gatia Brooklyn.

. ont a . : ' hone tetas:

Ori Sinally ti s"seOR be aes seprofeeton samp

separate DokSunl qieeRaluer W bksiag wand to' s great In Praise of f pying. Although the two books map different terrier' ddaieiseesptesaptans rome cdr e

decad originale, ila source dure longue et fertile collaboration. Mes remer- 'isle bth tke s Lowe co as – ECAC AGO. cements vont aus a Don Share, Chistian W. Mereja Hendrik Hartog et Susan Braun de Princeton,

This bookteteXdebpperkigntes atearsuevteeonve Without this de ead @-pnebgeroita bite mppento

'ont contribué a solidifier ce 'je ne peux remercier assez mon

Thanks thes ETS POPES Se for allowing these vaa#fnijtecdhe «pai enter pracegere In particular, Tm grateful p&erenth® « Sip ROB book Aiki rdiskevis and Charles Bekastbary atthe eerie itor Programs in

ooo kere icy pera and Ingrid Schaffingsnad daged Ashetule aul fugantemporary Art.

Id like tonaylancaw QG gen Beuecian agaversity's Department. of.American Saldi&snkeegranting me their Anschutz Disttirgished Professorsiiptst the winter of 2009, which pieipidetPehesea/yoreare environment where these i Bahk Gul us ScGahakhanks to Princeton's Hendfik'Haftos and 'Stsan Braun.

At Columbja, Maiensiyebirssudhecargtul efforts of Susan PeAkaR Mado Mtedeaiooue: book. And I can't thank ryyterelitée, evebign Ucernetiniithedmoenough for reading thigeweekwtheser than it deserved to be read, for shaping re Cea ae Mant eee me the Opportunityectei ce enuiit gaivaigans, qurtbnitne grkitsin wthallenges and provocationsémskedsitig ook to places T'd never imagined. Soesml eens) can Tas) noits» ils se reconnai-

The patienereaAbéidenattahbua kstitiowdéeCheryl Donegan, algn ith, the, feisty playfulness of my sons Finnegan anchts Gris: aniatiel fete tOckewaR d writing environmeislerdtas ia guseddstediet@alk to pen this.

Special thanks' to' Marjorie Perloff for her continuing support to the most extraordinary degree. My admiration and gratitude for her work never ceases.

And finally, this book is dedicated to the "six guys, all ina line, all basically the same age, same stocky

build, same bad haicuts [sic], and black T-shirts [sic]". You know who you are.