

Bibliography

- Acker, Kathy. "Postmodernism." *Bodies of Work: Essays*. London: Serpent's Tail, 1997. 4–5. Print.
- Adamowicz, Elza. *Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse*. Cambridge: Cambridge University Press, 1998. Print.
- Adorno, Theodor W. *The Adorno Reader*. Ed. Brian O'Connor. Oxford: Wiley-Blackwell Press, 2000. Print.
- "Adventures in the Skin Trade." *Time*. 30 July 1973. n. pag. *Time Magazine Online*. Web. 12 Aug. 2010.
- Allen, Donald, ed. *The New American Poetry: 1945–1960*. New York: Grove, 1960. Print.
- Altieri, Charles. *Enlarging the Temple: New Directions in American Poetry during the 1960s*. Lewisburg: Bucknell University Press, 1979. Print.
- . "John Ashbery and the Challenge of Postmodernism in the Visual Arts." *Critical Inquiry* 14 (1988): 805–830. Print.
- Anderson, Ben. "Affective Atmospheres." *Emotion, Space and Society* 2 (2009): 77–81. Print.
- Anderson, Laurie. "Words in Reverse." *Up Is Up, but so Is Down: New York's Downtown Literary Scene, 1974–1992*. Ed. Brandon Stosuy. New York: New York University Press, 2006. 57–67. Print.
- Ardrey, Robert. *The Territorial Imperative*. New York: Atheneum, 1966. Print.
- Artaud, Antonin. *The Theater and Its Double*. Trans. Mary Caroline Richards. New York: Grove, 1958. Print.
- Ashbery, John. "The Case of The Reluctant Polymath." *New York Magazine*. 28 Jan. 1980. 64–65. Print.
- . *Collected Poems 1956–1987*. Ed. Mark Ford. New York: The Library of America, 2008. Print.
- . "Growing Up Surreal." *ArtNews* 67.3 (1968): 42–44, 65. Print.
- . *Houseboat Days*. 1977. New York: Farrar, Straus and Giroux, 1999. Print.
- . Interview with Cody Carvel and Rob Dennis. *Harvard Advocate* (Spring 2002): 56–62. Print.
- . Letter to Harry Mathews. January 12, 1973. Harry Mathews Papers. Van Pelt Library, University of Pennsylvania. Print.

- Ashbery, John. Letter to Susan Rosenbaum. January 11, 2012. TS. Print.
- . *Other Traditions: The Charles Eliot Norton Lectures*. Cambridge, MA: Harvard University Press, 2000. Print.
- . “Out of the Ferment (interview with Ben Hickman).” *Poetry Review* 98.4 (Winter 2008/9): 80–85. Print.
- . Personal interview with Jenni Quilter. April 13, 2005.
- . *Reported Sightings: Art Chronicles, 1957–1987*. New York: Knopf, 1989. Print.
- . *Rivers and Mountains*. 1966. New York: Ecco Press, 1977; Harper Collins, 1997. Print.
- . *Selected Prose*. Ed. Eugene Richie. Ann Arbor: University of MI Press, 2004. Print.
- . *Self-Portrait in a Convex Mirror*. 1975. New York: Penguin Books, 1990. Print.
- . *Three Poems*. New York: Viking Press, 1972. Print.
- Ashbery, John, and Joe Brainard. *The Vermont Notebook*. 1975. New York: Granary Books, 2001. Print.
- Ashbery, John, and Kenneth Koch. “Bestiary,” “Cleopatra’s Last Class,” “*The New York Times*, October 5, 1953,” “A Postcard to Popeye,” “Smokey Stover’s First Birthday Party.” Kenneth Koch Papers. Berg Collection, New York Public Library. Box 173, Folder 1. Unpublished manuscript. Print.
- . “Crone Rhapsody,” “Gottlieb’s Rainbow,” “The Inferno,” “New Year’s Eve.” *Locus Solus II* (Summer 1961): 157–68. Print.
- . “Death Paints a Picture.” *ArtNews* LVII.5 (September 1958): 24, 63. Print.
- Assa, Sonia. “Of Hairdressers and Kings: Ready-Made Revelations in Les Malheurs des Immortels.” *The French Review* 64.4 (March 1991): 643–58. Print.
- Auslander, Philip. “Going with the Flow: Performance Art and Mass Culture.” *TDR* 33.2 (1989): 119–36. Print.
- . *The New York School Poets as Playwrights: O’Hara, Ashbery, Koch, Schuyler, and the Visual Arts*. New York: Peter Lang, 1989. Print.
- Barthes, Roland. “The Death of the Author.” *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: W.W. Norton, 2001. 1466–70. Print.
- . *Image-Music-Text: Roland Barthes*. Ed. Stephen Heath. New York: Hill & Wang, 1977. Print.
- Baxandall, Michael. *Patterns of Intention: On the Historical Explanation of Pictures*. New Haven: Yale University Press, 1985. Print.
- Belenky, Mary Field, et al. *Women’s Ways of Knowing: The Development of Self, Voice, and Mind*. New York: Basic Books, 1986. Print.
- Bennett, Robert. “Literature as the Destruction of Space: The Precarious Architecture of Barbara Guest’s Spatial Imagination.” *Women’s Studies* 30.1 (March 2001): 43–55. Print.
- Bergmann-Loizeaux, Elizabeth. *Twentieth-Century Poetry and the Visual Arts*. Cambridge: Cambridge University Press, 2009. Print.
- Berkson, Bill. “Companion to ‘Biotherm.’” *Biotherm (For Bill Berkson)*. San Francisco: Arion, 1990. Print.

- . *For the Ordinary Artist: Short Reviews, Occasional Pieces & More*. Buffalo, NY: BlazeVOX, 2010. Print.
- . Personal interview with Jenni Quilter. May 29, 2010.
- . "Working with Joe." *Modern Painters* 14 (Autumn 2001): 62–65. Print.
- Berkson, Bill, and Bernadette Mayer. *What's Your Idea of a Good Time? Letters & Interviews 1977–1985*. Berkeley: Tuumba Press, 2006. Print.
- Bernstein, Charles. "Writing Against the Body." Waldman, *Nice to See You*. 154–57. Print.
- Berrigan, Ted. *The Collected Poems*. Ed. Alice Notley, Anselm Berrigan, and Edmund Berrigan. Berkeley: University of California Press, 2005. Print.
- . Int. Charles Ingham. 1978. Berrigan, *Talking in Tranquility* 106–25.
- . Int. Tom Savage. 1980. Berrigan, *Talking in Tranquility* 136–70.
- . Int. Anne Waldman and Jim Cohn. 1978. Berrigan, *Talking in Tranquility* 126–35.
- . *On the Level Everyday: Selected Talks on Poetry and the Art of Living*. Ed. Joel Lewis. Jersey City: Talisman House, 1997. Print.
- . *The Sonnets*. New York: Penguin, 2000. Print.
- . *Talking in Tranquility: Interviews with Ted Berrigan*. Ed. Stephen Ratcliffe and Leslie Scalapino. Bolinas, CA: Avenue B, 1991. Print.
- . *Talking Poetics from Napora Institute*. Boulder: Shambhala Publications, 1978. Print.
- Berrigan, Ted, and Ron Padgett. *Bean Spasms*. New York: Kulchur Press, 1967. Print.
- Bishop, Elizabeth. *Poems, Prose, and Letters*. Ed. Robert Giroux and Lloyd Schwartz. New York: Library of America, 2008. Print.
- Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. New York: Oxford University Press, 1973. Print.
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgment of Taste*. Trans. Richard Nice. Cambridge, MA: Harvard University Press, 1984. Print.
- . *The Rules of Art: Genesis and Structure of the Literary Field*. Trans. Susan Emanuel. Stanford, CA: Stanford University Press, 1996. Print.
- Brainard, Joe. "The Joe Brainard Interview." By Tim Dlugos. *Little Caesar* 10 (1980): 24–40. Print.
- Brecht, Bertolt. *Brecht on Theatre: the Development of an Aesthetic*. Trans. John Willett. New York: Hill and Wang, 1964. Print.
- Breton, André. *Manifestoes of Surrealism*. Trans. Richard Seaver and Helen Lane. Ann Arbor: University of MI Press, 1969. Print.
- . *What Is Surrealism? Selected Writings*. Ed. and Trans. Franklin Rosemont. New York: Pathfinder, 1978. Print.
- Brown, Merle. "Poetic Listening." *New Literary History* 10.1 (Autumn 1978): 125–39. Print.
- Burckhardt, Rudy, and Simon Pettet. *Talking Pictures: The Photography of Rudy Burckhardt*. Cambridge, MA: Zoland Books, 1994. Print.
- Burt, Stephen. "Sestina! Or the Fate of the Idea of Form." *Modern Philology* 105.1 (2007): 218–41. Print.

- Carroll, Jim. *The Basketball Diaries*. 1978. New York: Penguin, 1995. Print.
- . *Fear of Dreaming: Selected Poems*. New York: Penguin, 1993. Print.
- Carruth, Hayden. "Mondrian." *ArtNews* 57.5 (1958): 25. Print.
- Carvalho, Silvia. *The Desire to Communicate: Reconsidering John Ashbery and the Visual Arts*. Frankfurt: Peter Lang, 2000. Print.
- Caws, Mary Ann. *The Surrealist Look: An Erotics of Encounter*. Cambridge: MIT Press, 1997. Print.
- Caws, Mary Ann, Rudolf E. Kuenzli, and Gwen Raaberg, eds. *Surrealism and Women*. Cambridge: MIT Press, 1991. Print.
- Chadwick, Whitney, ed. *Mirror Images: Women, Surrealism, and Self-Representation*. Cambridge: MIT Press, 1998. Print.
- . *Women Artists and the Surrealist Movement*. Boston: Little Brown, 1985. Print.
- Chisholm, Dianne. "The City of Collective Memory." *GLQ: A Journal of Lesbian and Gay Studies* 7.2 (2001): 195–243. Print.
- Cook, Albert. "Surrealism and Surrealisms." *American Poetry Review* (July/August 1984): 29–38. Print.
- Corbett, William. "I Remember Joe Brainard." *Modern Painters* 10 (Summer 1997): 46–49. Print.
- Cotter, Holland. "When Art Dallied with Poetry on 53rd Street." *The New York Times*. 20 Jan. 2011. Web. 16 June 2011.
- Crase, Douglas. "A Hidden History of the Avant-Garde." *Painters & Poets: Tibor de Nagy Gallery*. New York: Tibor de Nagy Gallery, 2011. 6–49. Print.
- Creeley, Robert. "Ted Berrigan." *Published and Perished: Memoria, Eulogies, and Remembrances of American Writers*. Ed. Steven Gilbar and Dean Stewart. Boston: David R. Godine Publisher, 2002. 164–65. Print.
- Czura, Pete. "Rattle Up a Deer This Year!" *Popular Mechanics* 124.5 (Nov. 1965): 108–9, 210. Print.
- Davis, Michael Thomas. "John Ashbery Makes a Collage." *Ashbery Resource Center*. The Flow Chart Foundation. 2008. Web. 1 Jan. 2012.
- Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. London: The Athlone Press, 1988. Print.
- Denby, Edwin. "A Letter on New York City's Ballet." 1952. *Dance Writings and Poetry*. Ed. Robert Cornfield. New Haven, CT: Yale University Press, 1998. 216–31. Print.
- Dewey, John. *Art as Experience*. New York: Perigree Books, 1980. Print.
- Diggory, Terence. "Community 'Intimate' or 'Inoperative': New York School Poets and Politics from Paul Goodman to Jean-Luc Nancy." *Diggory and Miller* 13–32.
- Diggory, Terence, ed. *Encyclopedia of the New York School Poets*. New York: Facts on File, 2009. Print.
- Diggory, Terence. "Questions of Identity in Oranges by Frank O'Hara and Grace Hartigan." *Art Journal* 52.4 (Winter 1993): 41–50. Print.
- Diggory, Terence, and Stephen Paul Miller, eds. *The Scene of My Selves: New Work on New York School Poets*. Orono, ME: National Poetry Foundation/ University of Maine, 2001. Print.

- Duchamp, Marcel. *Dialogues with Marcel Duchamp*. Ed. Pierre Cabanne, Trans. Ron Padgett. New York: The Viking Press, 1971. Print.
- Dufrenne, Mikel. *The Phenomenology of Aesthetic Experience*. Trans. Edward Casey. Evanston: Northwestern University Press, 1973. Print.
- Duhamel, Denise, Maureen Seaton, and David Trinidad, eds. *Saints of Hysteria: A Half-Century of Collaborative Poetry*. Brooklyn: Soft Skull, 2007. Print.
- Duncan, Carol. "The MoMA's Hot Mamas." 1989. *The Expanding Discourse: Feminism and Art History*. Ed. Norma Broude and Mary D. Garrard. Boulder: Westview Press, 1993. 346–57. Print.
- DuPlessis, Rachel Blau. "Anne Waldman: Standing Corporeally in One's Time." *Jacket Magazine* 27 (April 2005). Web. 3 Oct. 2012.
- . *Blue Studios: Poetry and Its Cultural Work*. Tuscaloosa: University of Alabama, 2006. Print.
- . "The Gendered Marvelous: Barbara Guest, Surrealism and Feminist Reception." *Diggory and Miller* 189–213. Print.
- . "The Other Window Is the Lark' on Barbara Guest." *Jacket* 36 (2008). Web. 17 Feb. 2012.
- . *The Pink Guitar: Writing as Feminist Practice*. New York: Routledge, 1990. Print.
- Eliot, T. S. *Collected Poems*. London: Faber, 1963. Print.
- . *Knowledge and Experience in the Philosophy of F. H. Bradley*. London: Faber and Faber, 1964. Print.
- . *On Poetry and Poets*. London: Faber and Faber, 1957. Print.
- . *Selected Prose*. Ed. Frank Kermode. London: Faber and Faber, 1975. Print.
- . "War-Paint and Feathers." *Athenaeum*. 17 Oct. 1919. 1036. Print.
- Elledge, Jim. *Frank O'Hara*. Ann Arbor: University of Michigan Press, 1990. Print.
- Elmslie, Kenward. Personal interview with Jenni Quilter. April 13, 2005.
- Epstein, Andrew. *Beautiful Enemies: Friendship and Postwar American Poetry*. New York: Oxford University Press, 2006. Print.
- Ernst, Max. "Inspiration to Order." *This Quarter Surrealist Number*, Guest Ed. André Breton 5.1 (September 1932): 79–85. Print.
- . *Natural History (Histoire Naturelle)*. Paris: Editions Jeanne Bucher, 1926. Print.
- Eshelman, Clayton. "Padgett the Collaborator." *Chicago Review* 43.2 (Spring 1997): 8–21. Print.
- Fagin, Larry. "Adventures in Poetry." Int. Daniel Kane. *Poetry Project Newsletter* 185 (Summer 2001): 6–11. Print.
- Feldman, Morton. "Frank O'Hara: Lost Times and Future Hopes." *Regards* 103–8. Print.
- . *Give My Regards to Eighth Street*. Ed. B. H. Friedman. Cambridge, MA: Exact Change, 2000. Print.
- . "Give My Regards to Eighth Street." Feldman, *Regards* 93–101. Print.
- . *John Cage—Music For Keyboard, 1935–1948 / Morton Feldman—The Early Years*. New World Records 80664–2, 2007. CD.

- Feldman, Morton. *Morton Feldman in Middelburg, Vol. 1*. Cologne: Musiktexte, 2008. Print.
- . *For Philip Guston*, compositional sketches. 1984. Morton Feldman Collection. Paul Sacher Foundation, Basel. N. pag. Manuscript.
- . *Rothko Chapel / For Frank O'Hara*. Odyssey Y 34138, 1976. LP.
- . "Sketchbook 5." 1952. Morton Feldman Collection. Paul Sacher Foundation, Basel. N. pag. Manuscript.
- . "Slee Lecture 2 (1972)." Morton Feldman Collection. Paul Sacher Foundation, Basel. Manuscript.
- . "Studio International Interview." Interview by Fred Orton and Gavin Bryars. *Morton Feldman Says*. Ed. Chris Villars. London: Hyphen, 2006. 244–48. Print.
- . *Three Clarinets, Cello, and Piano*, compositional sketches. 1972. Morton Feldman Collection. Paul Sacher Foundation, Basel. N. pag.
- . *Three Voices*, compositional sketches. 1982. Morton Feldman Collection. Paul Sacher Foundation, Basel. N. pag.
- , and Robert Ashley. "Around Morton Feldman." 1963. Unpublished typescript. Morton Feldman Collection, Paul Sacher Foundation, Basel.
- Ferguson, Russell. *In Memory of My Feelings: Frank O'Hara and American Art*. Berkeley: University of California Press, 1999. Print.
- Foucault, Michel. *Beyond Structuralism and Hermeneutics*. Ed. Hubert Dreyfus and Paul Rabinow. Chicago: University of Chicago Press, 1983. Print.
- . *Discipline and Punish*. New York: Knopf, 1995. Print.
- . *The Order of Things*. London: Tavistock, 1970. Print.
- . "What Is an Author?" 1969. *Language, Counter-Memory, Practice*. Ed. Daniel F. Bouchard. Ithaca, NY: Cornell University Press, 1977. 113–38. Also in *Contemporary Literary Criticism*. Ed. Con Davis, Robert and Ronald Schleifer. New York: Longman, 1998. 365–76. Print.
- Fischer, Barbara K. *Museum Mediations: Reframing Ekphrasis in Contemporary American Poetry*. New York: Routledge, 2006. Print.
- Fraser, Kathleen. "'One Hundred and Three Chapters of Little Times': Collapsed and Transfigured Moments in the Fiction of Barbara Guest." *Breaking the Sequence: Women's Experimental Fiction*. Ed. Ellen G. Friedman and Miriam Fuchs. Princeton: Princeton University Press, 1989. 240–49. Print.
- . "The Tradition of Marginality...and the Emergence of HOW(ever)." *Translating the Unspeakable: Poetry and the Innovative Necessity*. Tuscaloosa: University of Alabama, 2000. 25–38. Print.
- Fredman, Stephen. *Contextual Practice: Assemblage and the Erotic in Postwar Poetry and Art*. Stanford, CA: Stanford University Press, 2010. Print.
- Friedman, Ken ed. *The Fluxus Reader*. Chichester, West Sussex: Academy Editions, 1998. Print.
- "Frontage." Def. *The Oxford English Dictionary*. 2nd Ed. 1989. Web. 1 Jan. 2012.
- Frye Northrop. *Anatomy of Criticism*. Princeton: Princeton University Press, 1957. Print.

- Giordano, Joe. "The Cinema of Looking: Rudy Burckhardt and Edwin Denby in Conversation with Joe Giordano." *Jacket* 21 (February 2003). Web. 28 Jan. 2012.
- Gizzi, Peter. "Introduction." *The Collected Poems of Barbara Guest*. xvii–xx. Print.
- Goldberger, Nancy. "Introduction: Looking Backward, Looking Forward." *Knowledge, Difference, and Power: Essays Inspired by Women's Ways of Knowing*. Ed. Goldberger et al. New York: Basic Books, 1996. 1–21. Print.
- Gooch, Brad. *City Poet: The Life and Times of Frank O'Hara*. New York: Knopf, 1993. Print.
- Goodman, Paul. "Advance-Guard Writing, 1900–1950." *The Kenyon Review* 8 (Summer 1951): 357–80. Print.
- , and Percival Goodman. *Communitas: Means of Livelihood and Ways of Life*. Chicago: University of Chicago Press, 1947; 2nd Ed. New York: Vintage Books, 1960. Print.
- Goodnough, Robert, ed. "Artists Sessions at Studio 35." *Reading Abstract Expressionism*. Ed. Ellen G. Landau. New Haven: Yale University Press, 2005. 159–64. Print.
- Gordon, Nada. "Form's Life: An Exploration of the Works of Bernadette Mayer" *read me* 4 (spring/summer 2001). Web. 28 Jan. 2012.
- Gray, Timothy. *Urban Pastoral: Natural Currents in the New York School*. Iowa City: Iowa University Press, 2010. Print.
- Green, Charles. *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*. Minneapolis: University of Minnesota Press, 2001. Print.
- Greenberg, Clement. *The Collected Essays and Criticism: Volume 1: Perceptions and Judgments, 1939–1944; Volume 2: Arrogant Purpose, 1945–1949; Volume 3: Affirmations and Refusals; Volume 4: Modernism with a Vengeance, 1957–1969*. Ed. John O'Brian. Chicago: University of Chicago Press, 1986. Print.
- . "The State of American Writing, 1948: A Symposium." *Clement Greenberg: The Collected Essays and Criticism, Volume 2*. Ed. John O'Brian. Chicago: University of Chicago Press, 1986. Print.
- . "Towards a Newer Laocoon." *Art in Theory (1900–2000): An Anthology of Changing Ideas*. Ed. Charles Harrison and Paul Wood. Oxford: Blackwell Publishing, 2003. Print.
- . "William Dobell Memorial Lecture, Australia, 1979." *Arts* 54.6 (February 1980). Web. 28 Jan. 2012.
- Guest, Barbara. *The Collected Poems of Barbara Guest*. Ed. Hadley Haden Guest. Middletown, Connecticut: Wesleyan University Press, 2008. Print.
- . "Forces of the Imagination." 1999. *Forces of the Imagination: Writing on Writing*. Berkeley: Kelsey St. Press, 2003. Print.
- . "June Felter at 871 Fine Arts." *Art in America*. 79. 3 (March 1991): 75. Print.
- . "LINEbreak: Barbara Guest in Conversation with Charles Bernstein." *Jacket* 2. Kelly Writer's House. 20 Jun. 2011. Web. 15 Jan. 2012.
- . "The Lost Speech: The Shadow of Surrealism." *Women's Studies* 30.1 (February 2001): 7–9. Print.

- Guest, Barbara. *Poems: The Location of Things; Archaics ; The Open Skies*. Garden City, NY: Doubleday, 1962. Print.
- . “Preface.” *Seeking Air*. 1978. Los Angeles: Sun & Moon Press, 1997. Print.
- , and June Felter. *Musicality*. Berkeley: Kelsey St. Press, 1988. Print.
- , and Laurie Reid. *Symbiosis*. Berkeley: Kelsey St. Press, 2000. Print.
- Halpern, Nick, Jane Hedley, and Willard Spiegelman, eds. *In the Frame: Women’s Ekphrastic Poetry from Marianne Moore to Susan Wheeler*. Newark: University of Delaware Press, 2009. Print.
- Hampson, Robert, and Will Montgomery, eds. *Frank O’Hara Now: New Essays on the New York Poet*. Liverpool: Liverpool University Press, 2010. Print.
- Hartigan, Grace. “Making Some Marks.” Interview with Allen Barber. *Arts Magazine* 48 (June 1974): 49–51. Print.
- Heffernan, James. *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*. Chicago: University of Chicago Press, 1993. Print.
- Heinrich, Will. “Art Review: ‘Poets and Painters’ at Tibor de Nagy.” *New York Observer*. 15 Feb. 2011. Web. 16 Jun. 2011.
- Herd, David. *John Ashbery and American Poetry*. New York: Palgrave Macmillan, 2001. Print.
- . “John Ashbery in Conversation.” *PN Review* 21.1 (1994): 32–37. Print.
- . “Making Readers—the Frank O’Hara Way.” *Critical Quarterly* 45.3 (Autumn 2003): 84–97. Print.
- Higgins, Hannah. *Fluxus Experience*. Berkeley: University of California Press, 2002. Print.
- Hines, Thomas Jensen. *Collaborative Form: Studies in the Relations of the Arts*. Kent, OH: Kent State University Press, 1991. Print.
- Hirata, Catherine Costello. “Analyzing the Music of Morton Feldman.” Diss. Columbia University, 2003. Print.
- Howe, Florence, and Ellen Bass, eds. *No More Masks! An Anthology of Poems by Women*. Garden City, NY: Anchor, 1973. Print.
- Hubert, Renée Riese. *Magnifying Mirrors: Women, Surrealism, and Partnership*. Lincoln: University of Nebraska Press, 1994. Print.
- Hume, David. “Of the Standard of Taste.” *Aesthetics: A Critical Anthology*. Ed. George Dickie and R. J. Sclafani. New York: St. Martin’s Press, 1977. 592–606. Print.
- Huntsperger, David. *Procedural Form in Postmodern American Poetry*. New York: Palgrave, 2010. Print.
- Irigaray, Luce. *This Sex Which Is Not One*. Ithaca: Cornell University Press, 1985. Print.
- Jameson, Frederic. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press, 2001. Print.
- Januzzi, Marisa. “Ted Berrigan.” *Talisman* 12 (1994): 211–15. Print.
- Kane, Daniel. *All Poets Welcome: The Lower East Side Poetry Scene in the 1960s*. Berkeley: University of California Press, 2003. Print.
- . “Angel Hair Magazine, the Second-Generation New York School, and the Poetics of Sociability.” *Contemporary Literature* 45.2 (2004): 331–67. Also Kane, *Famous*. 90–121. Print.

- , ed. *Don't Ever Get Famous: Essays on New York Writing after the New York School*. Champaign: Dalkey Archive Press, 2006. Print.
- . *We Saw the Light: Conversations between the New American Cinema and Poetry*. Contemporary North American Poetry Series. Iowa City: University of Iowa Press, 2009. Print.
- Kaplan, Carey, and Ellen Cronan Rose. "Strange Bedfellows: Feminist Collaboration." *Signs* 18.3 (1993): 547–61. Print.
- Katz, Steve. "Made by George." Padgett, *Painter among Poets* 110–12.
- Kaufman, Robert. "A Future for Modernism: Barbara Guest's Recent Poetry." *The American Poetry Review* 29.4 (July/August 2000): 11–16. Print.
- Keller, Lynn. "Becoming 'a Compleat Travel Agency': Barbara Guest's Negotiations with the Fifties Feminine Mystique." Diggory and Miller 215–27. Print.
- , and Cristanne Miller. "Soundings in Poetry and Theory." *Feminist Measures: Soundings in Poetry and Theory*. Ann Arbor: University of Michigan, 1994. 1–14. Print.
- Kerouac, Jack. *On the Road*. 1957. New York: Penguin, 2003. Print.
- Kinnahan, Linda. *Lyric Interventions: Feminism, Experimental Poetry, and Contemporary Discourse*. Iowa City: University of Iowa Press, 2004. Print.
- . "Reading Barbara Guest: The View from the Nineties." Diggory and Miller 229–43. Print.
- Koch, Kenneth. *Art of Love*. New York: Random House, 1975. Print.
- . *The Art of Poetry: Poems, Parodies, Interviews, Essays, and Other Work*. Ann Arbor: University of MI Press, 1996. Print.
- . *The Art of the Possible: Comics, Mainly without Pictures*. New York: Soft Skull Press, 2004. Print.
- . *The Collected Poems*. New York: Knopf, 2007. Print.
- . *Kenneth Koch: Collaborations with Artists*. Ipswich: Ipswich Borough Council, 1993. Print.
- . *Ko, or A Season on Earth*. New York: Grove, 1959. Print.
- , ed. *Locus Solus II*, 1961. New York: Kraus Reprint Co., 1971. Print.
- . "A Note on This Issue." *Locus Solus II* 193–97.
- . *Rose, Where Did You Get That Red?: Teaching Great Poetry to Children*. New York: Vintage, 1990. Print.
- . *Wishes, Lies, and Dreams: Teaching Children to Write Poetry*. New York: Harper Perennial, 1999. Print.
- Koestenbaum, Wayne. *Double Talk: The Erotics of Male Literary Collaboration*. New York: Routledge, 1989. Print.
- Laird, Holly. "Contradictory Legacies: Michael Field and Feminist Restoration." *Victorian Poetry* 33 (1995): 111–28. *JSTOR*. Web. 2 Jun. 2011.
- . Preface. "Forum on Collaborations." *Tulsa Studies in Women's Literature* 14.1 (Spring 1995): 11–18. Print.
- La Moy, William T., and Joseph P. McCaffrey, eds. *The Journals of Grace Hartigan, 1951–1955*. Syracuse, NY: Syracuse University Press, 2009. Print.
- Latour, Bruno. *Reassembling the Social*. New York: Oxford University Press, 2005. Print.

- Lauterbach, Ann. *The Night Sky: Writings on The Poetics of Experience*. New York: Viking, 2005. Print.
- . "Obituary: Barbara Guest: 1920–2006." *The Poetry Project Newsletter* (April/May 2006): 6. Print.
- Lawrence, D. H. *Studies in Classic American Literature*. 1923. New Delhi: Atlantic Publishers, 1995. Print.
- Lehman, David. *The Last Avant-Garde: The Making of the New York School of Poets*. New York: Doubleday, 1998. Print.
- Leja, Michael. *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s*. New Haven: Yale University Press, 1993. Print.
- Levine-Packer, Renée. *This Life of Sounds*. New York: Oxford University Press, 2010. Print.
- Levy, Ellen. *Criminal Ingenuity: Moore, Cornell, Ashbery, and the Struggle between the Arts*. New York: Oxford University Press, 2011. Print.
- Lewallen, Constance, ed. *Joe Brainard: A Retrospective*. New York: Granary Books, 2001. Print.
- Lewis, Joel. "Small Role Felicity: A Memoir of Ted Berrigan." *Talisman* 32–33 (2006): 19–38. Print.
- Libby, Anthony. "O'Hara on the Silver Range." *Contemporary Literature* 17 (1976): 240–62. Print.
- Lippard, Lucy R. *The Pink Glass Swan: Selected Feminist Essays on Art*. New York: New, 1995. Print.
- Locus Solus*. Vols I–V (1961–62). New York: Kraus Reprint Co., 1971. Print.
- Lopate, Phillip. *Rudy Burckhardt*. New York: Harry N. Abrams, 2004. Print.
- Lopez, Tony. "'Powder on a Little Table': Ted Berrigan's *Sonnets* and 1960s Poems." *Journal of American Studies* 36.2 (2002): 281–92. Print.
- Lorde, Audre. "Poetry Is Not A Luxury." *Sister Outsider*. New York: Ten Speed Press, 1984. 36–39. Print.
- Lundquist, Sara. "Another Poet among Painters: Barbara Guest with Grace Hartigan and Mary Abbott." *Diggory and Miller* 245–64.
- . "Implacable Poet: Purple Birds; the Work of Barbara Guest." *Women Poets of the 21st Century*. Ed. Suzanna Tamminen, Claudia Rankine, and Juliana Spahr. Middleton: Wesleyan University Press, 2002. 191–220. Print.
- Lusty, Natalya. *Surrealism, Feminism, Psychoanalysis*. Farnham, Surrey: Ashgate, 2007. Print.
- Lydenberg, Robin. *Collage: Critical Views*. Ed. Katherine Hoffman. Ann Arbor: University of MI Press, 1989. 271–86. Print.
- MacAdams, Lewis. "Painter among the Poets." Padgett, *Painter among Poets* 67–70. Print.
- MacFarquhar, Larissa. "Present Waking Life: Becoming John Ashbery." *New Yorker*. 7 Nov. 2005. 86–97. Print.
- Masten, Jeffrey. *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama*. Cambridge: Cambridge University Press, 1997. Print.
- Mattison, Robert Saltonstall. *Grace Hartigan: A Painter's World*. New York: Hudson Hills Press, 1990. Print.

- Mayer, Bernadette, and Anne Waldman. *The Basketball Article*. Waldman and Warsh 481–87.
- . “Rattle Up a Deer.” Audio Recording. Boulder, CO: Penny Lane Coffeehouse, 1989. PennSound. Web. 17 Aug. 2010.
- . “Rattle Up a Deer.” *Journals and Dreams*. By Waldman. New York: Stonehill, 1976. 201–4. Print.
- McLaughlin, Thomas. “‘Man to Man’: Basketball, Movement, and the Practice of Masculinity.” *South Atlantic Quarterly* 103.1 (Winter 2004): 169–91. Print.
- Miller, Stephen. “Ted Berrigan’s Legacy: Sparrow, Eileen Myles, and Bob Holman.” *Talisman* 23–26 (2001–2002): 217–23. Print.
- Mlinko, Ange. “Charles North’s Adventures in Poetry.” *Kane* 303–16.
- Molesworth, Charles. *The Fierce Embrace: A Study of Contemporary American Poetry*. Columbia: University of Missouri Press, 1979. Print.
- Montgomery, Will. “In Fatal Winds: Frank O’Hara and Morton Feldman.” *Hampson and Montgomery* 195–210.
- Moramarco, Fred. “John Ashbery and Frank O’Hara: The Painterly Poets.” *Journal of Modern Literature* 5 (1976): 436–62. Print.
- Motherwell, Robert. *The Dada Painters and Poets*. Wittenborn: Schultz, 1951. Print.
- Mullen, Richard. “Elizabeth Bishop’s Surrealist Inheritance.” *American Literature* 54 (1982): 63–80. Print.
- Myers, John Bernard. “Frank O’Hara: A Memoir.” 1977. *Homage to Frank O’Hara*. Ed. Bill Berkson and Joe LeSueur. Bolinas, CA: Big Sky, 1988. 34–38. Print.
- . *Tracking the Marvelous: A Life in the New York Art World*. New York: Random House, 1981. Print.
- Myles, Eileen. *Inferno: (a Poet’s Novel)*. New York: OR, 2010. Print.
- . “The Lesbian Poet.” *School of Fish*. Santa Rosa, CA: Black Sparrow, 1997. 123–31. Print.
- . “Long and Social.” *Narrativity* 2 (2002). Web. 12 Mar. 2012.
- . *Maxfield Parrish: Early & New Poems*. Santa Rosa, CA: Black Sparrow, 1995. Print.
- . “Never Real, Always True: An Interview with Eileen Myles.” Interview by Frances Richard. *Provincetown Arts* 2000: 24–29. Print.
- . *Sappho’s Boat: Poems*. Los Angeles: Little Caesar, 1982. Print.
- Myles, Eileen et al. 1979. *Joan of Arc: A Spiritual Entertainment*. MS. Collection of Eileen Myles.
- Myles, Eileen et al. 1980. *Patriarchy, A Play*. MS. Collection of Eileen Myles.
- Nelson, Maggie. *Women, the New York School, and Other True Abstractions*. Iowa City: University of Iowa, 2007. Print.
- Nemser, Cindy. “Grace Hartigan.” *Art Talk: Conversations with Twelve Women Artists*. New York: Scribner’s, 1975. 149–178. Print.
- Notley, Alice. “Introduction.” *The Sonnets*. New York: Penguin, 2000. Print.
- O’Hara, Frank. *Amorous Nightmares of Delay: Selected Plays*. Baltimore: Johns Hopkins University Press, 1997. Print.
- . *The Collected Poems*. 1971. Ed. Donald Allen. Berkeley: University of California Press, 1995. Print.

- O'Hara, Frank. Int. Edward Lucie-Smith. 1965. O'Hara, *Standing Still and Walking in New York* 3–26.
- . *Jackson Pollock*. New York: Braziller, 1959. Print.
- . Letter to Morton Feldman. 2 January 1954. Morton Feldman Collection. Paul Sacher Foundation, Basel. Manuscript.
- . Letter to Morton Feldman. 23 November 1962. Morton Feldman Collection. Paul Sacher Foundation, Basel. Manuscript.
- . "New Directions in Music." Feldman, *Regards* 211–217.
- . *Poems Retrieved*. Ed. Donald Allen. San Francisco: Grey Fox Press, 1996. Print.
- . "Roma." 1955. O'Hara, *Standing Still* 68–72.
- . *Standing Still and Walking in New York*. Ed. Donald Allen. Bolinas: Grey Fox Press, 1975. Print.
- , and Bill Berkson. "Notes from Row L." 1961. *Hymns of St. Bridget and Other Writings*. Woodacre, CA: Owl Press, 2001. 39–40. Print.
- Ostriker, Alicia. *Stealing the Language: The Emergence of Women's Poetry in America*. Boston: Beacon, 1986. Print.
- Padgett, Ron. *Joe: A Memoir of Joe Brainard*. Minneapolis: Coffee House Press, 2004. Print.
- . "On *The Sonnets*." Waldman, *Nice to See You* 9–11.
- , ed. *Painter among Poets: The Collaborative Art of George Schneeman*. New York: Granary Books, 2004. Print.
- . Personal interview with Jenni Quilter. June 10, 2010.
- . *Ted: A Personal Memoir of Ted Berrigan*. Great Barrington, MA: The Figures, 1993. Print.
- , and David Shapiro, eds. *An Anthology of New York Poets*. New York: Random House-Vintage, 1970. Print.
- Page, Barbara. "Off-Beat Claves, Oblique Realities: The Key West Notebooks of Elizabeth Bishop." *Elizabeth Bishop: The Geography of Gender*. Ed. Marilyn May Lombardi. Charlottesville: UVA Press, 1993. 196–211. Print.
- Perloff, Marjorie. "The Aesthetics of Attention," *boundary* 2. 4.3 (Spring 1976): 779–806. Print.
- . *Frank O'Hara: Poet among Painters*. New Ed. Chicago: University of Chicago Press, 1998. Print.
- . *The Poetics of Indeterminacy: Rimbaud to Cage*. Princeton: Princeton University Press, 1981. Print.
- . "Watchman, Spy, and Dead Man: Johns, O'Hara, Cage and the 'Aesthetic of Indifference.'" *Modernism / Modernity* 8. 2 (2001): 197–223. Print.
- Piekut, Benjamin, and Jason Stanyek. "Deadness: Technologies of the Intermundane." *TDR: The Drama Review* 54.1 (2010): 14–38. Print.
- Pritikin, Renny. "Program Report from 80 Langton Street..." Waldman, *Nice to See You* 19–26.
- Quilter, Jenni. "The Love of Looking: Collaborations between Artists and Poets." *Tibor de Nagy Gallery: Painters and Poets*. New York: Tibor de Nagy, 2011. Print.

- . “‘We Even Imagined the Posters’: Collaborations between John Ashbery, Harry Mathews and Trevor Winkfield.” *Word & Image: A Journal of Verbal/Visual Enquiry* 25.2 (2009): 192–209. Print.
- Rainer, Yvonne. “Revisiting the Question of Transgression.” *A Woman Who—: Essays, Interviews, Scripts*. Baltimore: Johns Hopkins University Press, 1999. 102–6. Print.
- Ratcliff, Carter. “The Art of Alex Katz.” *Alex Katz*. Ed. Carter Ratcliff, Robert Storr, and Iwona Blazwick. Phaidon: London, 2005. Print.
- . “Schneeman and Company: How to Do Things with Words and Pictures.” Padgett, *Painter among Poets* 11–28.
- Ray, Paul C. *The Surrealist Movement in England*. Ithaca: Cornell University Press, 1971. Print.
- Reed, Brian. “‘Footprints of a Wild Ballet’: The *Poem-Paintings* of Frank O’Hara and Norman Bluhm.” Hampson and Montgomery 211–28.
- Rifkin, Libbie. *Career Moves: Olson, Creeley, Zukofsky, Berrigan, and the American Avant Garde*. Madison: The University of Wisconsin Press, 2000. Print.
- . “‘My Little World Goes on St. Mark’s Place’: Anne Waldman, Bernadette Mayer and the Gender of an Avant-Garde Institution.” *Jacket Magazine* 7 (April 1999). Web. 17 Aug. 2010.
- Rivers, Larry. “Life among the Stones.” *Location* 1.1 (Spring 1963): 90–98. Print.
- , with Arnold Weinstein. *What Did I Do? The Unauthorized Autobiography*. New York: HarperCollins, 1992. Print.
- Rosemont, Penelope, ed. *Surrealist Women: An International Anthology*. Austin: University of Texas Press, 1998. Print.
- Rosenbaum, Susan. “Exquisite Corpse: Surrealist Influence on the American Poetry Scene, 1920–1960.” *The Oxford Handbook to Modern and Contemporary American Poetry*. Ed. Cary Nelson. New York: Oxford University Press, 2012. 268–300. Print.
- Rubin, Gayle. “The Traffic in Women: Notes Toward a Political Economy of Sex.” *Toward an Anthropology of Women*. Ed. Rayna Reiter. New York: Monthly Review Press, 1975. 157–210. Print.
- Sawin, Martica. *Surrealism in Exile and the Beginning of the New York School*. Cambridge: MIT Press, 1995. Print.
- Schjeldahl, Peter. “Artists and Writers: New York Mashups.” *The New Yorker*. 31 Jan. 2011. Web. 16 Jun. 2011.
- Schneeman, George. “An Interview with George Schneeman.” By Alice Notley. *Brilliant Corners: A Magazine of the Arts* (Winter 1978): 42–76. Print.
- . “Collaborating with Poets: A Conversation with George Schneeman.” By Ron Padgett. *Painter among Poets*. 35–62.
- Schneeman, Katie. Personal interview with Jenni Quilter. January 26, 2011.
- Schuyler, James. *Collected Poems*. New York: Farrar, Straus and Giroux, 1993. Print.
- . *Just the Thing: Selected Letters, 1951–1991*. Ed. William Corbett. New York: Turtle Point Press, 2004. Print.
- Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press, 1985. Print.

- Selby, Nick. "Memory Pieces: Collage, Memorial and the Poetics of Intimacy in Joe Brainard, Jasper Johns and Frank O'Hara." *Hampson and Montgomery* 229–46.
- . "The Poem upon the Page is as Massive as Anne's Thighs': Textual Promiscuity in Ted Berrigan's *The Sonnets*." *The Body and The Book: Writings on Poetry and Sexuality*. Ed. Glennis Byron and Andrew Sneddon. Amsterdam and New York: Rodopi Press, 2008. 83–98. Print.
- Selinger, Eric. "That Awkward Grace." *Parnasus* 21.1–2 (1995): 298–324. Print.
- Shapiro, David. "Art as Collaboration: Toward a Theory of Pluralist Aesthetics, 1950–1980." *Aesthetic Collaboration in the Twentieth Century*. Ed. Cynthia Jaffe McCabe. Exhib. cat. Washington, DC: Smithsonian Institution Press, 1984. 45–62. Print.
- . "On a Poet." Waldman, *Nice to See You* 223–27.
- . "A Salon of 1990: Maximalist Manifesto." *American Poetry Review* (Jan.–Feb. 1991): 37–47. Print.
- Shaw, Lytle. *Frank O'Hara: The Poetics of Coterie*. Iowa City: University of Iowa Press, 2006. Print.
- . "Gesture in 1960: Toward Literal Situations." *Hampson and Montgomery* 29–48.
- Sheridan, Chris. "Amaechi Becomes First NBA Player to Come Out." ESPN Online. 9 Feb. 2007. Web. 17 Aug. 2010.
- Shoptaw, John. *On the Outside Looking Out: John Ashbery's Poetry*. Cambridge: Harvard University Press, 1994. Print.
- Silverberg, Mark. *The New York School Poets and The Neo-Avant-Garde: Between Radical Art and Radical Chic*. Farnham, Surrey: Ashgate, 2010. Print.
- Skinner, Quentin. *Meaning and Context: Quentin Skinner and His Critics*. Ed. James Tully. Princeton: Princeton University Press, 1988. Print.
- Smith, Hazel. *Hyperscapes in the Poetry of Frank O'Hara: Difference, Homosexuality, Topography*. Liverpool: Liverpool University Press, 2000. Print.
- Spahr, Juliana, and Stephanie Young. "Numbers Trouble." *Chicago Review* 53.2/3 (2007): 88–111. Print.
- Stein, Gertrude. *Tender Buttons*. 1914. Los Angeles: Sun & Moon Press, 1991. Print.
- Suarez-Toste, Ernesto. "The Tension Is in the Concept: John Ashbery's Surrealism." *Style* 38.1 (Spring 2004): 1–15. Print.
- Sweet, David L. *Savage Sight/Constructed Noise: Poetic Adaptations of Painterly Techniques in the French and American Avant-Gardes*. Chapel Hill: University of North Carolina Press, 2003. Print.
- Tata, Michael Angelo. "Superfluid Ted, Superchatty Fluid: Ted Berrigan's Phase Changes and Their NY School Reverberations." *Literatures of New York City*. Ed. Sabrina Fuchs-Abrams. Newcastle: Cambridge Scholars, 2009. 133–49. Print.
- Tennant-Moore, Hannah. "Eileen Myles' Song of the Self..." *The Gay & Lesbian Review Worldwide* 12.5 (2005): 20–22. Print.
- Thilleman, Tod. "The Berrigan Case." *Talisman* 12 (1994): 209–10. Print.
- Thomas, Lorenzo. "The Pleasures of Elusiveness: What Is in and around Ron Padgett's Poetry." Kane 288–302.

- Thorne, Harry. "'The New York School Is a Joke': The Disruptive Poetics of *C: A Journal of Poetry*." Kane 115–38.
- Tiger, Lionel. *Men in Groups*. New York: Random House, 1969. Print.
- , and Robin Fox. *The Imperial Animal*. New York: Holt, Rinehart and Winston, 1971. Print.
- Traister, Barbara. *Heavenly Necromancers: The Magician in English Renaissance Drama*. Columbia: University of Missouri Press, 1984. 125–49. Print.
- Waldman, Anne. "By the Time of Plato No More Cakes and Ale." Padgett, *Painter among Poets* 76–82.
- . "Introduction." *Out of This World: An Anthology of the St. Mark's Poetry Project, 1966–1991*. New York: Crown, 1991. 1–6. Print.
- . *Kill or Cure*. New York: Penguin, 1994. Print.
- , ed. *Nice to See You: Homage to Ted Berrigan*. Minneapolis: Coffee House Press, 1991. Print.
- . "Process Note to Eileen Myles and Anne Waldman, 'Polar Ode.'" Duhamel, Seaton, Trinidad 56.
- . "'Surprise Each Other': The Art of Collaboration." 1998–99. Int. Lisa Berman. *Vow to Poetry: Essays, Interviews and Manifestos*. Minneapolis: Coffee House Press, 2001. 319–27. Print.
- , and Lewis Warsh, eds. *Angel Hair Sleeps with a Boy in My Head: The Angel Hair Anthology*. New York City: Granary, 2001. Print.
- Ward, Geoff. *Statutes of Liberty: The New York School of Poets*. Language, Discourse, Society. London: MacMillan, 1993. Print.
- Whidden, Seth. "On Poetry and Collaboration in the Nineteenth Century." *French Forum* 32. 1–2 (2007): 73–88. Print.
- Wilde, Oscar. "The Soul of Man Under Socialism." *The Artist as Critic: Critical Writings of Oscar Wilde*. Ed. Richard Ellmann. Chicago: University of Chicago Press, 1969. 255–89. Print.
- Williams, W. C. *Spring and All*. 1923. Paris: Contact Press. New Directions, 2011. Print.
- Winkfield, Trevor. *Trevor Winkfield's Drawings*. Flint, MI: Bamberger Books, 2004. Print.
- Wolf, Reva. *Andy Warhol, Poetry, and Gossip in the 1960s*. Chicago: University of Chicago Press, 1997. Print.
- Woodmansee, Martha, and Peter Jaszi, eds. *The Construction of Authorship: Textual Appropriation in Law and Literature*. Durham, NC: Duke University Press, 1994. Print.
- Yezzi, David. "Last One Off the Barricade Turn Off the Lights." *New York Times*. 3 Jan. 1999. Book Review sec. 19. Print.
- York, Lorraine. *Rethinking Women's Collaborative Writing: Power, Difference, Property*. Toronto: University of Toronto Press, 2002. Print.
- Žižek, Slavoj. "From Antigone to Joan of Arc." *Helios* 31.2 (2004): 51–62. Print.
- Zukofsky, Paul. *Milton Babbitt/Morton Feldman*. CP2 1997. CD.

Contributors

Flore Chevallier is assistant professor of English at Central State University. Her research projects have focused on French theory and contemporary American fiction. She is currently at work on a book project entitled *The Body of Writing*, which examines readers' experience of sensuality in their engagement with the language of fiction. Her essays have appeared in *Journal of Modern Literature*, *Critique*, *Literature Compass*, and *European Journal of American Studies*.

Terence Diggory is professor emeritus of English, Skidmore College. He is coeditor (with Stephen Paul Miller) of *The Scene of My Selves: New Work on New York School Poets* (National Poetry Foundation, 2001) and editor of *Encyclopedia of the New York School Poets* (Facts on File, 2009).

Ryan Dohoney is assistant professor of Musicology at the Northwestern University. His research focuses on US music and culture since the Second World War, inclusive of experimental, popular, and jazz traditions. His current book project is a historical ethnography of the premier of Morton Feldman's music for the Rothko Chapel.

Monika Gehlawat is assistant professor in Twentieth Century Literature at the University of Southern Mississippi. Her book manuscript, *Boom: The New York City Flaneur and Postwar American Literature and Art*, reflects her long-standing interest to work in the interdisciplinary mode. While her most recent work focuses on the relationship between contemporary visual art and literature, she has also published articles on Walter Benjamin, Cubist painting, and Modernist writers, as well as emerging painters and conceptual artists.

Ben Hickman is lecturer in Modern Poetry at the University of Kent and the author of *John Ashbery and English Poetry* (Edinburgh, 2012). His

current monograph on the US avant-garde and political crisis, *Poetry and Real Politics*, will be published by Edinburgh University Press in 2014.

Erica Kaufman is a PhD candidate at The Graduate Center, CUNY. She teaches at Baruch College, CUNY and is a faculty associate of the Institute for Writing & Thinking, Bard College. Kaufman is the author of *censory impulse* (Factory School, 2009).

Kimberly Lamm has published essays on a range of topics, from African American literature and visual culture to contemporary poetry's relationship to feminist theory. Her current book project, titled *Inadequacies and Interruptions: Language and Feminist Reading Practices in Contemporary Art*, explores how contemporary artists incorporate language into their visual productions to create feminist and antiracist readings of spectacle culture. She is an assistant professor of Women's Studies at Duke University.

Ellen Levy is visiting associate professor at Pratt Institute and the author of *Criminal Ingenuity: Moore, Cornell, Ashbery, and the Struggle between the Arts* (Oxford, 2011). She has written on modern poetry, modern visual art, and the complex and changeable relations between them for such publications as *Genre, Literary Imagination, and Modernism/Modernity*.

Jenni Quilter received her Doctorate of Philosophy from Oxford University (UK), focusing in particular on John Ashbery's collaborations with visual artists. She has written for a variety of journals, magazines, and artists' monographs. Having taught at Auckland University and Oxford University, she now teaches at New York University.

Susan Rosenbaum is associate professor of English at the University of Georgia, specializing in twentieth-century American poetry. She is author of *Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading* (UVA, 2007), and is working on a history of the New York School titled *Imaginary Museums: American Poetry, Surrealism, and the Visual Arts in New York, 1920–1970*.

Mark Silverberg is associate professor of American Literature at Cape Breton University and the author of *The New York School Poets and the Neo-Avant Garde* (Ashgate, 2010). His essays on contemporary literature, theory, and culture have appeared in journals such as *LIT*, *Arizona Quarterly*, *English Studies in Canada*, *Literary Imagination*, and *Contemporary Literature*. His poetic collaborations are forthcoming in *Believing the Line: The Jack Siegel Poems*.

Index

- Abstract Expressionism
Ashbery and, 209
Feldman and, 185
gender and, 114, 118
Greenberg and, 142, 166, 182
Guest and, 113–14, 123–25
New York School and, 11, 98
O'Hara and, 166, 170, 176
- Acker, Kathy, 225
- Adamowicz, Elza, 66, 70, 87n7, 89n15
- Adorno, Theodor W., 117, 169–70
“Lyric Poetry and Society,” 169
- aesthetic purity, 6, 101–2, 105, 110, 166, 173
- Altieri, Charles, 3
- Anderson, Ben, 194–95
- Anderson, Laurie, 228, 238
- Angel Hair* publications, 51–52, 220, 222
“anxiety of influence,” 35–37, 45
- Art and Literature* magazine, 105–6, 148
- ArtNews* magazine, 103
- Ashbery, John
Berrigan and, 199, 206, 208–11
Brainard and, 59–86
collaboration and, 17–20, 70, 147–48, 150, 152–55, 217, 236
collage and, 61, 63, 95
Coronation Murder Mystery and, 1, 9
ekphrasis and, 60–61
Eliot and, 24
homosexuality and, 46, 60, 77–78, 80, 83–84
Koch and, 19–20, 91–110
love of reading, 17–18
O'Hara and, 18
on poetry, 32–33
scholarship on, 3–4
Schuyler and, 7
Surrealism and, 64–70
Three Hundred Things a Bright Boy Can Do, 30
- Ashbery, John (works)
“Death Paints a Picture,” 91–110
“Farm Implements and Rutabagas in a Landscape,” 109–10
“Last Month,” 209
Self-Portrait in a Convex Mirror, 26, 28–29, 59–64, 82, 86, 106
“The Skaters,” 26–31, 33
Three Poems, 26, 60
Vermont Notebook, The, 10–11, 59–86, 151, 153
- Ashton, Dore, 4
- Balanchine, George, 37–38
Ivesiana, 38
Roma, 10, 38–41, 55
- ballet, 36–42, 45–46, 52–53
Ballet magazine, 37
- Barthes, Roland, 2, 5–6, 69
- basketball, 10, 35–37, 43–56
- Beat writers, 19, 56n3, 96, 148
- Bergmann-Loizeaux, Elizabeth, 60–61, 70, 88n13

- Berkson, Bill
 collaboration and, 144–46
 Mayer and, 157–58, 161n9
 O’Hara and, 7, 22, 24–25, 217, 223
 Schneeman and, 142, 160n3
- Berkson, Bill (works)
 “Companion to Biotherm,” 25
 “Growing Up” (with Ted Berrigan and Jim Carroll), 56n8
 “Notes from Row L” (with Frank O’Hara), 56n2
 “St. Bridget’s Neighborhood,” 217
What’s Your Idea of a Good Time? (correspondence with Mayer), 157–58
- Bernstein, Charles, 56n3, 115, 211
- Berrigan, Ted
 basketball and, 10, 35–37, 43–50, 52–54
 Berkson and, 146
 Brainard and, 153
 collaboration and, 2, 4, 13, 54–56
 collage and, 199, 201, 206–7, 209, 211, 212
 Poetry Project and, 222
- Berrigan, Ted (works)
 “Bad Timing,” 53
Bean Spasms (with Ron Padgett), 44, 46–50
 “Erasable Picabia” (with Jim Carroll), 56n8
 “Growing Up” (with Jim Carroll and Bill Berkson), 56n8
 “Love of the Stigma” (with Ron Padgett), 46–48, 52, 56n7, 57n13
 “Memorial Day” (with Anne Waldman), 52
Sonnets, The, 13, 199–213
 “Tristan Unsalted” (with Ron Padgett), 50
- biological determinism, 54–55, 57n12
- Bishop, Elizabeth, 61, 87n6
- Black Mountain group, 3, 96
- Blackburn, Paul, 44
- Blaine, Nell, 1, 8
- Bloom, Harold, 35, 45
- Bluhm, Norman, 7, 9, 12, 40, 44, 167, 173–78
Poem-Paintings (with Frank O’Hara), 7–8, 40, 44, 167, 173, 175–78
- Brainard, Joe
 art and, 149–50, 172
 Ashbery and, 59–86
 Berrigan and, 200, 206–7, 210
 collaboration and, 61–63, 69–70, 141–44, 147–59, 174
 collage and, 48, 61, 70, 158, 161n8
 New York School and, 11–12, 48, 219
 pop culture and, 150–51
 restraint and, 11–12
 Surrealism and, 69, 76–83
- Brainard, Joe (works)
100, 000 Fleeing Hilda, 155
C Comics, 142, 151, 161n8
Vermont Notebook, The, 10–11, 59–86, 151, 153, 161n8
- Breton, André, 64–68, 70, 76–77, 88–89n13, 95
Magnetic Fields, 67
- Burckhardt, Rudy, 1, 11–12, 103, 141–44, 147–60
Ostensibly, 155
Lurk, 158
- Burroughs, William, 56n3, 89n14
- capitalism, 22–23, 83, 201–2, 212–13
- Carroll, Jim, 50, 56n8, 57n9, 199
Basketball Diaries, The, 50, 57n9
 “Erasable Picabia” (with Ted Berrigan), 56n8
 “Growing Up” (with Ted Berrigan and Bill Berkson), 56n8
- Carruth, Hayden, 98, 102
- Chelsea* magazine, 111n10
- Chevallier, Flore, 13, 199–213, 257
- Chisholm, Dianne, 233
- collaboration
 aggression, 43, 45, 55
 Ashbery and, 17–20, 70, 147–48, 150, 152–55, 217, 236

- ballet as, 36–42, 45–46, 52–53
 basketball as, 10, 35–37, 43–56
 boxing as, 44–45
 Brainard and, 61–63, 69–70, 141–44,
 147–59, 174
 collage and, 70–71, 150, 154, 161n8,
 167
 erotics and, 7, 10, 35–37, 39, 45,
 48–49, 53, 78–79
 feminism and, 57n14
 friendship and, 37, 41, 69, 96, 100,
 144, 149–50, 183–84, 200, 206
 Guest and, 113–40
 as illicit discourse, 7
 improvisation and, 2, 45, 173
in absentia, 200, 203, 208
 Koch and, 2, 13–14, 16n10, 68,
 93–96
 marriage and, 36
 Myles and, 215–39
 O’Hara and, 2–5, 7, 12, 18, 142,
 147, 158
 Rivers and, 12, 142, 173–74,
 176–77
 Schuyler and, 7, 19, 46, 89n14, 95,
 151
 Surrealism and, 70–71, 85–86
 territoriality and, 13, 54–55
 violence and, 44
- collage
 Ashbery and, 61, 63, 95
 Berrigan and, 199, 201, 206–7, 209,
 211, 212
 Brainard and, 48, 61, 158, 161n8
 collaboration and, 70–71, 150, 154,
 161n8, 167
 erotic potential of, 88n9
 frontage and, 64–70
 identification of, 89n15
 Koch and, 13
 O’Hara and, 20, 26, 190
 Surrealism and, 64–70, 87n4
Vermont Notebook and, 85–86
 contextual practice (Fredman), 3, 14
 Corbett, William, 149
- Coronation Murder Mystery, The*, 1,
 4–5, 8–9
countermemory, 233
see also Chisholm, Dianne
- Dadaism, 20, 61, 65, 68–69, 88n9
 “dangerous divided spaces” (Ashbery,
Vermont Notebook), 83–85
 Davis, Michael Thomas, 86
 DeBusschere, Dave, 52–53
 de Kooning, Willem, 98, 118, 150,
 164–65, 169–72
 Deleuze, Gilles, 13, 201–3, 205,
 211–13
 Denby, Edwin, 4, 5, 10, 11
 Dewey, John, 31–32
 Diggory, Terrence, 4, 7, 10, 35–56, 61,
 161n7, 180, 231, 257
 Dohoney, Ryan, 12–13, 183–96, 257
 Downes, Rackstraw, 159
 Duchamp, Marcel, 59, 70–72, 77, 118,
 205
 readymades, 59
 Dufrenne, Mikel, 194–95
 DuPlessis, Rachel Blau
 feminism and, 88n13, 219–20
 Guest and, 88n13, 114–15, 218–21
 New York School and, 16
 “Other Window Is the Lark, The,”
 218
Pink Guitar, The, 219
 on Waldman and generationality,
 222
- Eglevsky, André, 38
 ekphrasis, 60–61, 88n13
 Eliot, T. S., 21–24, 26–31, 59, 100–101,
 108, 111n10, 112n13
 Epstein, Andrew, 4, 15n7, 16n10, 38, 96
 Ernst, Max, 10, 63, 65–67, 69–70, 72,
 77, 87n8
 collage novels, 63, 67, 70
 frottage, 10, 63–64, 66–67, 69, 72
 “Inspiration to Order,” 66
Natural History, 63, 66, 72

- Eshelman, Clayton, "Padgett the Collaborator," 46–47
Everybody's Autobiography (Spahr), 2
 experimental theater, 226–28
- Fagin, Larry, 51–52, 142, 146
- Feldman, Morton
 on "illusion of feeling," 187–90, 194
 O'Hara and, 183–96
- Feldman, Morton (works)
For Frank O'Hara, 187, 189–90, 192–96
Madame Press [died last week at ninety], 187–88
O'Hara Songs, The, 185–86, 188
Rothko Chapel, 187–88
Three Clarinets, Cello, and Piano, 187–92, 195
Three Voices, 186, 194, 196
Viola in My Life, The, 187–88
- Felter, June, 11, 115, 122, 125–34, 140
- feminism
 collaboration and, 57n14
 first-wave, 233
 Friedan and, 122
 Guest and, 11, 48, 115–18, 120–21, 125, 133–34, 139–40, 218
 Lost Texans and, 229–31
 Myles and, 216–18, 220–22, 226, 228–29, 235–37
 New York School and, 11, 14, 51, 216–18, 220–21
 second-wave, 51, 54–55, 122
 Sedgwick and, 36
 Surrealism and, 68, 88n11
- Fischer, Fred, 189
- fluxus, 3, 228, 230
- Ford, Charles Henri, 77
- Foucault, Michel, 5–6, 21–22, 35
- Fraser, Kathleen, 120, 219, 221
- Fredman, Stephen, 3, 68
- Freilicher, Jane, 1, 9, 16n11, 17, 40, 87n2, 89n14, 152–54
- Freud, Sigmund, 45, 65, 76, 80, 82
- Frye, Northrop, 31
- frottage, 10, 63–64, 66–67, 69, 72
- Full Court Press, 44
- Gehlawat, Monika, 12, 163–82, 257
- gender
 basketball and, 50
 bias regarding, 16n12
 collaboration and, 10, 48, 54, 57n14, 68, 114–17
 feminism and, 50–51
 Guest and, 114–17, 120, 139
 homosociality and, 47
 modernism and, 117, 127
 Myles and, 216, 219–22, 227, 233, 235–37
 New York School and, 16n12, 37
 Surrealism and, 88n11
 violence and, 127
- Gide, André, 185
- Ginsberg, Allen, 22, 225–26, 229
 Kenneth Koch and, 225–26
- Gray, Timothy, 16n12, 126
- Greenberg, Clement
 art and, 11, 105–6, 142–43, 150
 Ashbery and, 106
 Feldman and, 196
 Guest and, 113–14, 118, 124
 Koch and, 92
 "minor art" and, 12, 142–43, 152
 narrative of modern painting and, 113, 118
 New Critics and, 101
 O'Hara and, 164–66, 170–73, 181–82
 on sculpture, 91, 106–7
 "State of American Writing, The," 181
- Greenwich Village, New York, 51
- Guattari, Félix, 13, 201–3, 205, 211–13
- Guest, Barbara
 "aesthetic of restraint" and, 11, 113, 115–16, 118, 121–25, 133, 140
 collaboration and, 113–40
 "fair realism," 115–21, 125, 134, 140
 Felter and, 11, 115, 122, 125–34, 140

- feminine difference and, 138–40
 feminism and, 11, 48, 115–18,
 120–21, 125, 133–34, 139–40,
 218
 male gaze and, 88n13, 116, 125
 modernism and, 116–18, 125, 127,
 138, 139
 Reid and, 11, 115, 122, 134–35,
 138–39
 representation of space and, 126–28,
 130–31, 134–39
- Guest, Barbara (works)
 “Cape Canaveral,” 121–22
 “Dora Maar,” 117, 134
 “Emphasis Falls on Reality, An,”
 119, 132
 “Forces of Imagination,” 114
 “Heroic Stages,” 113–15, 121–25
 “Hurricane,” 126
Location of Things, The, 121, 218
Musicality, 11, 115, 125–34
Symbiosis, 11, 115, 125, 134–39
 “Thread, The,” 118
- Guston, Philip, 161n9, 165, 185–86,
 194, 196
- Harvard University, 10, 17–20, 28, 32,
 37, 93, 147, 178, 236
- Hazan, Joe, 1, 40
- Herd, David, 4, 20, 27, 99, 111n3
- Hess, Thomas, 97–98, 103, 105–6
- heterosexuality, 37, 45–47, 49, 57n13,
 80, 82, 147, 227
- Hickman, Ben, 2, 9–10, 17–33, 257–58
- Hines, Thomas, 2–3, 9
- Hirata, Catherine Costello, 192
- homophobia, 25, 47–48, 68, 77,
 240n7
- homosexuality
 ballet and, 37, 45–46
 basketball and, 45
 Berrigan and, 45–47
 collaboration and, 6, 37
 frontage and, 84
 O’Hara and, 24–25, 41
 stigma of, 37, 45–47, 56n6, 83
Vermont Notebook and, 83–84
see also homophobia; homosociality
- homosociality, 35–37, 46–47, 49, 54
- Hubert, Renée, 67–68, 88n10
- Hume, David, 23–24, 29
- Hurley, Irma, 1, 4
- individualism, 6, 38, 169, 173, 185
- individualization, 6, 9
- influence, anxiety of, *see* “anxiety of
 influence”; Bloom, Harold
- Jameson, Fredric, 31
- Japanese poetry, 19, 43, 69, 95
- “Joan of Arc: A Spiritual
 Entertainment,” 13, 215–16,
 222–30, 238–39
- Joyce, James, 19
- juxtaposition, 60–63, 65–66, 69–71,
 74, 76–77, 81–82, 85–86, 167,
 178–79, 209
- Kane, Daniel, 4, 51–52, 148, 159, 211,
 220–21, 225, 229, 236–37, 240n6
- Kaufman, Erica, 11, 13–14, 16n12,
 215–39, 258
- Kaufman, Robert, 115, 117, 119
- Keats, John, 30, 203, 208
- Keller, Lynn, 16n12, 48, 122, 125, 231,
 233
- Kerouac, Jack, 56n3
- Kester, Grant, 3, 14
- Kinnahan, Linda A., 48, 88n13, 120
- Koch, Kenneth
 Ashbery and, 11, 19–20, 91–110
 collaboration and, 2, 13–14, 16n10,
 68, 93–96
 Ginsberg and, 225–26, 229
Locus Solus and, 2, 13, 19, 43–44,
 69–70, 94–96, 100, 109, 142, 148
 New York School and, 4, 18–20,
 56n5, 68
 O’Hara and, 22
 Rivers and, 1, 9

- Koch, Kenneth (works)
 “Days and Nights,” 3
 “Death Paints a Picture,” 11, 91–110
In Bed, 154
Ko, or a Season on Earth, 224–25
- Koestenbaum, Wayne, 6–8, 10, 35–37, 39, 42, 47–49, 54–55, 57n14
- Kramer, Hilton, 150
- Laird, Holly, 16n12, 57n14
- Lamm, Kimberley, 11, 113–40, 258
- language poets, 56n3, 87n1
- Latour, Bruno, 184
- Lauterbach, Ann, 116, 150–51
- Lautreamont, Comte de, 10, 65, 67, 70
- Lawrence, D. H., 17, 194–95
Leave It to Beaver, 234, 236
 “Leave It to Penis,” 234–35
- LeClercq, Tanaquil, 38–39, 42
- Lesniak, Rose, 216, 222, 230, 235
- Lévi-Strauss, Claude, 36
- Levy, Ellen, 11, 60, 86–87n1, 91–110, 258
- Lippard, Lucy, 228–29, 237
- Living Theater, 226
- Locus Solus* magazine, 2, 13, 19, 43–44, 69–70, 94–96, 100, 109, 142, 148
- Lopate, Philip, 147, 149–50
- Lorde, Audre, 235
- Lost Texans Collective, 13, 215–16, 222–29, 231, 233–38
- Lower East Side, New York, 44, 236
- Lundquist, Sarah, 4, 16n12, 88n13, 114, 119, 122–23
- MacAdams, Lewis, 145
- Mayakovsky, Vladimir, 18, 22, 193–94
- Mayer, Bernadette, 10, 16n12, 37, 48, 50–56, 157–59, 161n9, 219, 221, 239
Basketball Article, The (with Anne Waldman), 50–53, 55, 239
 “Rattle Up a Deer” (with Anne Waldman), 50, 53, 55, 57n13
Utopia, 158–59
What’s Your Idea of a Good Time? (correspondence with Berkson), 157
- McKay, Barbara, 13, 216, 230, 233
- McLaughlin, Thomas, 44–46, 54
- Michaux, Henri, 78, 199, 206
- Middle Generation, 27
- modernism
 Berrigan and, 206
 Eliotic, 21–22, 26
 gender and, 117–18, 125, 127, 134
 Greenberg and, 164–66
 Guest and, 116–18, 125, 139
 Koch and, 4, 18–20, 56n5, 68
 New York School and, 10, 18, 21–22, 33n1, 220
 O’Hara and, 25–26, 173, 181–82
 Rivers and, 173
 Surrealism and, 66
- Myers, John Bernard, 4, 41, 46, 96–97, 111n8, 154, 160n7, 227
- Myles, Eileen
 collaboration and, 215–39
 importance of spontaneity, 13, 216, 226
 Lost Texans and, 215–16, 222–29, 231, 233–38
 New York School and, 219–22
 on performance, 238
 “poetic education,” 222
 Poetry Project and, 13, 16
- Myles, Eileen (works)
Inferno: A Poet’s Novel, 19, 95, 100, 108, 216, 223, 225
 “Joan of Arc: A Spiritual Entertainment,” 13, 215–16, 222–30, 238–39
Maxfield Parrish, 239
 “Patriarchy, a Play,” 13, 216, 229–38
 “Polar Ode” (with Anne Waldman), 57n13
Sappho’s Boat, 224
School of Fish, 216
- National Basketball Association (NBA), 45
- National Organization for Women (NOW), 220

- National Women's Collegiate
Basketball Championship, 51
- Nauen, Elinor, 13, 216, 222–23
- Nelson, Maggie, 16n12, 116, 215, 217, 237
- New Criticism, 23, 101
- New York City, 25, 193, 203, 220
- New York City Ballet, 37, 40–41, 56n1, 154
- New York School of painters, 12–13, 37, 113–14, 142, 164
- New York School of poets
Abstract Expressionism and, 11, 98
Brainard and, 11–12, 48, 219
DuPlessis and, 16
first generation, 10, 36–37, 43, 46, 55, 144, 147–48, 159, 208–11, 216–18
feminism and, 11, 14, 51, 216–18, 220–21
gender and, 16n12, 37
modernism and, 10, 18, 21–22, 33n1, 220
Myles and, 219–22
O'Hara and, 95–99, 103, 221, 223, 236
Padgett and, 35, 199, 219
reading and, 18–19
Rivers and, 147
Schneeman and, 35
Schuyler and, 97, 217
Surrealism and, 10, 77–78, 95, 164
Waldman and, 37, 199, 219–22, 236–37
see also second-generation New York School Poets
- No More Masks* anthology, 231
- Notley, Alice, 151, 212, 219, 221–22
- O'Hara, Frank
absorption and, 22–26
Ashbery and, 18, 26–27
ballet and, 36–42, 45–46, 52–53
Berrigan and, 199, 210–11
collaboration and, 2–5, 7, 12, 18, 142, 147, 158
Coronation Murder Mystery and, 1–2
death, 12–13, 217
Feldman and, 183–96
Greenberg and, 92
identity and, 158–59
lunch poems, 152, 210
New York School and, 95–99, 103, 221, 223, 236
on Pollock, 23, 170, 181, 185
Rivers and, 40–42
- O'Hara, Frank (works)
"Biotherm (For Bill Berkson)," 24–26
"Day Lady Died, The," 23, 186, 190
"In Favor of One's Time," 163
"In Memory of My Feelings," 189–90, 192–93
"Mayakovsky," 193–94
Meditations in an Emergency, 40, 42
"Melancholy Breakfast," 174
"Memorial Day 1950," 20–21, 23
"Notes from Row L" (with Bill Berkson), 56n2
"Ode to de Kooning," 164, 170–72
"Ode to Tanaquil LeClercq," 39, 42
"Personism," 35–36
Poem-Paintings (with Norman Bluhm), 7, 40, 44, 167, 173, 175–78
"Poem Read at Joan Mitchell's," 40–41
"Radio," 168–69, 172, 177
Second Avenue, 23, 99, 170, 183, 218
Standing Still and Walking in New York, 56n1
"Statement for Paterson Society," 165
"St. Bridget's Neighborhood," 217
Stones (with Larry Rivers), 40–42, 45, 52, 55, 142, 154, 167, 173–76
"To Larry Rivers," 164, 173, 177, 179
"Why I am Not a Painter," 167, 177, 179–80
- Ostriker, Alicia, 218
- Oui* magazine, 51

- Padgett, Pat, 46–50, 52
- Padgett, Ron
 basketball and, 43–49, 54
 Brainard and, 149–50, 152, 155, 159
 New York School and, 35, 199, 219
 Schneeman and, 142, 160n5
- Padgett, Ron (works)
100, 000 Fleeing Hilda, 155
Bean Spasms (with Ted Berrigan), 44, 46–50
 “Love of the Stigma” (with Ted Berrigan), 46–48, 52, 56n7, 57n13
 Tristan Unsalted (with Ted Berrigan), 50
- Pasternak, Boris, 18, 20, 22
- “Patriarchy, a Play,” 13, 216, 229–38
- Perloff, Marjorie, 3, 20, 42, 70, 164, 173, 176
- phenomenology, 44, 154
- Picasso, Pablo, 20, 117–18
- Piekut, Benjamin, 196
- Plath, Sylvia, 231–32
- Plato, 39, 140, 156–57
- Playboy* magazine, 51
- Poetry* magazine, 100
- Poetry Project at St. Mark’s Church,
 13, 16n12, 51, 148, 158, 215–16,
 219, 221–22, 236, 239
- Pollock, Jackson, 23, 26, 135, 165–66,
 170, 181, 185, 196
- Pop Art, 13, 59, 61–62, 143, 200–201,
 212
- Porter, Anne, 1, 4, 150
- postmodernism, 3, 31, 173–74, 182, 225
- Pound, Ezra, 21, 24, 26, 31–32
- Quilter, Jenni, 4, 11–12, 16n10, 94,
 141–60, 258
- Ratcliff, Carter, 1, 29
- Ray, Man, 61–62, 79–80, 86
 “Minotaur,” 79–80
 “Self-Portrait in the Vine Street
 Studio,” 61
- Reed, Brian, 4, 15n7, 40, 44, 174, 177
- Reid, Laurie, 11, 115, 122, 125, 134–36,
 138–40, 141
- Reverdy, Pierre, 65
- Rimbaud, Arthur, 1, 14, 20, 29,
 40–42, 45, 61, 82, 154, 199
- Rivers, Larry
 art and, 154
 collaboration and, 12, 142, 173–74,
 176–77
Coronation Murder Mystery and, 1–2,
 4–5
 Koch and, 1, 9, 147, 150, 154, 217
 New York School and, 147
 O’Hara and, 40–42, 46, 55, 164, 179
- Rivers, Larry (works)
Frank O’Hara Nude with Boots, 152
In Bed, 154
Stones (with Frank O’Hara), 40–42,
 45, 52, 55, 142, 154, 167, 173–76
- Robertson, Oscar, 53, 57n11
- Romanticism, 5–6, 15, 29–30, 32, 69,
 87n1, 94, 108, 188
- Rosemont, Penelope, 68, 88n11
- Rosenbaum, Susan, 7, 10, 59–86, 258
- Rubin, Gayle, 57n12
- Savage, Tom, 43–46, 49, 52
- Schneeman, George
 art and, 11–12, 151
 collaboration and, 35, 141–49
 pop culture and, 143
 prolific work, 148–49
 New York School and, 35
 representation and, 151, 153–59
- Schneeman, George (works)
Cruises, 146
Listening to America, 146
Tom Clark, 155–56
- Schubert, David, 28, 32
- Schuyler, James
ArtNews and, 97, 103
 Ashbery and, 7
 Brainard and, 151
 collaboration and, 7, 19, 46, 89n14,
 95, 151

- Coronation Murder Mystery* and, 1–2,
 4–5, 7–9
 on Eliot, 101
 Koch and, 56n5, 89n14, 95
 Museum of Modern Art and, 97
 New York School and, 97, 217
 second-generation New York School
 Poets, 144, 147–48, 157–59,
 199–200, 219–25, 229, 236–37
 aesthetics and, 147–48, 157–59
 basketball and, 36, 46, 51–52
 Berrigan and, 46, 51–52, 199–200
 collaboration and, 10, 35–36, 43, 54
 feminism and, 14, 219–25, 229,
 236–37
 Surrealism and, 61
 visual artists and, 141–42, 147
see also Lost Texans Collective; New
 York School of Poets
 Sedgwick, Eve Kosofsky, 35–36,
 46–47, 49, 54–55, 57n12
 Between Men, 47
 semiotics, 13
 Shakespeare, William, 24, 104, 203–6,
 208, 211
 Tempest, The, 204
 Shapiro, David, 35, 45, 48, 56n6
 Shapiro, Karl, 100
 Shaw, Lytle, 25, 96, 111n12, 170–72,
 174, 176, 184
 Shoptaw, John, 33n2, 60, 69–71, 85,
 87n6
 Silverberg, Mark, 1–14, 18, 80, 96, 115,
 120, 133, 196, 208, 258
 Simon, Joan, 14
 Skinner, Quentin, 21–22, 28
 Smith, Hazel, 4, 16n10, 174
 Smith, Jack, 142
 Spahr, Juliana, 2, 10, 230–31
 Stanyek, Jason, 196
 Steichen, Edward, 149
 Stein, Gertrude, 14, 18, 27, 33n1, 59,
 70, 72, 77, 81
 Tender Buttons, 59, 70, 72, 81
 Sterne, Laurence, 49
 Stevens, Wallace, 30, 59
 St Mark's Poetry Project, *see* Poetry
 Project at St. Mark's Church
 Surrealism
 Ashbery and, 64–70
 Brainard and, 69, 76–83
 Breton and, 64–68, 70, 76–77
 collaboration and, 70–71, 85–86
 collage and, 64–70, 87, 88n9, 89n15
 double image, 78, 80, 86
 frottage and, 64–70
 gender and sexuality, 77–80
 Koch and, 13, 103
 New York School poets and, 10,
 77–78, 95, 164
 surrealist image, 65–67, 69, 85
 Vermont Notebook and, 60–61,
 64–70, 77–80, 82, 85–86
 women's relationship to, 68, 88n9
 Tibor de Nagy Gallery, 1, 4, 97, 111n8,
 148, 154, 160n7, 179, 218
 Tiger, Lionel
 Imperial Animal, The (with Robin
 Fox), 57n12
 Men in Groups, 54
 Timmons, Susie, 230–32
 Title IX, Education Amendments of
 1972, 51
To Tell the Truth, 223, 227
 Towle, Tony, 56n7, 219
 troubadours, 16n10, 19, 43–44, 56n3, 95
United Artists magazine, 52
 Verlaine, Paul, 23, 40–42, 45, 154
 Waldman, Anne
 Angel Hair, 51–52, 159, 220, 222, 236
 basketball and, 50–56
 Berrigan and, 203
 Full Court Press and, 44
 Mayer and, 10, 37, 239
 New York School and, 37, 199,
 219–22, 236–37

- Waldman, Anne—*Continued*
 Padgett and, 44, 48
 Poetry Project and, 16n12, 221–22
 Schneeman and, 149
- Waldman, Anne (works)
Basketball Article, The (with Bernadette Mayer), 50–53, 55, 57n11, 239
 “FEMINAFESTO,” 221
 “Memorial Day” (with Ted Berrigan), 20–21, 23, 52
 “Polar Ode” (with Eileen Myles), 57n13
 “Rattle Up a Deer” (with Bernadette Mayer), 50, 53, 55, 57n10
- Warhol, Andy, 13, 59, 61, 149–50, 153, 200, 212
- Warsh, Lewis, 52, 148, 220, 222
- Whitman, Walt, 25
- Wilde, Oscar, 6–7
- Williams, William Carlos, 20, 24, 59, 71, 98, 206, 207–208, 211
- Winkfield, Trevor, 148
- Woodmansee, Martha, 6, 15
- World* magazine, 51
- Yezzi, David, 217
- York, Lorraine, 6
- Žižek, Slavoj, 223
 “From Antigone to Joan of Arc,” 223