"This year's Presidential Forum at the MLA Annual Convention, The Sound of Poetry, the Poetry of Sound, introduces a new convention feature: a topic that organizes not only the forum and three affiliated workshops and readings but also two dozen or so related programs, sponsored by specific divisions, discussion groups, and allied and affiliate organizations. Leading poet-critics and theorists from the United States and abroad will participate. I think it will be an exciting—and surprising—program and hope you will be able to join us in Philadelphia."

—Marjorie Perloff
2006 MLA President

Modern Language Association **MLA**

To follow is a list of forums, workshops, and sessions on the topic The Sound of Poetry, the Poetry of Sound.

Forums

Thursday, 28 December

133. The Sound of Poetry, the Poetry of Sound
10:00–11:45 a.m., Regency Ballroom A & B, Loews
The Presidential Forum. *Presiding:* Marjorie Gabrielle Perloff, Stanford Univ.

Friday, 29 December

458. A Philadelphia Story of Modernism, 1901–11
1:45–3:30 p.m., Liberty Ballroom Salon A, Philadelphia Marriott
A forum. *Presiding:* Vincent Bernard Sherry, Jr., Villanova Univ.

Workshops

Thursday, 28 December

192. Sound Poetry
12:00 noon–1:15 p.m., Regency Ballroom C, Loews
Presiding: Ruben A. Gallo, Princeton Univ.

244. Sounding the Visual
1:45–3:00 p.m., Regency Ballroom C, Loews
Presiding: Johanna Drucker, Univ. of Virginia

272. Poetic Sound in Translation
3:30–4:45 p.m., Regency Ballroom C, Loews
Presiding: Yunte Huang, Univ. of California, Santa Barbara

Sessions

Wednesday, 27 December

33. Romantic Poetry: Voice, Accent, Dialect, and Silence I
5:15–6:30 p.m., 402–403, Philadelphia Marriott
Program arranged by the Wordsworth-Coleridge Association

34. Slavic Poetry in the Context of Globalization: Beyond the "Mutilated World"?
5:15–6:30 p.m., Congress A, Loews
Program arranged by the American Association of Teachers of Slavic and East European Languages

42. Poetries
7:00–8:15 p.m., Grand Ballroom Salon J, Philadelphia Marriott
Program arranged by the Division on Poetry

61. La poésie au présent
7:00–8:15 p.m., Commonwealth Hall A1, Loews
Program arranged by the Division on Twentieth-Century French Literature

Thursday, 28 December

126. Poets Reading Poets
8:30–9:45 a.m., Commonwealth Hall A1, Loews
Program arranged by the Division on Twentieth-Century Latin American Literature

296. A Reading by Yoko Tawada
5:15–6:30 p.m., Regency Ballroom C1, Loews

329. Orality and Sound in Poetry
7:15–8:30 p.m., 411–412, Philadelphia Marriott
Program arranged by the Division on Poetry

Friday, 29 December

370. Byron, *Don Juan*, and Ottava Rima
8:30–9:45 a.m., Liberty Ballroom Salon B, Philadelphia Marriott
Program arranged by the Byron Society of America

397. Romanticism: Poetry and Poetics of Sound
10:15–11:30 a.m., Liberty Ballroom Salon B, Philadelphia Marriott
Program arranged by the Keats-Shelley Association of America

445. African American Poetry and Performance: Collectives, Critics, Collaboration
12:00 noon–1:15 p.m., Grand Ballroom Salon J, Philadelphia Marriott
Program arranged by the Division on Black American Literature and Culture

493. Beckett: Poetry, Verse, and Lyricism
1:45–3:00 p.m., Independence Ballroom Salon II, Philadelphia Marriott
Program arranged by the Samuel Beckett Society

497. Sound in Stevens
3:30–4:45 p.m., Liberty Ballroom Salon B, Philadelphia Marriott
Program arranged by the Wallace Stevens Society

568. Music and Poe's "Poesy"
7:15–8:30 p.m., Independence Ballroom Salon III, Philadelphia Marriott
Program arranged by the Poe Studies Association

598. Sounds like Goethe
9:00–10:15 p.m., Adams, Loews
Program arranged by the Goethe Society of North America

616. Re-sounding the Renaissance
9:00–10:15 p.m., 309, Philadelphia Marriott
Program arranged by the Lyrica Society for Word-Music Relations

Saturday, 30 December

653. Experimental Poetry and the Visual Arts
8:30–9:45 a.m., Grand Ballroom Salon K, Philadelphia Marriott
Program arranged by the Division on Twentieth-Century American Literature

673. The Sounds of Joyce
10:15–11:30 a.m., 402–403, Philadelphia Marriott
A special session

709. Rhythm and Sound in the Poetry of Emily Dickinson
12:00 noon–1:15 p.m., Independence Ballroom Salon III, Philadelphia Marriott
Program arranged by the Emily Dickinson International Society

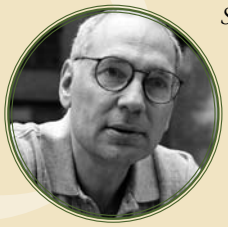
719. "It's All in / the Sound": The Prosody of William Carlos Williams
12:00 noon–1:15 p.m., 402–403, Philadelphia Marriott
Program arranged by the William Carlos Williams Society

738. Pound and Measure
1:45–3:00 p.m., 307, Philadelphia Marriott
Program arranged by the Ezra Pound Society

760. Spenser's Acoustic Worlds
1:45–3:00 p.m., 308, Philadelphia Marriott
Program arranged by the International Spenser Society

Participants

The Presidential Forum
Presiding: Marjorie Perloff, Stanford Univ.



Charles Bernstein is the author of *The Sophist*, *Girly Man*, *With Strings*, and *My Way: Speeches and Poems*. He was the coeditor, with Bruce Andrews, of *The L=A=N=G=U=A=G=E Book* (1985). He is codirector of *PennSound*, a Web-based poetry sound archive, and Regan Professor of English at the University of Pennsylvania. In 2006 he was elected to the American Academy of Arts and Sciences.

Kenneth Goldsmith is the author of numerous books of poetry and essays on poetics and media criticism, an international performer, the founding editor of the online archive *UbuWeb*, and the editor of *I'll Be Your Mirror: The Selected Andy Warhol Interviews*. A recent issue of *Open Letter* was devoted to his work. He teaches at the University of Pennsylvania.

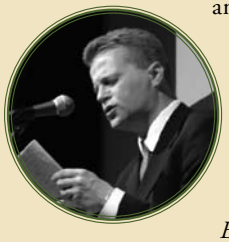
Susan Howe is the author of many poetry books, including *Articulations of Sound Forms in Time* and *The Midnight*, as well as two books of criticism, *My Emily Dickinson* and *The Birthmark: Unsettling the Wilderness in American Literary Expression*. Her CD *Thiefth*, in collaboration with the musician-composer David Grubbs, was recently released. She holds the Samuel P. Capen Chair in Poetry and the Humanities at the University at Buffalo, State University of New York. She is a member of the board of chancellors of the Academy of American Poets and a member of the American Academy of Arts and Sciences.

Susan Stewart is the author of numerous books of poems, including *Columbarium*, which won the National Book Critics Circle Award for poetry in 2003. Among her critical books are *Of Longing* and *The Open Studio: Essays on Art and Aesthetics*; her *Poetry and the Fate of the Senses* won both the Christian Gauss Award and the Truman Capote Award for literary criticism. Her song cycle for the Chicago Symphony's 2007–08 season is now being set by the composer James Primosch. She is Annan Professor of English at Princeton University, a chancellor of the Academy of American Poets, and a former MacArthur Fellow.

Yoko Tawada is the author of books of poetry, criticism, and fiction, including the short story collection *Where Europe Begins*. She was born in Tokyo and educated at Waseda University and the University of Hamburg. In 1993 she received the prestigious Akutagawa Prize for "The Bridegroom Was a Dog," and in 1996 she won the Adelbert von Chamisso Prize, a German award to foreign writers recognized for their contribution to German culture. In 2005 she was honored with the Goethe-Medaille.

Workshop 1: Sound Poetry
Presiding: Craig Dworkin

Caroline Bergvall is a poet, performance artist, and critic based in London. She is the author of *FIG (Goan Atom 2)*, the *CD VIA: Poems, 1994–2004* (2005), the e-book *ECLAT* (2004), and *Goan Atom 1: Doll* (2001). She has developed audiotexts as well as collaborative performances and installations with artists internationally. She is cochair of writing at the Milton Avery School of the Arts, Bard College (New York).



Christian Bök is the author of *Eunoia* (2001), an experimental work that won the Griffin Prize for Poetic Excellence (2002). *Crystallography* (1994), his first book of poetry, was nominated for the Gerald Lampert Memorial Award. Bök created artificial languages for two television shows: Gene Roddenberry's *Earth: Final Conflict* and Peter Benchley's *Amazon*. His virtuoso performances of sound poetry earned many accolades. His conceptual artworks (e.g., books built out of Rubik's cubes and Lego bricks) appeared at the Marianne Boesky Gallery in New York City in the exhibit *Poetry Plastique*. He currently teaches in the Department of English at the University of Calgary.

Craig Dworkin is the author of *Reading the Illegible* and books of poetry, including *Strand*, *Dure*, and *Parse*. He is the editor of *Architectures of Poetry* and *Language to Cover a Page: The Early Writings of Vito Acconci* and the curator of two online archives: *Eclipse* (english.utah.edu/eclipse) and *The UbuWeb Anthology of Conceptual Writing*. He teaches English and comparative literature at the University of Utah.

Rubén Gallo is the author of *Mexican Modernity: The Avant-Garde and the Technological Revolution* (2005) and *New Tendencies in Mexican Art: The 1990s* (2004). He has also edited *The Mexico City Reader* (2005), a collection of literary reflections on life in Mexico's capital. He is currently writing *Freud in Mexico: The Neuroses of Modernity*, a literary and cultural history of psychoanalysis and its discontented Mexican reception. He has taught at Princeton University since 2002.

Steve McCaffery is the author of many books of poetry and criticism, most recently *Crime Scenes* (2006). He was a founding member of TRG (Toronto Research Group, whose practice extends to visual and performance art). McCaffery teaches at the University at Buffalo, State University of New York, where he is David Gray Professor of Poetry and Letters and director of the Poetics Program.

Nancy Perloff is curator of modern and new media collections at the Getty Research Institute (GRI) in Los Angeles. She organized the exhibitions *The Eye and the Ear: New Directions in Twentieth-Century Musical Notation* (1995), *Monuments of the Future: Designs by El Lissitzky* (with Eva Forgacs, 1998), and *Sea Tails: A Video Collaboration* (2004) and the GRI symposium "The Art of David Tudor: Indeterminacy and Performance in Postwar Culture" (2001). Her publications include *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (1991) and the edited volume *Situating El Lissitzky: Vitebsk, Berlin, Moscow* (with Brian M. Reed, 2003).

Workshop 2: Sounding the Visual
Presiding: Johanna Drucker

Hélène Aji, professor of American literature at the Université du Maine (France), is the author of *Ezra Pound et William Carlos Williams: Pour une poétique américaine* (2001), *William Carlos Williams: Un plan d'action* (2004), a book-length essay on Ford Madox Ford's *The Good Soldier* (2005), and articles on modern American poetry. She is the editor of *Ezra Pound and Referentiality* (2003) and a special issue of *Revue française d'études américaines* (103 [2005]). She is currently working on an Ezra Pound biography in French.

Johanna Drucker is the author of books on verbal-visual relations, such as *The Visible Word: Experimental Typography and Modern Art, 1909–1923* (1994), *The Century of Artist's Books* (1995), and *Sweet Dreams: Contemporary Art and Complicity* (2005). She is also a book artist and experimental visual poet. Her *The Word Made Flesh* and *History of The/My World* have been exhibited and collected in libraries and museums. Her *From Now* (2005) is a work of critical visual poetry. She is Robertson Professor of Media Studies and professor of English at the University of Virginia, where she helped establish the Speculative Computing Laboratory, a research group dedicated to exploring experimental projects in humanities computing.

Roland Greene is the author of *Unrequited Conquests: Love and Empire in the Colonial Americas* (1999) and of *Post-Petrarchism: Origins and Innovations of the Western Lyric Sequence* (1991). With Elizabeth Fowler he edited *The Project of Prose in Early Modern Europe and the New World* (1997). A frequent writer on the poetries of the Anglo-American and Romance traditions, he is the general editor of a new series of critical volumes published by the MLA entitled World Literatures Reimagined. Greene is head of the Division of Literatures, Cultures, and Languages and professor of English and comparative literature at Stanford University.

Ming-Qian Ma is the author of essays on contemporary radical poets and poetics—for example, Susan Howe, Lyn Hejinian, Bruce Andrews, George Oppen, Louis Zukofsky—and the relations of poetics to science and philosophy. He is assistant professor of English at the University at Buffalo, State University of New York.

Brian M. Reed is the author of *Hart Crane: After His Lights* (2006) and articles on such twentieth-century poets as Susan Howe, Velimir Khlebnikov, Ezra Pound, Tom Raworth, and Rosmarie Waldrop and on verbal-visual relations. He coedited, with Nancy Perloff, *Situating El Lissitzky* (2003). A former Rhodes scholar, he teaches English and Slavic literatures at the University of Washington, Seattle.

Joan Retallack is the author of poetry volumes, including *Memnoir, How to Do Things with Words*, *AFTERRIMAGES*, and *Errata 5uite*, which won the Columbia Book Award, chosen by Robert Creeley. She coedited, with Juliana Spahr, *Poetry and Pedagogy: The Challenge of the Contemporary* (2006). Her books of essays are *The Poethical Wager* (2004) and *Gertrude Stein: Selections* (forthcoming). She received the 1996 America Award in Belles-Lettres for *MUSICAGE: John Cage in Conversation with Joan Retallack*. She is John D. and Catherine T. MacArthur Professor of Humanities at Bard College (New York).

Workshop 3: Translating Poetic Sound
Presiding: Yunte Huang

Antonio Sergio Bessa is a writer and translator and the author of essays on Brazilian and Swedish concrete poetry. As an editor, he has collaborated with Kenneth Goldsmith (*6799*) and Nicolau Sevcenko (*Review 73*). He is also a coeditor of *Novas: Selected Writings of Haroldo de Campos* (forthcoming). He translated Susan Howe's *Pierce Arrow* into Portuguese; Manoel Ricardo de Lima's *As mãos* into English; and selected works by Augusto de Campos, Haroldo de Campos, and Waly Salomão into English.

Gordana P. Crnkovic is the author of *Imagined Dialogues: Eastern European Literature in Conversation with American and English Literature*, coeditor of *Kazaaam! Splat! Ploof! American Impact on European Popular Culture, 1945 to Present*, and essayist on John Cage and avant-garde writers of Central Europe. She is associate professor of Slavic languages and literatures and of comparative literature at the University of Washington, Seattle.

Yunte Huang is the author of a book of poems (*Cribs* [2005]) and critical studies (*Transpacific Displacement: Ethnography, Translation, and Intertextual Travel in Twentieth-Century American Literature* [2002] and *Shi: A Radical Reading of Chinese Poetry* [1997]). He translated Ezra Pound's *The Pisan Cantos* into Chinese. He graduated from Peking University with a BA in English and received his PhD in poetics at the University at Buffalo, State University of New York. He is now professor of English and comparative literature at the University of California, Santa Barbara.

Leevi Lehto is a Finnish poet, translator, and programmer. He is the author of volumes of poetry, a novel (*Janajevin unet* [1991; "Yanayev's Dreams"]), and an experimental prose work (*Päivä* [2004; "Day"]). He is known for his experiments in digital writing, such as the Google Poem Generator. His translations range from mystery writing to philosophy, sociology, and poetry and include work by Louis Althusser, Gilles Deleuze, George Orwell, Stephen King, Josef Skvorecky, John Keats, John Ashbery, and Charles Bernstein. He is currently working on a new Finnish translation of *Ulysses* by James Joyce. His first volume of poetry in English is *"Lake Onega" and Other Poems* (2006).

Richard Sieburth is the editor of Ezra Pound's *Poems and Translations* and *Pisan Cantos* and a translator of Maurice Scève's *Delie*, Georg Büchner's *Lenz*, and the late poetry of Henri Michaux. He has published on theoretical issues, including the work of Walter Benjamin. He is professor of French and comparative literature at New York University.

Rosmarie Waldrop is the author of the trilogy *The Reproduction of Profiles*, *Lawn of Excluded Middle*, and *Reluctant Gravities*, recently reprinted under the title *Curves to the Apple*. She has written a book of essays (*Dissonance*) and translated books by Edmond Jabès, Jacques Roubaud, Emmanuel Hocquard, Friederike Mayröcker, Elke Erb, Oskar Pastior, Gerhard Rühm, and others. In 2006, she was elected to the American Academy of Arts and Sciences.