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Peter Gizzi is one of the most talented poets of our generation as he proves with this sparse, phenomenal collection, "Threshold Songs". Gizzi's style is dizzying in the same way that a painting beginning to drool is dizzying--his phantom like dissection table of poems, really in no one fixed form, is like reading a chat between a man and Kant's "The Thing In Itself".

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By Peter Gizzi. Wesleyan University Press. About Threshold Songs, the voices in these poems perform at the interior thresholds encountered each day, where we negotiate the unfathomable proximities of knowing and not knowing, the gulf of seeing and feeling, the uncanny relation of grief to joy, and the borderless nature of selfhood and tradition. Both conceptual and haunted, these poems explore the asymmetry of the body's chemistry and its effects on expression and form.

Threshold Songs – HFS Books
peter gizzi, Threshold Songs (Wesleyan University Press) £14.65 Throughout his new collection, Threshold Songs , Peter Gizzi figures mourning as an address to the air, which might be nothing, or a voice, or a song, or a ghost, or just air.

About Threshold Songs, the voices in these poems perform at the interior thresholds encountered each day, where we negotiate the unfathomable proximities of knowing and not knowing, the gulf of seeing and feeling, the uncanny relation of grief to joy, and the borderless nature of selfhood and tradition. Both conceptual and haunted, these poems explore the asymmetry of the body’s chemistry and its effects on expression and form. The poems in Threshold Songs tune us to the microtonal music of speaking and being spoken. Check for the online reader’s companion at http://petergizzi.site.wesleyan.edu.

Archeophonics is the first collection of new work from the poet Peter Gizzi in five years. Archeophonics, defined as the archeology of lost sound, is one way of understanding the role and the task of poetry: to recover the buried sounds and shapes of languages in the tradition of the art, and the multitude of private connections that lie undisclosed in one’s emotional memory. The book takes seriously the opening epigraph by the late great James Schuyler: “poetry, like music, is not just song.” It recognizes that the poem is not a decorative art object but a means of organizing the world, in the words of anthropologist Clifford Geertz, “into transient examples of shaped behavior.” Archeophonics is a series of discrete poems that are linked by repeated phrases and words, and its themes and nothing less than joy, outrage, loss, transhistorical thought, and day-to-day life. It is a private book of public and civic concerns.

A visionary new work from an award-winning poet. Peter Gizzi's poems move between bewilderment and understanding, anger and astonishment. His third book in a decade, Some Values of Landscape and Weather revives poetic architectures such as elegy, song and litany, to build what he calls "a comprehensive music." Here musical and pictorial values perform against a backdrop of political, social and ethical values. These intense and exacting poems traverse a landscape of cultural memory that opens into the explosive, vibrant registers of the now. John Ashbery has written that Gizzi's poems are "simultaneously all over the page and right on target. He is the most exciting poet to come along in quite a while."

The poems in this brilliant follow-up to the National Book Award finalist Archeophonics, are concerned with grieving, with poetry and death, with beauty and sadness, with light. As Ben Lerner has written, "Gizzi's poetry is an example of how a poet's total tonal attention can disclose new orders of sensation and meaning. His beautiful lines are full of deft archival allusion." With litany, elegy, and prose, Gizzi continues his pursuit toward a lyric of reality. Saturated with luminous detail, these original poems possess, even in their sorrowing moments, a dizzying freedom.

Runner-up for the William Carlos Williams Award (2015) Since his celebrated first book of poetry, Peter Gizzi has been hailed as one of the most significant and distinctive voices writing today. Gathered from over five collections, and representing close to twenty-five years of work, the poems in this generous selection strike a dynamic balance of honesty, emotion, intellectual depth and otherworldly resonance—in Gizzi’s work, poetry itself becomes a primary ground of human experience. Haunted, vibrant, and saturated with luminous detail, Gizzi’s poetry enlists the American vernacular in a magical and complex music. In Defense of Nothing is an immensely valuable introduction to the work of this extraordinary and singular poet. Check for the online reader’s companion at http://petergizzi.site.weleyan.edu.

Presents an alphabetical reference guide detailing the lives and works of poets associated with the New York Schools of the early twentieth century.

This spring 2019 edition of Bard College’s literary journal explores the fascination and mystery of night through stories, poems, essays, and memoirs. Scheherazade famously spun stories for a thousand and one nights in order to sustain her life. In recognition of how vital it is to voice our own stories, the stellar works collected here—including entries by Sallie Tisdale, Rick Moody, Joyce Carol Oates, and many others—address our myriad experiences from dusk to daybreak. In this volume, readers will encounter the monster of Kowloon, which relies on the imaginations of children in order to exist. Three men embark on a hallucinatory journey into the snowy pitch-dark night of the soul. Purgatory can be found here, along with ghosts, alternative universes, an East Village bar that doubles as a portal to another life, and a personal chronicle of a visit to Burning Man in Black Rock Desert. Also included are the nightbird Nycticorax, musical nocturnes, night thoughts at solstice, wheeling galaxies, and the cosmos itself. The pioneering nocturnal photography of George Shiras is celebrated in these pages, and the dichotomous world of night versus day in equatorial Uganda is observed by an ethnographic eye.

Exploring the myriad ways in which we go about preserving what might otherwise be forfeited. Whether trained specialists or lay people who care about something, preservationists come from every stratum of life. The archivist, the linguist, the local town historian. The paleontologist, the heirloom seed-saver, the family photographer, the Monuments Men. Old two-by-two Noah and taxonomist Linnaeus. The suburban girl who collects enough yard sale books to build up a library and thereby safeguards that most fragile of things: knowledge. All can be preservationists. This issue includes contributions from Diane Ackerman, Elizabeth Robinson, Peter Gizzi, Kyra Simone, Heather Altfeld, Richard Powers, Arthur Sze, Joanna Ruocco, Andrew Ervin, Julia Elliott, Jessica Reed, Peter Orner, Erin Singer, Daniel Torday, Toby Olson, Mary Jo Bang, Troy Jollimore, Maya Sonenberg, Rae Gouirand, Mauro Javier Cardenas, Nam Le, Maria Lioutaia, Bryon Landry, Rae Armantrout, Robin Hemley, Madeline Kearin, Donald Revell, S. P. Tenhoff, Debra Nystrom, Donna Stonecipher, Robert Karron, Andrew Mossin, J’Lyn Chapman, Frederic Tuten, and Marshall Klimasewiski.

BAX 2016: Best American Experimental Writing is the third volume of this annual literary anthology compiling the best experimental writing in poetry, fiction, and creative nonfiction. This year’s volume, guest-edited by Charles Bernstein and Tracie Morris, features seventy-five works by some of the most exciting American poets and writers today, including established authors—like Sina Queyras, Tan Lin, Christian Bök, Myung Mi Kim, Juliana Spahr, Samuel R. Delany, and even Barack Obama—as well as emerging voices. Intended to provoke lively conversation and debate, Best American Experimental Writing is an ideal literary anthology for contemporary classroom settings.

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