THE KELLY
WRITERS HOUSE
THE KELLY WRITERS HOUSE

WHAT IS THE KELLY WRITERS HOUSE?
In 1995, a group of students, faculty, staff and alumni of the University of Pennsylvania, the Writers House Planning Committee, joined together to create a program space and meeting place for writers of all kinds and from all disciplines. The Kelly Writers House, at 3805 Locust Walk, is a 13-room house on Penn’s campus that serves as a center for writers from Penn and the Philadelphia region. Each semester we host over 150 programs and events — poems readings, film screenings, seminars and dinners with visiting writers. All of our programs are free and most are open to the public.

BECOME A FRIEND
Help us to support the outstanding programs and events at the Kelly Writers House. Become a Friend by giving a gift of $40.00. Checks can be made out to the Trustees of the University of Pennsylvania and mailed to the Kelly Writers House, 3805 Locust Walk, Philadelphia, PA 19104. Attention Jessica Lowenthal, Director. Your generous donation to the Writers House will be acknowledged on our webpage and in the print issue of our Kelly Writers House Annual.

The ongoing programs and projects of the Kelly Writers House are supported by: the Class of 1999 Parents Project; BigRed for “Live at the Writers House”; Emilio & Airina Basins; Michelle Blatt; Cheryl J. Family; Harry Groome; the Hillcrest Foundation; Paul Kelly; Kate Lewis; the Bob Lusid Memorial Fund; the Provost’s Office of the University of Pennsylvania; David & Deborah Roberts; Harold & Laurielle Rosenberg; Steven & Nancy Rothstein; the Esther E. Saxon Fund; the Alice Cooper Shulberg Scholarship Fund; Kenneth L. Stern; and the Goldie Anna Charitable Trust; the William Penn Foundation; Penn’s Vice Provost for University Life; Gary & Nina Wexler; and the Zarin-Rosenfeld Endowed Fund.


Scrapbook
Fall 2007 - Spring 2008
Being a collection of flyers, pamphlets, photographs, haikus, hand turkeys, lolcats, and other assorted sundries.

**tour cat sez**

oh luk we haz real tub

icanhascheezburger.com 🍔
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<td><strong>NEW STUDENT ORIENTATION</strong>&lt;br&gt;5:30 - 7 PM: Open House&lt;br&gt;7 PM: The Annual NSO SPEAKEASY! poetry, prose &amp; anything goes!</td>
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<td><strong>Fall Semester begins</strong>&lt;br&gt;7PM gallery opening for Stars shine BrightOnShatterLight&lt;br&gt;Introduction by David Daniels&lt;br&gt;Selections by Wendy Steiner</td>
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<td><strong>To the Point:</strong> six short stories&lt;br&gt;6 PM: Reading by Hub members</td>
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3805 Locust Walk, Philadelphia, PA 19104
For more info, call (215) 573-WRIT,
write wh@writing.upenn.edu,
or visit writing.upenn.edu/wh

**OCTOBER 2007**

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<td>Theorizing presents Bruno Bosteels the melancholy left</td>
<td>SPEAKEASY! poetry, prose &amp; anything goes</td>
<td>ABC World News anchor Charles Gibson SEATING STRICTLY LIMITED. RSVP to <a href="mailto:critwrit@writing.upenn.edu">critwrit@writing.upenn.edu</a></td>
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<td>Hub Volunteer Day</td>
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<td>a reading by poet and translator Peter Cole sponsored by the Creative Writing and Jewish Studies programs</td>
<td>a reading and conversation with poet Rachel Back sponsored by the Creative Writing and Jewish Studies programs</td>
<td>a celebration of visual-and sound-poet Bob Cobbing</td>
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<td>a poetry reading by Olena K. Davis sponsored by the Creative Writing Program</td>
<td>a reading and conversation with poet Rachel Back sponsored by the Creative Writing and Jewish Studies programs</td>
<td>Emergency a poetry reading by Janet Neigh and Joanna Fuhrman</td>
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<td>The Writers House remembers Bob Lucid</td>
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<td>A Celebration of Max Apple</td>
<td>gallery opening for lines of expression discussion with artist Paul Fabozzi and poet Jeremy Sigler</td>
<td>7:30 PM MACHINE: Mind Healing</td>
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<td>LIVE at the Writers House presents 1812 Productions with host Michaela Majoun and 98.5 WXPN</td>
<td>comics expert Douglas Walk graphic novelist Hans Rickheit</td>
<td>SPEAKEASY! poetry, prose &amp; anything goes</td>
<td></td>
<td>Welcome to the Kelly Writers House! Our regular hours are 10 AM-11 PM Monday through Thursday, 10 AM-5 PM Friday, 12 noon-8 PM Saturday and 6-11 PM Sunday. Come by and bring a friend!</td>
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<td>A Satch program with Tim Weiner moderated by Dick Patman RSVP to <a href="mailto:satch@writing.upenn.edu">satch@writing.upenn.edu</a></td>
<td>A Celebration of Max Apple</td>
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<td><strong>Theorizing presents Rubén Ríos Avila</strong></td>
<td><strong>Music Writing in the Age of Convergence</strong></td>
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<td>6 PM word.doc presents <strong>DR.RAMSEY THORP</strong></td>
<td>a panel discussion with Brian McNamee, Tom Moen, &amp; Amanda Petrulich moderated by Anthony DeCurtis</td>
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11/21-11/26: **Thanksgiving Break**
The Kelly Writers House will close for Thanksgiving Break at 5:00PM on 11/21.
All events take place at the Kelly Writers House
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For more info, call (215) 573-WRIT,
write wh@writing.upenn.edu,
or visit writing.upenn.edu/wh

Welcome to the Kelly Writers House!
The Writers House is closed for programs from
Wednesday, December 12th through Wednesday, January
16th. We'll see you next year for more webcasts, readings,
and workshops. Have a wonderful winter break!

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<td>a reading &amp; celebration for 3805: A Journal of Freshman Writing</td>
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<td>Read-Off featuring students from Paul Hendrickson's classes:</td>
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<td>Advanced Nonfiction Writing &amp; Telling Stories Out of Photographs</td>
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<td>a class reading by Greg Djanikian's Poetry Writing Workshop</td>
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Happy Holidays from the Kelly Writers House!
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JANUARY 2008

Sunday  
Monday  
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Wednesday  
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Saturday

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first day of spring classes

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6 PM EMERGENCY presents poets Dorothea Lasky and Matthew Rohrer

5 PM the mind of Winter: Writers House Hub gathering

12 PM The Business of Book Publishing a lunch program with Scott Hoffman

day of spring classes
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| 5:30 PM | 6 PM | **8 PM** | 12 PM | 1 | 2 |
| Writers House Planning Committee Meeting | 6 PM A poetry reading by Rachael Blau DuPlessis | SPEAKEASY! poetry, prose & anything goes! | A lunch talk with Jonathan Rosen Co-sponsored by the Jewish Studies Program
RSVP: wh@writing.upenn.edu | | |
| | | | | | |
| 6 PM COUNTER-REVOLUTION OF THE WORD A BOOK RELEASE PARTY FOR AL FILREIS | 1:30 PM Playwriting Workshop with ED SHOCKLEY Call: wh@writing.upenn.edu | 6 PM A reading with ED LIN & LISA CHEN Co-sponsored by Asian American Studies | 12 PM 2008 Bernstein Symposium featuring JOHANNA DRUCKER ENS. wh@writing.upenn.edu | | |
| 6 PM Counter-Revolution of the Word A Book Release Party for Al Filreis | | | | | |
| The Kelly Writers House Fellows Program presents **art spiegelman.** Spaces are strictly limited RSVP ONLY to whfellow@writing.upenn.edu | Art Spiegelman | | SPEAKEASY! poetry, prose & anything goes! | | |
| 11:30 AM A lunch talk with KAREN ABBOTT Hosted by Michael C. Hunt RSVP: wh@writing.upenn.edu | 7 PM Live at the Writers House Hosted by WUPN's S.O.M.E.'s Michelle Majewski | 7PM NANCY CORDES Interviewed by Dick Peterson RSVP: wh@writing.upenn.edu | 12 PM A lunch talk with BETH KEPHART Co-sponsored by the Creative Writing Program RSVP: wh@writing.upenn.edu | | |
| 6 PM The first annual (cheryl's family fiction program) SAMUEL DELANY & ADRIAN KACHTO | | | | | |
| 6 PM A poetry reading by FRED MOTEN Introduced by Tadie Morris | | | | | |
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MARCH 2008

SUNDAY  MONDAY  TUESDAY  WEDNESDAY  THURSDAY  FRIDAY  SATURDAY

2  3  4  5  6  7  8

ON ROCK
6 PM Theorizing presents
Martin Puchner
"Theater and Philosophy"
Socrates and Sartre on the
Modern Stage"

8 PM SPEAKEASY!
poetry, prose & anything goes!

12 PM the Sylvia W. Kaufman series
a lunch talk with
DICK POLMAN:
"The '08 Election and the Media Revolution"
rspp: wh@writing.upenn.edu

WRITERS HOUSE CLOSED FOR SPRING BREAK

16  17  18  19  20  21  22

5:30 PM
WRITERS HOUSE PLANNING COMMITTEE MEETING
RSVP ONLY to wh@writing.upenn.edu

6 PM
Theorizing presents
Jeffrey Cohen

8 PM SPEAKEASY!
poetry, prose & anything goes!

1:30 PM
a discussion with author Jeff Gamarra
hosted by Lorenz Cury
co-sponsored by CPW

5 PM MACHIN
reading series presents
Chris Funkhouser

12 pm marathon reading of
" Lolita"

23  24  25  26  27  28  29

7 PM
LIVE
at the Writers House presents
The Mad Poets Society: Eileen D'Angelo, Steve DeLa, Mosly Grotz, Autumn Kanoria, and Dan Maguire
with host Michaela Majnau and 98.5 WPN

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## April 2008

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<td>A Celebration of George Oppen's 100th Birthday featuring Stephen Cope, Thomas Devaney, Rachel Blau DuPlessis, George Economou, Al Filreis, Michael Heller, Ann Lauterbach, Tom Mandel, Bob Perelman, and Ron Silliman</td>
<td>lines inside the color mixed media work by Margery Amdred</td>
<td>freelance journalism and quirky books a lunch talk with Caroline Tiger</td>
<td>Willard Spiegelman: &quot;Who's Talking to Whom in Poems? The Case of Louise Gluck&quot; RSVP: <a href="mailto:wh@writing.upenn.edu">wh@writing.upenn.edu</a></td>
<td>A lunch talk with literary scholar</td>
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<td>5:30 PM</td>
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<tr>
<td>Writers House Planning Committee Meeting</td>
<td>Writers Borders: a reading by poet and artist Cecilia Vicuña introduced by Charles Bernstein</td>
<td>Old English Live! a poetry reading featuring Herman Bebear, Charles Bernstein, Julia Boch, Deb Bunham, Sarah Dowling, and Bob Perelman</td>
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<td>A reading and discussion of Margarita, or Some Child's Play by Genna Erlikhman</td>
<td>Scrapbook: Imaging Philadelphia a presentation by Moira Mooney 2007-2008 Junior Fellow</td>
<td>SpeakEasy! poetry, prose &amp; anything goes</td>
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<tr>
<td>The Kelly Writers House Fellows Program presents Jerome Rothenberg</td>
<td>Welcome to the Kelly Writers House! Our regular hours are 10 AM - 11 PM Monday through Thursday, 10 AM - 5 PM Friday, 12 noon - 5 PM Saturday and 6-11 PM Sunday. Come by and bring a friend!</td>
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Welcome to the Kelly Writers House!

Our regular hours are 10 AM - 11 PM Monday through Thursday, 10 AM - 5 PM Friday, 12 noon - 5 PM Saturday and 6-11 PM Sunday.

Come by and bring a friend!

**SUNDAY**

<table>
<thead>
<tr>
<th>4 PM</th>
<th>a reading by Greg Djanikian’s Poetry Class</th>
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**MONDAY**

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<tr>
<th>5 PM</th>
<th>a reading by Lorene Cary’s English 135 &amp; 145 Classes</th>
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**TUESDAY**

<table>
<thead>
<tr>
<th>10 AM</th>
<th>Modern Symposium presented by AfriForum for visiting students from the KIPP Academy</th>
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Tuesday May 13 - Friday May 16: 9 AM - 4 PM: Critical Writing Program spring training

Beginning **Monday, May 12th**, the Writers House will be open from **10 AM - 5 PM**, Monday - Friday for administrative hours.

**WELCOME**

**THURSDAY**

<table>
<thead>
<tr>
<th>6 PM</th>
<th>The Pen &amp; Pencil Club and Suppose an Eyes present Rhymes and Missenamopo an annual reading of prose and poetry</th>
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**FRIDAY**

<table>
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<th>2 PM</th>
<th>A reading by the winners of the Creative Writing Contest</th>
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**SATURDAY**

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<tr>
<th>3 PM</th>
<th>An end-of-the-year reading and celebration</th>
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Have a wonderful Summer Break!
sam allingham cat
lookin snazzy todei
Stars shine

BrightOnShatterLight

an exhibition by David Daniels of shape poems

AT THE KELLY WRITERS HOUSE
SEPT 5 - OCT 19
OPENING TUES SEPT 11 @ 7 PM
Each of the over 150 gates of The Gates Of Paradise is an icon of our world, with ideas, picture, meter, prose, or melody all shaping each other. They have been making words out of pictures and pictures out of words for over sixty years. The Gates Of Paradise is a poem that exhibits some of

Part One of the poem The Gates Of Paradise: The Breath Garden Entrance: Explores Breath:

The many ways I’ve seen living and dead human beings struggling to find happiness, inside of themselves and outside of them. These gates are paradisical of people, and animals, and objects, from dancing body parts to Las Vegas lounge singers, from Brooklyn Dodgers fans to cyborg rabbits, from nerve wracked saints to L.A. bottom feeder rabbits, from lovely air heads to heads of state to heads of lettuce, from black holes to pear shaped planets, with one often transforming into another as the poems proceed. The Gates Of Paradise are created in light of, yet unconstrained by, Shape Poems from Technoapaedia of the Great Anthology, Art

Part Two of the poem The Gates Of Paradise: The Flux Garden Entrance: Explores Change:

Pictorial Calligraphy, Persian Garden Rugs, Chinese Phoenix Dragon Writing, Zenga, Hygieia Herbert, Apollinaire, Cocteau, Hollandor, et al. In many of these gates, shape burdases as the might and counterpoints as meter may. Often the picture is the Schubert symphony, the words the buried Verdi massiquinum violins. Often the picture is the Reubens silverfox flesh underpainting, the words the surface Aqua sheenpolish. Yes, Shapes, words, pictures, rhymes, rhythms, ideas, jokes, and yokes all at once. This poem is a deeply complex work of art, ranging from intricate metaphysical forms to regional dialects, to just plain old fashioned crap. No dimness of soul exists. No transcendence, or any fade

For human beings breath and change are the same. And they are different: The same is the

My endeavor is to create a light effect that goes down past the walls of habitual prejudice, down to the training broken buried Self through the scattering of ideas, images, and words, too quick of sad or happy for the merciful dog training to reject. My endeavor is to nourish the buried real human inside so that if the buried Self ever arises to take its place in the conscious life, the unbound Self will be strong enough to survive the vicissitudes of our daily life. Find your Self. Be your Self. Live from your Self.

---

David Daniels
Berkeley, CA
1988 – 2000

Kelly Writers House
9.9.2007

ART + FOOD
+ [EGYPTIAN-ESQUE HERMAPHRODITE SILHOUETTED IN WORDS]
= ROLLICKING GOOD TIME
PAINTINGS AND DRAWINGS BY PAUL FABOZZI
17. OCT. - 16. NOV.

lines of regression

OPENING WED. 24. OCT.
6 PM - RECEPTION
7 PM - DISCUSSION
WITH PAUL FABOZZI &
POET JEREMY SIGLER

WWW.WRITING.UPENN.EDU/WH/ARTGALLERY
KELLY WRITERS HOUSE / 3805 LOCUST WALK
Artist Statement:

Walking around New York City with a camera in hand and hooked to a pedometer allows one to collect a lot of data. Shapes that are culled from the photos taken and numbers counted by the pedometer are the raw material of my recent paintings and drawings. As the information about every conceivable part of our waking lives from every angle mounts and the structures of organizing this data become more complex, the body retreats. This work mirrors that retreat but at the same time celebrates what, for me, is the cornerstone of being—the simple act of breathing as I move through space.
STRATA

ENCAUSTIC PAINTINGS

BY LORRAINE GLESSNER

November 25 through December 16
LORRAINE GLESSNER

statement

Experience is never limited and it is never complete; it is an immense sensibility, a kind of huge spiderweb of the finest silken threads suspended in the chamber of consciousness and catching every airborne particle in its tissue.
—Henry James

All living things leave a physical mark; a stain or imprint through the natural cycle of creation and birth, life, growth, death, and the regeneration of life through decomposition. The cyclical nature of the earth and our bodies serve to jog the mind, to remind us of the desire to seek progress within cycle, and to measure that progress against the repetitive constant. Marks on the surfaces of the earth, the body and within urban environments serve as a visual narrative that speaks to this cycle, while also referencing personal, political and cultural histories. Sidewalks, building facades, interior and public spaces of the city read as a palimpsest on which these histories and narratives are written. Layers of holes, cracks, smudges, graffiti and signage that form the urban landscape intermingle and merge to create an iconography significant to the present, yet allude to both the past and future.

Just as this process takes place, the notion of imprinting, staining and marking is realized in my work by applying layers of encaustic medium to fabric and found paper that has been subjected to branding, rusting, burning, decomposition, or exposure to the elements. Rubbings, drawings and images taken from billboards, buildings, streets and sidewalks of the city are merged together with the stained materials along with my own intuitive responses to them in paint. In a continuous process of accumulation, concealment and removal, the layers of material create new narratives, which look through and into time, thus reminding us of perpetuation, death and regeneration.

My intent is to follow and record those marks as evidence of the spectacle and complexity of human activity and the poetic violence that is life.

Curator’s Statement
By Kaegan Sparks

STRATA: three-minute improvisations.

These works are complicated visuals, intuitive and layered. Some art is best for private digest and the cerebellum best left unsorted. These are my reflections. You may not want to have to read them. For Glessner's work, neither did I.
The eighteenth-century Eidophusicon has been variously described as a mechanical theater, a miniature stage, a diorama, a panorama, or a physiorama. Featuring lighting, mechanical motion, sound effects, architectural simulation, dramatic special effects and something akin to a storyline, the Eidophusicon would probably be described today as 'multimedia' or 'virtual [reality].'

ARTIST’S STATEMENT
by Matt Neff

This body of work was made from plexi-glass letters etched, cut, mounted, and printed on a Vandercook No. 4 proof press. Layering the etched letters in different ways, allowing them to vibrate and moiré made for an exciting variable edition.

This series is based on an original edition of 100 made for the Center for Book Arts in NY as part of a folio project touring the country featuring new trends in letterpress printing around the country. Eidophusicon was originally conceived, designed, and printed by Matt Neff and Christopher Van auken. The title of the edition originates from an 18th century spectacle of moving image made by Philip James de Loutherbourg.

CURATOR’S STATEMENT
by Kaegan Sparks

Triggered by a personal intrigue for this antique innovation in cinema, Matt Neff’s project reiterates the synthesis of an age-old practice of image production and new technology. In Eidophusicon Neff has used laser-cut alphabetic blocks on a traditional printing press, effecting the literal word-as-image in a remarkable visual multiplex. Via layering the letters themselves transform into abstract media alluding to the semi-transparent projections of the eidophusicon. Compounded gradients of depth and saturation, the holistic effect of each print depends on positioning and the density of lines composing its component letters. While the entire word is legible in none, like a reliable fugue-tonic a prominent “E” hallmarks nearly every piece. Neff’s work is especially powerful en masse—particularly striking is the transition from sign to image in their progression, as the negative space recedes with multiple layerings, recognizable letterforms recede into complicated lattices of color. Using the most understated and “normal” components for a letterpress series, in his Eidophusicon works Neff has taken text from material to metaphoric and back again with considerable finesse.
From "Eidophusicon: Letterpress Works by Matt Neff".

From "Strata: Encaustic Works by Lorraine Oleesner".

From "Ingognito: Self-portraits by Sasha Parker".
Make Perhaps This Out Sense Of Can You

On exhibit August 30th – December 16th, 2007

On exhibit reception Wednesday, October 10th, 5:30pm

Monday – Friday, 9am to 5pm; Saturday, by prior arrangement. 12pm to 4pm

You are invited to our exhibition reception Wednesday, October 10th, 5:30pm

Bob Cobbing (1920-2002, England) is a Concrete / Text-Sound poet whose works are represented in the Sackler Archive of Concrete & Visual Poetry. — "Archive" rather than "collection" because it is a community space. Make Perhaps This Out Sense Of Can You

During this exhibition, the Rosewald Gallery becomes a participatory site in which a metaphor — a body of language — and give way to the generative concept that communication fractures occur as a LANGUAGE OF BODIES.

Free and open to the public (photo ID required at entrance)
Rosewald Gallery 6th floor, Van Pelt-Dietrich Library Center
3420 Walnut Street, Philadelphia, PA 19104-1476
(215) 898-8270 or Friends@library.upenn.edu

www.library.upenn.edu/exhibits/cobbing.html

You may also be interested in the following works:

— Bob Cobbing, 1972
TUES 6 PM OCT 23
THE KELLY WRITERS HOUSE
APPLE APPL E
September 26th, 2007: Book release party for Tom Devaney

October 20th, 2007: Homecoming

December 6th, 2007: Campus Publications night
It's a hand Turkey.

Zachary Smith Ferris made a friggin' literal contribution to the KWH Turkey Contest with his submission of a turkey composed entirely of human hands. Imagine the dexterity! Tiny fingers caressing every inch of your body and gobbling with joy all the while. Google-searching hands and picking out only the non-deformed hands must have been a tough job, but ZSF is a tough guy, so it was a good match. Intricate, detailed, and a visual pun to boot.
"Lastly, MTV's artifact of an alternate cinematic history (that really should've happened). "Turducken: Resurrection". Tapping into everyone's fear of pregnancy, this epic work of construction paper shows an alien bursting from a chick bursting from a duck bursting from a turkey while Sigourney Weaver as Lieutenant Ripley observes in horror. An "oh shit!" moment in the history of life, this parody of the awesome "Alien" franchise presents us with a tantalizing glimmer of what might yet be as soon as MTV begins making film history. AWESOME.

K THXGIVING BAIT thomson
Autumn, the only time
I dare miss Indiana.
Smell of cornfield maze.

—Erin Gautsche

We sit on the rug
And trade Reese's for Snickers.
No one wants the Mounds.

—Molly

This office seems safe
Until you check under the desk.
Carnivorous mice.

—Sam Allingham

Rainbow leaves fall as
Fifth-grade witches and tired you
Dream of orange pumpkins.

—Rivka Fogel
Spaz-o-Lanterns glow
Paranoia ensues
Did you get that too?
-Sydney Balone

Candy corn is sweeter in postmodern. Damn, I am Sam no longer
-Danny Goldstein

Jump in a leaf pile
Eeh, they’ve all gone down my shirt
That’s really itchy
School is in session!
Oh dear god, please kill me now
Can’t make me learn, sucka.
-Violette Carb

A collage of leaves
On the ground, pumpkins on door steps. Halloween = Fall.
-Yune Ko Kawano

Here’s my autumnal haiku for the office—Not my favorite form of
-Jessica Lowenthal
fword
a collection of feminist voices
is calling for submissions of poetry, prose, academic art, photos.
for the Fall 2008 Issue

if you have any work you’d like to contribute concerning gender and sexuality, please e-mail submissions no later than

March 5

E-MAIL SUBMISSIONS TO:

fwordpoetry@gmail.com
fwordprose@gmail.com
fwordacademic@gmail.com
fwordarte@gmail.com

The GREEN COUCH

First Call Magazine

Quake
ménage à trois: our third issue

fall 2007 vol 2.1

3808
a journal of freshman writing
Sam Allingham wrote:

As was predicted a quiet night at the house. Reagan hanging things.

Oh, the Davis draft? It's in the templates folder. Use the latest one.

Why do I still think a chicken salad sandwich will serve until nine?

Successful program. Peter promises to clean but some mess remains.

A good transition Speakeasy begins. J.G. designed a flier.

Fully inflected Old English tones fill the house leave much cheese behind.

Dear Colleagues:

Two busy readings quite a lot of food and trash we have cleaned the trash.

but about the food there is no clear consensus. Staffers must eat it.

For what will be done with a store bought cake that is hydrogenated?

Once again, no noise except for quiet critiques of obscure subjects.

Haiku about Arielle's summer:

I am saving the world, one copied-and-pasted report at a time.
Have them send waves-- like candy--
Valentines-- -- -- --
*Say it with-- -- --
Bolts !
Oh thunder!
Serpentine aircurrents-- -- --
Hhhhhphssssssss! The very word penetrates
I feel whoozy!

In 1913, Elsa became a baroness by marrying Baron von Freytag-Loringhoven and quickly began to use her aristocratic title as an avant-garde weapon to assault bourgeois taste. She single-handedly presented futuristic fashion to the bohemians of Greenwich Village, scandalizing her neighbors by parading semi-nude along 14th Street, barely covered with feathers.
Congratulating on your complimentary
SYPHILIS!

Else had become a Greenwich Village legend by the 1920s, where she was arrested several times for wearing revealing costumes and for stealing objects that caught her eye. She offered to give her friend William Carlos Williams syphilis because it would "free his mind for serious art." She twice accosted Williams after that statement, and the second time he had her arrested.

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Danny Goldstein • "Strata: Encaustic works by Lorraine Blessner"

Encaustic demonstration at the Rotunda, December 2nd

Mind of Winter: January 24th 2008
Book Release Party
for
Al Filreis

February 11th, 2008

Thomson Gustaf, Danny Goldstein,
Kathryn Lipman, Michael Tom Vassallo

Erin Gautsche, Kaegan Sparks
Dinner with Art Spiegelman
February 18, 2008

Appetizers
Chicken in Nori
Bardock Root and Carrot
Broccoli Rabe in a Sesame Dressing

Main Course
Chirashi-zushi
Assorted raw fish and vegetables on a bed of vinegared rice

Dessert
Chocolate Brownie with Whipped Cream

Andrea Gottschalk
Gail Couviera
Jen Green
Thomson Guster

Jessica Hartsook
Mike Hennessey
Richard Horn (guest of Carol Deutsche)
Lee Hunter

Bill Ivey + 1

Alexander Jacobs
Helen and Ben Johnson

Ellie Kane
Becca Kantor
Eric Karlan
Yumeko Kawano
Ginny Keib
Adrian Khanna
Christina Kogel (guest of Carol Deutsche)
Charlene Kwon

Liz Lambos

Alex McDonnell
Steve McLaughlin

Kalea Nork (guest of Carol Deutsche)

Carol Okeson
Ryan Ortega

Adilee Parks

Mingo Reynolds
Art Spiegelman

Lynne Sharon Schwartz

Fellows
al filreis cat

iz watchin u from upstairz
“She had painted her lips and was holding in her hollowed hands a beautiful, banal, Eden-red apple.”

(57)

“DEAR MUMMY AND HUMMY,
Hope you are fine. Thank you very much for the candy.”

(81)

“unlimited quantities of M-m-m food.”

(147)

“her hands held for a moment an invisible melon.”

(194)

“She watched the listless pale fountain girl put in the ice, pour the coke, add the cherry syrup – and my heart was bursting with love-ache.”

(207)

“a little downy girl still wearing poppies
Still eating popcorn in the colored gloam”

(300)
H. Humbert

Now I wish to introduce the following idea. Between the age limits of nine and fourteen there occur maidens who, to certain bewitched travelers, twice or many times older than they, reveal their true nature which isn't human, but nymphic (that is, demoniac); and these chosen creatures I propose to designate as 'nymphets.'

It will be marked that I substitute time terms for ones. In fact, I would have the reader see "nine" and "fourteen" as the boundaries—the airy summer beaches and rocky rocks—of an enchanted island haunted by those nymphets of mine and a vast, misty sea. Between those age limits, are all children nymphets? Of course not. Otherwise, we who are know, we lone voyagers, we nymphets, would have long known. Neither are good looks any criterion; and vulgar at least what a given community terms so, does not need for certain mysterious characteristics, the (for grand, elusive, shy, soul-shattering, insidious charm) that is the nymphet from such coevals of hers as are incomparable dependant on the spatial world of synchronous phenomena on that intangible island of enticed time where Lolita and her likes. Within the same age limits the number of nymphets is strikingly inferior to that of provisionally or just nice, or "cute," or even "sweet" and "attractive" diaries, plumpish, formless, colt-skinned, essentially in little girls, with tummies and pigtails, who may or may into adults of great beauty (look at the ugly dimplings and white hats that are metamorphosed into stars of the screen). A normal man given a group of school girls or Girlscouts and asked to point out the one will not necessarily see the nymphet among them. To be an artist and a man, a creature of infinite me with a bubble of hot poison in your loins and a super-flame permanently aglow in your subtle spine (oh, how to cringe and hide!), in order to discern at once, by a sign—the alluring, shying outline of a cheekbone. The sign is an indictment against the moral blindness of society and a thoughtful guide to the abysses of the human heart.

A READER'S GUIDE TO "LOLITA, OR THE CONFESSION OF A WIDOWED WHITE MALE"
BY HUMBERT HUMBERT

Humbert begins by begging jury to suspend judgment until finished his defense. He begins by tracing the history of his pedophilic tend his first adolescent romance is presented as a frustra Interfering parents, youthful inexperience, and the com...
A READER'S GUIDE TO
"LOLLITA, OR THE CONFESSION OF A WIDOWED WHITE MALE"
BY HUMBERT HUMBERT

John Ray, Jr., Ph. D.
Widworth, Mass.
December 14, 1952

If a heart attack while visiting her in the hospital, Humbert's situation becomes increasingly flirtatious, culminating in lap and passsionately kissing him. However, if she does not know what she is doing and the consequences of really reciprocating on any ambiguous moments: is Lolita leading her mother is lying ill in the town of Lepa that their relationship is based on sexual crimes? The effort to determine there are no independent sources of information in Humbert's testimony; his is the last word.

A woman in Paris named Valeria, selected by her resemblance to a small girl. The marriage does not work, and she decides to emigrate to America, she discloses the affair with him and is seeing another man, so she might have...

Upon his discharge he looks for a place in England countryside. He finds lodging with Mr. Hasey, and board at her home, when he meets her. In her he sees Annabel, in whom an attraction is merely a disguise worn off of Annabel, it is Humbert's initial miscalculation of his fate and ignites his obsession. Humbert household.

He begins keeping a diary detailing his fantasies. His obsession mounts until he notices that Dolores is developing feelings for him. When she proposes to him, he accepts, calculating that, as stepfather, he would become a greater part of her life. Charlotte, noticing Humbert's interest in Lolita, decides that her daughter is becoming a nuisance and sends her away to summer camp. After camp, Lolita will attend a boarding school; she will seldom come home. Humbert is inwardly furious, and an argument erupts, culminating in Charlotte's discovery of his diary. As she flies the house in terror, she is run over and killed by a car.

His subsequent delusion of imaginary friends...
food not labled

OK I EAT KTHXBAI
Kelly Writers House

END OF THE YEAR

HUB PARTY

Wednesday
APRIL 30th
5:30 pm

Please RSVP to jalowen@writing.upenn.edu