BORDERBLUR POETICS: INTERMEDIA AND AVANT-GARDISM IN CANADA, 1963-1988

Eric Schmaltz

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Notes

NOTES TO INTRODUCTION

1   The segment can be viewed online in two parts. See "Bill Bissett and BP Nichol - 1 - Interviewed by Phyllis Webb" [*Extension: Here, Now, and Then*; first aired 2 July 1967], YouTube, uploaded by bill bissett, 11 April 2009, 8:38, https://youtu.be/eBmxvfktZaM, and "Bill Bissett and BP Nichol - 2 - Interviewed by Phyllis Webb" [*Extension: Here, Now, and Then*; first aired 2 July 1967], YouTube, uploaded by bill bissett, 11 April 2009, 9:59, https://youtu.be/Vv8BN2NA6nk.

2   bpNichol, "this is the death of the poem," *grOnk*, no. 1 (January 1967): n.p.

3   Katherine McLeod, "Poetry on TV: Unarchiving Phyllis Webb's *Extension*," in *CanLit across Media: Unarchiving the Literary Event*, ed. Jason Camlot and Katherine McLeod (Montreal: McGill-Queen's University Press, 2019), 83.

4   The thirteen-episode show was dedicated to Canadian poetry and aired from 30 April to 23 July 1967. Guests included Earle Birney, Dorothy Livesay, A. M. Klein, and F. R. Scott, George Bowering, Victor Coleman, Gwendolyn MacEwen, and others.

5   McLeod, "Poetry on TV," 74.

6   Marshall McLuhan, *The Gutenberg Galaxy* (New York: Signet, 1962), 14.

7   First mentioned in *The Gutenberg Galaxy*, McLuhan suggests that the rise of electronic media will significantly reshape cultural relations around the world, recreating "the world in the image of a global village" (43). He offers a more specific definition of the "global village" in *Understanding Media*, where he writes, "Our specialist and fragmented civilization of center-margin structure is suddenly experiencing an instantaneous reassembling of all its mechanized bits into an organic whole. This is the new world of the global village. The village, as Mumford explains in *The City in History*, had achieved a social and institutional extension of all human faculties. Speed-up and city aggregates only served to separate these from one another in more specialist forms. The electronic age cannot sustain the very low gear of a center-margin structure such as we associate with the past two thousand years of the Western world" (93).

8   "Bill Bissett and BP Nichol - 1 - Interviewed by Phyllis Webb."

9   Pauline Butling, "Phyllis Webb as Public Intellectual," in *Wider Boundaries of Daring: The Modernist Impulse in Canadian Women's Poetry*, ed. Di Brandt and Barbara Godard (Waterloo, ON: Wilfrid Laurier University Press, 2009), 237.

10 "Bill Bissett and BP Nichol - 2 - Interviewed by Phyllis Webb."

11 "Bill Bissett and BP Nichol - 1 - Interviewed by Phyllis Webb."

12   Nichol, "eyes," *An Anthology of Concrete Poetry*, ed. Emmett Williams (New York: Something Else Press, 1967), n.p.

13   "Bill Bissett and BP Nichol - 1 - Interviewed by Phyllis Webb."

14   Smaro Kamboureli, "Preface," in *Trans.Can.Lit: Resituating the Study of Canadian Literature*, ed. Smaro Kamboureli and Roy Miki (Waterloo, ON: Wilfrid Laurier University Press, 2007), viii.

15   Jahan Ramazani, *A Transnational Poetics* (Chicago: University of Chicago Press, 2009), 14.

16   It is also preferable to other terms such as "sub-tradition" or "subgenre," since they connote hierarchical literary models that the poets in this book actively sought to resist.

17   Dick Higgins (with Hannah Higgins), "Intermedia," *Leonardo* 34, no. 1 (2001): 49.

18   Higgins, 49.

19   Higgins, 52

20   Higgins is careful to distinguish intermedia from mixed media, for example. In "Intermedia," he writes, "Many fine works are being done in mixed media: paintings which incorporate poems within their visual fields, for instance. But one knows which is which" (52).

21   Gunther Kress and Carey Jewitt, "Introduction," in *Multimodal Literacy*, ed. Gunther Kress and Carey Jewitt (New York: Peter Lang, 2003), 3. Emphasis in original.

22   bpNichol, "Statement," *Journeying & the returns* (Toronto: Coach House Press, 1967), n.p. The quote here comes from the back cover of the slipcase itself.

23   Paul Barrett, "The Wild Rise of CanLit," *The Walrus*, 12 October 2017, https://thewalrus.ca/the-wild-rise-of-canlit/.

24   W. H. New, "Canada," *Journal of Commonwealth Literature* 24, no. 2 (January 1989): 40.

25   As per the front cover of *grOnk*, no. 1 (January 1967): n.p.

26   The dates provided here are based on the findings of my research. Given the ephemeral nature of much of this work, some dates were difficult to corroborate.

27   See "About Penn Kemp," Penn Kemp (blog), accessed, 15 December 2022, http://pennkemp.weebly.com/about.html.

28   For more on the history of Coach House and its contributions to experimental and avant-garde writing within the discourse of Canadian nationalism, see Stephen Cain, "Imprinting Identities: An Examination of the Emergence and Developing Identities of Coach House Press and Anansi Press (1967–1982)" (PhD diss., York University, 2002).

29   Janet B. Friskney, *New Canadian Library: The Ross-McClelland Years, 1952–1978* (Toronto: University of Toronto Press, 2007), 154.

30   Similarly, in Joe Rosenblatt's "The Butterfly Bat," the letters *W*, *O*, and *M* are laid out to form a *W* in one part of the poem, forming probably the closest thing to an example of concrete poetry in this collection.

31   Quoted in Friskney, *New Canadian Library*, 112.

32   Friskney, 63.

33   Nichol, *THE RETURN OF GRONK* (Toronto: Ganglia Press, 1968): n.p.

34   Nichol, *THE BIG MID-JULY grOnk mailout* (Toronto: Ganglia Press, 1969), n.p.

35   bpNichol, "What Is Can Lit?," in *Meanwhile: The Critical Writings of bpNichol*, ed. Roy Miki (Vancouver: Talonbooks, 2002), 118.

36   Nichol, 119.

37   Nichol shared the award with his friend Michael Ondaatje for his own book of prose poems entitled *The Collected Works of Billy the Kid: Left-Handed Poems* (Toronto: Anansi, 1970).

38   bpNichol, *The True Eventual Story of Billy the Kid* (Toronto: Weed/Flower Press, 1970), n.p.

39   Frank Davey, *aka bpNichol: A Preliminary Biography* (Toronto: ECW Press, 2012), 144.

40   Canada, *House of Commons Debates*, 10 June 1971 (Mac T. McCutcheon), https://parl.canadiana.ca/view/oop.debates_HOC2803_06/1008?r=0&s=1.

41   Canada, *House of Commons Debates*, 10 June 1971, (W. B. Nesbitt), https://parl.canadiana.ca/view/oop.debates_HOC2803_06/1011?r=0&s=1.

42   Canada, *House of Commons Debates*, 10 June 1971 (J. P. Nowlan), https://parl.canadiana.ca/view/oop.debates_HOC2803_07/812?r=0&s=1.

43   "Literary Award Juror Annoyed at Criticism of Choice," *Toronto Star*, 10 June 1971.

44   bill bissett, "Part 3 bill bissett documentary" [*Strange Grey Day This*; first aired 1965], YouTube, uploaded by bill bissett, 25 January 2009, 10:26, https://youtu.be/cEbTzMgeD4k.

45   Tim Carlson, "bill bissett," in *bill bissett: Essays on His Works*, ed. Linda Rogers (Toronto: Guernica, 2002), 46.

46   See Ryan J. Cox, "HP Sauce and the Hate Literature of Pop Art: bill bissett in the House of Commons," *English Studies in Canada* 37, nos. 3–4 (2011): 147–62, and Don Precosky, "bill bissett: Controversies and Definitions," *Canadian Poetry*, no. 27 (Fall/Winter 1990), https://canadianpoetry.org/volumes/vol27/precosky.html.

47   Canada, *House of Commons Debates*, 2 December 1977 (Bob Wenman), https://parl.canadiana.ca/view/oop.debates_HOC3003_02/383?r=0&s=3.

48   Canada, *House of Commons Debates*, 3 April 1978 (Hugh A. Anderson), https://parl.canadiana.ca/view/oop.debates_HOC3003_04/710?r=0&s=3.

49   Alan Twigg, "B.C. Poets Faces Critics," *Quill and Quire* 44, no. 9 (1978): 27.

50   John Glassco, "At the Mermaid Inn—Poet as Performer," *Globe and Mail*, 12 November 1977.

51   bissett's appropriation of Indigenous chanting is discussed briefly in chapter 1.

52   Alan Twigg, "#105 bill bissett," *B.C. BookLook*, 2 February 2016, https://bcbooklook.com/105-bill-bissett/.

53   Jamie Hilder, "Introduction," *Designed Words for a Designed World: The International Concrete Poetry Movement, 1955–1971* (Montreal: McGill-Queen's University Press, 2016), 20.

54   Hilder, 20.

55   Nineteen sixty-three saw the pivotal Vancouver Poetry Conference, organized by American expatriate professor Warren Tallman and poet Robert Creeley at UBC, a landmark gathering of mostly established American poets, including Allen Ginsberg, Charles Olson, Denise Levertov, and Robert Duncan, and Canadian Margaret Avison,

for an intensive three-week program of discussions, lectures, and readings on and of contemporary poetry and poetics. This gathering is recognized as a crucial moment for the establishment of an American-influenced Canadian paratradition known as *TISH*, which involved poets such as Frank Davey, Fred Wah, Daphne Marlatt, Jamie Reid, and others.

56 Michael Turner, "Expanded Literary Practices," *Ruins in Process: Vancouver Art in the Sixties*, ed. Lorna Brown, Morris and Helen Belkin Art Gallery and Grunt Gallery, 1 March 2011, http://expandedliterarypractices.vancouverartinthesixties.com/.

57 R. Murray Schafer, "Letter to David UU, dated 16 September 1992," LMS-0217, Box 15 1996-01, David Harris Fonds, Library and Archives Canada.

58 Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000), 280. Emphasis in original.

59 Gregory Betts, *Avant-Garde Canadian Literature: The Early Manifestations* (Toronto: University of Toronto Press, 2013), 7.

60 Pauline Butling, "(Re)Defining Radical Poetics," chap. 1 in *Writing in Our Time: Canada's Radical Poetries in English* (Waterloo, ON: Wilfrid Laurier Press, 2005), 19.

61 Maxine Gadd, *Lost Language: Selected Poems by Maxine Gadd*, ed. Daphne Marlatt and Ingrid Klassen (Toronto: Coach House Press, 1982), 177.

NOTES TO CHAPTER 1

1 Brian Dedora and Michael Dean, "The Symposium of Linguistic Onto-Genetics: An Introduction," *Canadian Poetry*, nos. 84–5 (2019): 56.

2 Dedora and Dean, 57.

3 Dom Sylvester Houédard, "Concrete Poetry and Ian Hamilton Finlay," *Typographica*, no. 8 [1963?]: 48, quoted in Greg Thomas, *Borderblurs: Concrete Poetry in England and Scotland* (Liverpool: Liverpool University Press, 2019), 17.

4 Dom Sylvester Houédard, "Arlington Une/Poetischesuntersuchungen in Glostershire," in *Arlington Une: Summer '66*, [5–11], quoted in Thomas, *Borderblurblurs*, 17.

5 While Houédard is specifically writing about concrete poetry—primarily understood as a visually oriented form in this context—he does acknowledge the importance of sound and sonic extensions in this kind of work. With that said, my understanding of borderblur is specific to the Canadian context, which I contend includes concrete, sound, and kinetic poetries.

6 Dom Sylvester Houédard, "'Between Poetry/Painting' Letter from Dom Sylvester Houédard 07/10/1965," bpNichol.ca, accessed 20 December 2021, http://bpnichol.ca/archive/documents/between-poetrypainting-letter-dom-sylvester-hou%C3%A9dard-07101965.

7 Houédard, "Between Poetry/Painting." Note that the punctuation used here reflects the original style choices made by the author, as is true of many other quotations reproduced throughout this book.

8 Irene Gammel and Suzanne Zelazo, "Introduction," in *Florine Stettheimer: New Directions in Multimodal Modernism* (Toronto: Book*hug, 2019), 4.

9 Dick Higgins (with Hannah Higgins), "Intermedia," *Leonardo* 34, no. 1 (2001): 49.

10 For this reason, I have chosen the notion of intermediality to conceive of borderblur. This strikes me as more appropriate than, say, the concepts of interdisciplinary or multidisciplinary, since it is the very idea of *discipline*, which connotes control, rules, and codes, that these poets sought to resist.

11 Stephen Scobie, *bpNichol: What History Teaches* (Vancouver: Talonbook*s*, 1984), 32.

12 bpNichol, "Interview: Pierre Coupey, Dwight Gardiner, Gladys Hindmarch, and Daphne Marlatt," in *Meanwhile: The Critical Writings of bpNichol*, ed. Roy Miki (Vancouver: Talonbooks, 2002), 153.

13 André Breton, "Manifesto of Surrealism" [1924], UbuWeb, accessed 15 December 2020, https://www.ubu.com/papers/breton_surrealism_manifesto.html.

14 Dedora and Dean, "Symposium of Linguistic Onto-Genetics," 57.

15 bill bissett, "Bill bissett's Acceptance Speech for Woodcock Award," *BC Booklook*, last modified 2 April 2008, https://bcbooklook.com/105-bill-bissett/.

16 See Jamie Reid, *A Temporary Stranger* (Vancouver: Anvil Press, 2017).

17 I have chosen to use the italicized *blewointment* to refer to the magazine and "Blew Ointment Press" (no italics) to refer to bissett's book-publishing venture. I must confess that my choice still violates the radical and playful spirit of the venture, but, following the lead of other scholars, I opted for this version of the latter title over various alternative renderings, such as Blewointmentpress, or blewointmentpress, which were used interchangeably across different publications.

18 Warren Tallman, "Wonder Merchants: Modernist Poetry in Vancouver during the 1960's," *boundary 2* 3, no. 1 (Autumn 1974): 78.

19 Tallman, 78.

20 bill bissett, "About In Search of Innocence: film by Len Forest, director; Jack Long, camera; addressed to them both," *blewointment*, no. 1 (1963): n.p.

21 bissett, n.p.

22 Patrick Lane, "bill bissett circa 1967–1968," *Capilano Review* 2, no. 23 (1997): 85.

23 Ken Norris, *The Little Magazine in Canada, 1925–80* (Toronto: ECW Press, 1984), 144.

24 Barry McKinnon, "Blewointment," *Open Letter* 7, no. 23 (1988): 74.

25 McKinnon, 74.

26 McKinnon, 76.

27 Gregory Betts, *In Search of Blew: An Eventual Index of* Blewointment *Magazine, 1963–1977* (Buffalo, NY: Among the Neighbours, 2016), 7–8.

28 On the formative role the "Sig Sam" library played in the formation of Nichol's poetics and his Toronto network, see Stephen Cain, "'A Vision in the UofT Stacks': bpNichol in the Library," in *Avant-Canada: Poets, Prophets, Revolutionaries*, ed. Gregory Betts and Christian Bök (Waterloo, ON: Wilfrid Laurier University Press, 2019), 59–75.

29 bpNichol et al., *grOnk*, no. 1 (1967): n.p.

30 Higgins, "Intermedia," 50.

31 Paul Dutton, "Underwhich Editions and the Radical Tradition," Underwhich Editions, accessed 1 May 2018, http://freemarketrecords.com/underwhich/about.shtml.

32 bpNichol, "Statement," *Journeying & the returns* (Toronto: Coach House Press, 1967), n.p.

33 Nichol, n.p.

34 Nichol, n.p.

35 Jerome Rothenberg, "The Anthology as Manifesto & as an Epic Including Poetry," in *Poetics & Polemics, 1980–2005* (Tuscaloosa: University of Alabama Press, 2008), 15.

36 bpNichol, "some afterwords," in *The Cosmic Chef*, ed. bpNichol (Ottawa: Oberon, 1970), 78.

37 bill bissett, "cordially death," in Nichol, ed., *Cosmic Chef*, 67.

38 Dedora and Dean, "Symposium of Linguistic Onto-Genetics," 57.

39 bill bissett, "bissett to bp 1972," MSC 12b.1.11.1, Ganglia Press Archive, Simon Fraser Library Special Collections and Rare Books, 3.

40 bpNichol, "Primary Days: Housed with the Coach at the Press, 1965–1987," in Miki, ed., *Meanwhile*, 422.

41 Nichol, 424.

42 bpNichol, "Interview: Fred Gaysek, Editor, *Artviews*," in Miki, ed., *Meanwhile*, 459.

43 See Stephen Cain, ed., *bp: Beginnings* (Toronto: BookThug, 2014). Also see Cain, "Imprinting identities."

44 See Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (New York: Verso, 2006).

45 Alan Twigg, "#105 bill bissett," *B.C. BookLook*, 2 February 2016, https://bcbooklook.com/105-bill-bissett/.

46 Steve McCaffery, "Trans-Avant-Garde: An Interview with Steve McCaffery," interviewed by Ryan Cox, *Rain Taxi*, Winter 2007–8, https://www.raintaxi.com/trans-avant-garde-an-interview-with-steve-mccaffery/.

47 Stephen Voyce, *Poetic Community: Avant-Garde Activism and Cold War Culture* (Toronto: University of Toronto Press, 2013), 204.

48 Graham Sharpe, "Pushing International Concrete Canada: 'The Communication Link' of Ganglia Press," *Open* Letter 10, no. 6 (Summer 1999): 119.

49 Sharpe, 121.

50 McCaffery, "Trans-Avant-Garde," n.p.

51 McCaffery, n.p.

52 Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), 4.

53 Appadurai, 4.

54 "Bill Bissett and BP Nichol - 1 - Interviewed by Phyllis Webb" [*Extension: Here, Now, and Then*; first aired 2 July 1967], YouTube, uploaded by bill bissett, 11 April 2009, 8:38, https://youtu.be/eBmxvfktZaM.

55 Marshall McLuhan, "Canada: The Borderline Case," in *The Canadian Imagination*, ed. Dave Staines (Cambridge, MA: Harvard University Press, 1977), 241.

56 Voyce, *Poetic Community*, 208.

57 Marshall McLuhan, *COUNTERBLAST* (Toronto: n.p., 1954).

58 Marshal McLuhan. *The Gutenberg Galaxy: The Making of Typographic Man* (1962; New York: Signet, 1969), 7.

59 McLuhan, 9.

60 bill bissett, *Nobody Owns th Earth* (Toronto: Anansi, 1971), n.p.

61 Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: Signet, 1964), 19.

62 Appadurai, *Modernity at Large*, 4.

63 bpNichol, "Statement," n.p.

64 Frank Davey, *Post-National Arguments*: *The Politics of the Anglophone-Canadian Novel since 1967* (Toronto: University of Toronto Press, 1993), 15.

65 Nichol, "Statement," n.p.

66 bill bissett, *We Sleep Inside Each Other All* (Toronto: Ganglia Press, 1966), n.p.

67 bissett, n.p.

68 "Bill Bissett and BP Nichol - 2 - Interviewed by Phyllis Webb" [*Extension: Here, Now, and Then*; first aired 2 July 1967], YouTube, uploaded by bill bissett, 11 April 2009, 9:59, https://youtu.be/Vv8BN2NA6nk.

69 It is worth noting, too, that Webb also interviewed McLuhan on her CBC Radio show *Ideas* sometime between 1964 and 1969.

70 See Nichol, "The Medium Was the Message," in Miki, ed., *Meanwhile*, 298.

71 Ed Varney, *Concrete Poetry: An Exhibition in Four Parts* (Vancouver: University of British Columbia, 1969), n.p.

72 Steve McCaffery, "a poetry of blood," in *Text-Sound Texts*, ed. Richard Kostelanetz (New York: William Morrow and Company, 1980), 275.

73 John Robert Colombo, *New Direction in Canadian Writing* (Toronto: Holt, Rinehart and Winston of Canada, 1971), 39.

74 Butling, "(Re)Defining Radical Poetics," 17.

75 Gregory Betts and Christian Bök, "Time for the Avant-Garde in Canada," in *Avant-Canada: Poets, Prophets, Revolutionaries*, ed. Gregory Betts and Christian Bök (Waterloo, ON: Wilfrid Laurier University Press, 2019), 3.

76 Cathy Park Hong, "Delusions of Whiteness in the Avant-Garde," *Lana Turner Journal*, no. 7 (Winter 2014): 248.

77 Hong, 248.

78 Hong, 249–50.

79 Hong, 253.

80 Butling, 21.

81 Butling, 21.

82 Jamie Reid, "th pome wuz a store nd is th storee: th erlee daze uv blewointment," in *A Temporary Stranger*, (Vancouver: Anvil Press, 2017), 77.

83 Jim Daems, "'i wish war would fuck off': bill bissett's Critique of the Military-Cultural Complex," *Topia*, nos. 23–4 (2010): 368.

84 Judith Copithorne, "A Personal and Informal Introduction and Checklist Regarding Some Larger Poetry Enterprises in Vancouver Primarily in the Earlier Part of the 1960s," in *Making Waves: Reading BC and Pacific Northwest Literature* , ed. Trevor Carolan (Vancouver: Anvil Press, 2010), 90.

85 Gregory Betts, *Avant-Garde Canadian Literature: The Early Manifestations* (Toronto: University of Toronto Press), 71.

86 Betts, quotations at 72 and 71, respectively.

87 Betts, 71.

88 Betts, 74.

89 Only a small fraction of this dimension has been accounted for in this chapter, and even with the additional context provided in the following chapters, this book still cannot do it justice.

90 Sophie Seita, *Provisional Avant-Gardes: Little Magazine Communities from Dada to Digital* (Stanford, CA: Stanford University Press, 2019), 16.

91 Seita, 3.

92 Charles Bernstein, "Provisional Institutions: Alternative Presses and Poetic Innovation," *Arizona Quarterly: A Journal of American Literature, Culture, and Theory* 51, no. 1 (Spring 1995): 134.

93 Bernstein, 143.

94 Bernstein, 144.

95 Nichol, "Statement," n.p.

96 David Antin, "what it means to be avant-garde," in *what it means to be avant-garde* (New York: New Directions, 1993), 46.

97 Antin, 46–7.

98 Antin, 53.

99 Though, as I detail in chapter 2, women artists like Copithorne faced their own gender-based obstacles and barriers, which often made them feel dislocated from the scene.

100 bpNichol, *Doors: To Oz & Other Landscapes* (Toronto: grOnk, 1979): n.p.

101 Hong, "Delusions of Whiteness," 248.

102 Maxine Gadd, *Lost Language: Selected Poems* (Toronto: Coach House, 1982), 179.

103 Gadd, 179.

104 This is an important point to consider when examining these poets' politics more broadly, which included anti-colonial and anti-imperial stances, suggesting, perhaps, a premature embrace of McLuhan's ideas about connectedness and the global village.

105 See Andy Weaver, "'The White Experience between the Words': Thoughts on Steve McCaffery's *Carnival, the Second Panel: 1970–75*," *Open Letter* 14, no. 7 (Fall 2011): 130–46.

1   Beat poet, inventor, and painter Brion Gysin was also included in this anthology. Born in Taplow, England, to Canadian parents, Gysin largely renounced his connections to Canada and spent most his life as an expatriate living abroad in France, Morocco, and elsewhere.

2   Mary Ellen Solt, "Introduction," in *Concrete Poetry: A World View*, ed. Mary Ellen Solt (Bloomington: Indiana University Press, 1968), 7.

3   Richard Kostelanetz, *Dictionary of the Avant-Gardes* (Chicago: Chicago Review Press, 1993), 45.

4   Lori Emerson, *Reading Writing Interfaces: From the Digital to the Bookbound* (Minneapolis: University of Minnesota Press, 2014), 99.

5   Marjorie Perloff, *Unoriginal Genius: Poetry by Other Means in the New Century* (Chicago: University of Chicago Press, 2010), 50.

6   *Canadada* is also the title of a Four Horsemen album mentioned in chapter 3.

7   David UU, "Beyond Concrete Poetry," *British Columbia Monthly* 1, no. 3 (December 1972): n.p.

8   UU, n.p.

9   UU, n.p.

10 Notably, too, critics Caroline Bayard, Stephen Scobie, Frank Davey, and others have placed the work of Canadian concrete poets in dialogue with international currents, including continental philosophies and literary theories, historical avant-gardism, and the international concrete poetry movement. In this way, concrete poetry in Canada is provoked by its strained relationship to cultural nationalism and animated by its relationship to international currents of avant-gardism.

11 David Antin, "what it means to be avant-garde," in *What It Means to Be Avant-Garde* (New York: New Directions, 1993), 53.

12 Wai Chee Dimock, *Through Other Continents: American Literature across Deep Time* (Princeton, NJ: Princeton University Press, 2006), 3.

13 Stephen Bann, *Concrete Poetry: An International Anthology* (London: London Magazine Editions, 1967), 7.

14 Bann, 7.

15 Eugen Gomringer, "Concrete Poetry," in Solt, ed., *Concrete Poetry*, 67.

16 Haroldo de Campos, Augusto de Campos, and Decio Pignatari, "Pilot Plan for Concrete Poetry," in Solt, ed., *Concrete Poetry*, 71.

17 bill bissett, "bissett to bp 1972," MSC 12b.1.11.1, Ganglia Press Archive, Special Collections and Rare Books, Simon Fraser University Library.

18 bpNichol, "Interview: Stuart Ross," in *Meanwhile: The Critical Writings of bpNichol*, ed. Roy Miki (Vancouver: Talonbooks, 2002), 345.

19 David UU, "Press Release for *Microprosophus*," LMS-0217, Box 14 1996-01, David Harris Fonds, Library and Archives Canada.

20 Antin, "what it means to be avant-garde," 53.

21 Ed Varney, *Concrete Poetry: An Exhibition in Four Parts* (Vancouver: University of British Columbia, 1969), n.p.

22 UU, "Press Release for *Microprosophus*."

23 Marshall McLuhan, *The Mechanical Bride: Folklore of Industrial Man* (1951; London: Duckworth Overlook, 2011), v.

24 McLuhan, 22.

25 McLuhan, 115.

26 Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000), 285.

27 Hardt and Negri, 289.

28 Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), 4.

29 John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972), 129.

30 Berger, 131.

31 Berger, 154.

32 Eugen Gomringer, "From Line to Constellation," in Solt, ed., *Concrete Poetry*, 67.

33 Marjorie Perloff, *Radical Artifice: Writing Poetry in the Age of Media* (Chicago: University of Chicago Press, 1994), 116.

34 Perloff, 111.

35 Perloff, 117–18.

36 Perloff, 118–19.

37 Perloff, 119.

38 Steve McCaffery, "Lyric's Larynx," in *North of Intention: Critical Writings, 1973–1986* (New York: Roof, 2000), 178.

39 Steve McCaffery, "Diminished Reference and the Model Reader," in *North of Intention*, 13.

40 Steve McCaffery, "Writing as a General Economy," in *North of Intention*, 201.

41 See Sianne Ngai, "Raw Matter: A Poetics of Disgust," *Open Letter* 10, no. 1 (1998): 98–122.

42 Derek Beaulieu, "an afterward after words: notes toward a concrete poetic," in *fractal economies* (Vancouver: Talonbooks, 2006), 80.

43 An equally compelling but divergent reading of "Blues" could locate the word's significance in the context of the 1960s counterculture and the diffuse application of the word as part of the anti-war and hippie movements.

44 bpNichol, "Captain Poetry in Love," in *The Captain Poetry Poems Complete* (Toronto: BookThug, 2011), n.p.

45 Stephen Voyce, "Love in Precarious Times: bpNichol's Poetry of Re-invention" (presentation, Avant-Canada Conference, Brock University, St. Catharines, ON, 4–6 November 2014).

46 bpNichol, "Journeying & the Returns," *Journeying & the returns* (Toronto: Coach House, 1967), n.p.

47   Voyce, "Love in Precarious Times."

48   Nichol, "Journeying," n.p.

49   David UU, *Touch* (Toronto: Ganglia Press, 1967), n.p.

50   UU, n.p.

51   This is an approach to book making that lives on with jwcurry's 1c series, for which he imprints poems onto the backs of soup can labels and used envelopes.

52   McLuhan, *The Mechanical Bride*, v.

53   Darren Wershler, *The Iron Whim: A Fragmented History of Typewriting* (Ithaca, NY: Cornell University Press, 2007), 85.

54   Wershler, 140.

55   Wershler, 141.

56   Emerson, *Reading Writing Interfaces*, 87.

57   Emerson, 100.

58   Emerson, 88.

59   Stephen Cain, "Introduction: Clinamen/Context/Concrete/Community/Continuum," in "Breakthrough Nostalgia: Reading Steve McCaffery Then and Now," ed. Stephen Cain, special issue, *Open Letter* 14, no. 7 (Fall 2011): 5.

60   Nichol, bp, "The Annotated, Anecdoted, Beginnings of a Critical Checklist of the Published Works of Steve McCaffery," *Open Letter* 6 no. 9 (1987): 72.

61   Emerson, *Reading Writing Interfaces*, 114.

62   Steve McCaffery, *Carnival: The Second Panel, 1970–75* (Toronto: Coach House Press, 1978), n.p.

63   McCaffery, n.p.

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8 See Eric Schmaltz, "The Politics of Memory: Digital Repositories, Settler-Colonialism, and Jordan Abel's *Un/inhabited*," *English Studies in Canada* 45, no. 4 (2019): 123–42.

9 Dani Spinosa, "Introduction," in *OO: Typewriter Poems* (Picton, ON: Invisible Books, 2020), 1–2.

10 Spinosa, 2.

11 Spinosa and Kate Siklosi, "Afterword," in *OO: Typewriter Poems*, 70.

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Index

television, 1, 3, 33–34, 40, 44–45, 50–51, 53, 65, 72, 80, 103, 111, 113–114, 187, 217–218
Thatcher, Margaret, 24
Thomas, Greg, 31–32
Timglaset (press), 222
TISH (periodical), 36–37, 45, 61, 173, 178–180, 185
Tlaloc (periodical), 76
To Call (periodical), 22
Toronto Star (periodical), 19
touch, 2, 33, 43, 54, 63–64, 86–87, 103, 131, 167, 171–175, 182–185, 192, 194, 198, 206, 215–216
Traill, Catherine Parr, 14
Trasov, Vincent 40; Mr. Peanut, 40, 76
Tremblay, Jean-Thomas, 59
Trips Festival, 129–130
Trudeau, Pierre Elliott, 25
Truhlar, Richard, 12, 41, 120, 132, 137–138, 142, 145, 152–153, 189, 191, 219
Turner, Michael, 23, 185
Twigg, Alan, 20–21, 47
typewriter, 36, 65, 72, 78, 89, 92–93, 96–100, 105–106, 110, 113, 159, 174, 179, 211–213, 223–224

UbuWeb (website), 147
Underwhich Editions, 12, 41, 129–130, 135, 138, 147, 153, 155, 161, 189, 191, 199, 205; Audiographic Series, 41, 161,
University of Alberta, 133, 137, 148
University of British Columbia (UBC), 18, 37–38, 56, 75, 76, 180, 188
Uribe, Ana Maria, 170
UU, David, 5, 12, 15, 23–24, 36, 40–41, 44, 48, 57, 71, 74, 76, 78, 80, 86–87, 103, 115, 130–131, 221–222

Valoch, Jiří, 47–48, 220
Vancouver Art Gallery, 187
Vancouver Poetry Conference, 37, 75
Varney, Ed, 44, 56, 76, 78, 80, 176, 187–188
Vautier, Ben, 177, 189, 193
Véhicule Gallery, 136
Very Stone House, 12, 46
vibratory nexus, 151, 153
video poetry, 169
Vietnam War, 25, 53
visual poetry, 8, 76, 209
Voyce, Stephen, 26, 51, 84–85, 149, 220
Vroom, Ivo, 47

wagner, d. r., 47–48
Wah, Fred, 37, 59, 66, 220
Waldrop, Rosemarie, 81
Walker, Gerry, 2
Wallace, Ian, 40, 76
Wallace, Keith, 186
Warhol, Andy, 130
Watson, Wilfred, 15, 56
Weaver, Andy, 67, 94–95
Weaver, Robert, 18, 213
Webb, Phyllis, 1–3, 23, 40, 44–45, 56, 218
Weigel, Matthew James, 4, 222
Wenman, Bob, 20
Wershler, Darren, 26, 89, 96, 98, 220–221
Western Front, 132, 136, 148
Whalen, Philip, 37
White Paper Policy, 25
Wild Press, 12
Williams, Emmett, 4, 31, 69–70, 129
Wilson, Milton, 14
wordmusic, 136, 154–155, 196

York University, 132, 137, 221
Yoshizawa, Shoji, 77

Zelazo, Suzanne, 33, 169, 221
Zolf, Rachel, 214–215

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ERIC SCHMALTZ is Writer-on-the-Grounds at York University's Glendon College.

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