

## **Abstracts for EBSN-2, Aalborg 2013**

**Franca Bellarsi:**

### **"To a Gothic Beat: Re-inventions of Terror and the Sublime in the Imagery of Kerouac and Ginsberg"**

This paper forms part of my ongoing research on the complex web of influence and confluence linking the Beats to the European Romantic heritage. A sensibility deeply intertwined with the latter was the one of the Gothic, which both derived from and nourished 18th-century aesthetic philosophy and its disquisitions on "Terror" and the "Sublime." Although the words "Gothic" and "Beat" are hardly ever conjoined in Beat criticism, imagery and effects that bring to mind moments of Gothic Terror and Sublimity and their aesthetic principles, as well as some of their post-18th-century transformations in British literature, are anything but absent from Beat texts, particularly in the case of the core Beat figures on the East Coast. For instance, Jack Kerouac's *Doctor Sax* and its world of subjective fantasy use and re-invent a number of Gothic tropes, in part Americanizing these and adapting them to contemporary urban realities. Likewise, Ginsberg's early poems as well as his later psychedelic or dream poetry not only thrive on spectral manifestations, but also explore Terror and the Sublime in ways that continue to resonate across the ages with the aesthetic views of Burke, Barbauld and Aikin, or Radcliffe. In addition, the "urban" and "Americanized" Gothic present in the writings of Kerouac and Ginsberg not only illuminates some of the transgressive workings of the Beat Imagination and its imagery as such; these Gothic features also invite us to look afresh at Kerouac's and Ginsberg's interest in "visualization," highlighting the practice as a possible antidote to Terror, whether the visualization methods be linked to experimental poetics or to Buddhism. It is precisely this double dynamic of preservation and transformation with regard to the 18th-century Gothic and the Romantic Sublime that this paper wishes to examine in Kerouac's *Dr. Sax* and some of Ginsberg's poetry. Keywords: Gothic; Sublime; Romantic Terror; Beat aesthetics; visualization; Beats and European Romanticism; Beats and Comparative Literature Bio Sketch

FRANCA BELLARSI devoted her PhD to Allen Ginsberg as a poet of the "Buddhist Void" and lectures in both English and American Literature at the Université Libre de Bruxelles (ULB). Her research has been divided between explorations of contemporary U.S. and Canadian literature, with an emphasis on the ecocritical and religious dimensions of poetry. As a Beat Generation specialist, she has especially published on the mysticism and Western Buddhism of the Beats, and is working on a book entitled *From Blake to Buddha: Allen Ginsberg's Journey "Through the Gates of Wrath"*. She also contributed one of the first articles on Pierre Joris and the Beats to *Pierre Joris-Cartographies of the In-between* edited by Peter Cockelbergh. As an ecocritic particularly interested in ecopoetics and ecospirituality, she is currently working on ecocritical readings of Kerouac and Ginsberg. Editor of *Poetic Ecologies: Nature as Text and Text as Nature in English-Language Verse and Tools of the Sacred, Techniques of the Secular* (P.I.E.-Peter Lang 2013), she also guest-edited the thematic section of the online journal *Ecozon@* for Autumn 2011, devoted to the topic of "Ecospirit: Religion and the Environment".

**Kaveh Dahmast:**

**The Origins of Nonconformity in the Beat Generation as a Counterculture: A  
Critical Enquiry**

**Abstract**

Each cultural movement is a resultant of diverse forces in a sense, which eventually will be represented in the dominant discourse in various sign systems. Beat Generation as one of the prominent countercultures, not only in the history of United States but also all around the world, could be considered as the result of a synthesis of various socio-historical factors. The core of any dissident or counter-culture is a nonconformity by which it counters the established customs and later on advanced as an alternative narration of its own era. This paper attempts to bring to light the underlying structures which lead to the rise of beat generation as a dissident culture with focusing on the elements of the origins of its nonconformity. Although these elements are overlaid to such an extent that defining separated factors seems apparently vague but critically analyzed, an argument will be brought based upon the historical facts that this cultural nonconformity was an amalgamation of mainly a rurality inherited from Romanticism tradition opposed to the disciplined urbanity, and an Anti-Intellectualism rooted in later Transcendentalism, and impressions of Surrealism which later became a concept carrying and presenting a kind of social Anarchism in the movement.

**Bio:**

Kaveh Dahmast

MA Candidate in American Studies

Faculty of World Studies

University of Tehran

**Joanna Pawlik:**

### **Honorary Beats, Honorary Surrealists**

Charles Henri Ford's *View* magazine (1941-7) served as an important conduit for Surrealist art and literature to America in the 1940s and his queer, eclectic and partisan inflection of Surrealism exerted considerable influence over future generations of American avant-gardists. Evidence of this rapprochement is found within the pages of the journal itself; included amongst the lavish colour reproductions of paintings and translations of work by the European Surrealists were contributions from Robert Duncan, Philip Lamantia, Brion Gysin, Henry Miller and Paul Bowles. The Surrealist inheritance of Beat and San Francisco avant-gardes is frequently asserted, yet less often explored are the actual sites of intersection between them, a closer scrutiny of which suggests that these American writers were not so much passive recipients of Surrealist influence, but engaged in active dialogue with the movement and playing a constitutive role in its postwar development. Taking *View* as its starting point, this paper proposes to map the close friendships of writers such as Allen Ginsberg, Ted Joans, Lamantia and Gysin with the prolific and polymathic Ford, exploring their collaborations in the visual arts and the cinema in particular. It aims to raise in relief not only these writers' active involvement with international Surrealism, but how they changed the postwar currency and profile of the movement, by experimenting with its capacity to articulate new desires and identities in the 1960s and 70s. Arguing that the boundaries between the Beat Generation and Surrealism were often porous, merged in the cultural traffic across transatlantic networks of avant-gardism, the paper seeks to challenge the nationalist and medium specific paradigms which have dominated scholarship on both Beat writers and Surrealism.

### **Author biography**

Joanna Pawlik is currently a Leverhulme Early Career Fellow in the Department of Art History and Visual Studies at the University of Manchester. She has a BA in English and American Literature (UEA, 2001), an MA in English (York University,

Toronto, 2002) and a DPhil in American Studies (Sussex, 2009). She works with the Centre for the Study of Surrealism and its Legacies, based at the University of Manchester, and contributed to its 3 year project on Surrealism and Queer Sexualities (2008-11). Her research explores interaction between European and American modernisms, with a particular emphasis on the reception of Surrealism in the United States between 1941 - 1975. She is currently working on a book length project which maps legacies of Surrealism in American literary, visual and activist cultures, paying particular attention to the ways in which sexual, gender, class and racial identities patterned responses to the movement.

**Barbara Montefalcone:**

***In the Company of Images: Robert Creeley, Collaboration and the Book.***

Through this paper I wish to present a close study of the work of poet Robert Creeley (1926-2005) and his collaborations with several artists. This work stems from my doctoral dissertation entitled «The 'Eye' and the 'Company': Robert Creeley's Collaborations» (2006, Université Lyon 2, France).

Art has been a constant source of inspiration for Creeley who often defined it as an "active stimulus" necessary for his own development as a writer. During his entire literary career, he collaborated with several artists, producing precious "livres d'artistes" as well as very simple books in which language and image echo each other. Through the analysis of the products of Creeley's collaborations I will stress the main role of art in his writing activity. I will especially focus on the concept and process of "collaboration": I will show the relationship existing between the visual and the verbal in some of Creeley's books and will analyze the way both artist and writer participate in the process of creation.

## Biography

Barbara Montefalcone has a PhD in American Studies from the University of Lyon II. She specializes in the relationship between art and literature through the tradition of artist's books. She is the author of *The Eye and the Company: Robert Creeley's Collaborations*, a PhD thesis which was partly written under the supervision of Robert Creeley. She has published articles on American poetry and art in international journals and most recently, she has authored "Entering the Edges': Visual and Verbal Landscapes in Robert Creeley's Collaborations" (in *Reflective Landscapes of the Anglophone Countries*, 2011). She is currently co-editing a volume issued from the international symposium [\*Collaboration and the Artist's Book: A Transatlantic Perspective\*](#). Barbara Montefalcone works as a consultant for the Terra Foundation for American Art Europe and teaches at Paris College of Art.

**Polina Mackay:**

**The Beat Woman Writer Emerges: Diane di Prima's Early Poetry -**

My paper argues that the figure of the female Beat writer first emerges fully in Diane di Prima's early poetry. I focus on her first collection of poetry, *This Kind of Bird Flies Backward*, and discuss the poems' depiction of Bohemian life in 1950s America as well as their merging of Beat interests and vernacular with Romantic writers such as Keats and modernists such as Pound.

Dr Polina Mackay, Assistant Professor of English Literature - University of Nicosia

## Chelsea Stripe:

### "Editing a New Consciousness: Hettie Jones and the Beat Little Magazine"

*Yūgen: A New Consciousness in Arts and Letters*, produced from 1958 through 1961 from the kitchen of Hettie and LeRoi Jones's New York apartment, became a vehicle for a number of emerging writers and artists in the Beat and larger avant-garde network. Hettie Jones had no small role in the little magazine's success: In addition to her recognized role as co-editor, Jones also acted as typist, typesetter, and designer of *Yūgen*, and catalyzed its distribution and circulation.

My paper seeks to address that gap in the cultural-historical record through the example of Hettie Jones's work with *Yugen*. In addition to the meaning that Jones's work has for the role of Beat little magazines and their female editors in propelling an avant-garde aesthetic toward poetic canonization, it also speaks to female Beats' place in the historical lineage of women in alternative publishing. Female Beat little magazine editors emerge in between a generation of female editors of modernist little magazines—whom Jayne Marek calls “gatekeepers” of the movement—and the small printing houses for marginalized communities in the later 20<sup>th</sup> century, like Barbara Smith's activist feminist Kitchen Table: Women of Color Press.<sup>[1]</sup> Ultimately, using Jones's experiences with *Yugen*, I will suggest the critical role female Beats' played in American literary history and culture.

Bio: I am Chelsea Stripe, a doctoral candidate in Purdue University's American Studies program. My research area is "Women of the Beat Generation--Literature and Culture." At Purdue, I also teach American Studies courses in the U.S.-American Counterculture and the Beats, as well as English courses in composition.

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[1] Marek, Jayne, *Women Editing Modernism: "Little" Magazines and Literary History*, (Lexington: UP Kentucky, 1995), 4.

**Uttaran Das Gupta:**  
**Hungry Poets and Allen Ginsberg**

Allen Ginsberg and his sometime lover Peter Orlovsky arrived in Mumbai (then Bombay) on February 15, 1963. For a year, the duo wandered all over north India, meeting writers, artists, intellectuals and mendicants. The Indian adventures of Ginsberg and the other Beats have been well chronicled in Deborah Baker's book *A Blue Hand* (2008). While the book mentions in detail Ginsberg's interactions with Bengali poets Sunil Gangopadhyay and Shakti Chattopadhyay, it glosses over his interface with the poets of the avant garde Hungry Generation.

Malay Roy Chowdury, one of India's iconic contemporary writers, launched the mercurial Hungry Generation literary and artistic movement from Patna with brother Samir and poets Shakti Chattopadhyay and Haradhan Dhara in November 1961. The iconoclastic poetry and art of the group has been described as "the poetry of the disaffected, the alienated, the outraged, the dying" by Howard McCord, professor emeritus of Bowling Green State University, Ohio. Ginsberg stayed at the home of the Roy Chowdhurys in Patna and also visited Samir at Chaibhasa village in Jharkhand. HeGinsberg was a significant influence on the Hungryalists and their self-fashioning. My paper will analyse the influence of the Hungry Generation poets on Ginsberg — a subject that has considerable potential but has received little scholarly attention. I recently wrote a feature on Ginsberg and the Hungry poets in *The Telegraph*, Patna. I shall expand on the article and explore the literary and social ramifications of the interactions between the Bengali and Beat poets.

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Uttaran Das Gupta,  
Poet, Actor, Journalist.  
Sub-Editor  
The Telegraph,  
Calcutta

**Kostoula Kaloudi:**

### **The influence of Burrough's work and life in the film *Drugstore Cowboy***

In the movie *Drugstore Cowboy* (1989) by Gus Van Sant, William Burroughs makes a personal appearance as a character of an unusual, lonely priest long addicted to drugs. The presence of such a character is not at all common in a fiction film: a character who is an author, or a role that could be identified with the true personality of the performer. This element creates a special interest in the participation of Burroughs in the film. Burroughs becomes an observer of a story who reminds the characters that he himself has created in his literary work "Junky" and "Priest they called him". Also, through his presence in the film, the author returns to retrospective evaluation of his life and work. Their reconstruction takes place in front of his eyes, through images of which he is also a part. Thinking of his biography "William Burroughs: El hombre invisible" written by Barry Miles, we can see that the last years of the life of Burroughs reminds a lot the description of the priest's life in the movie. How does the film director choose to present the figure of the narrator and which aspects of the narrative does he intervene? To which conclusions does the recollection of a literary and personal memory, occurring under the author's eye, lead us regarding the relationship between fiction and reality? And can we finally consider *Drugstore Cowboy* as a film who is seriously influenced from an important author of the beat culture?

Kostoula Kaloudi is a Lecturer at the Department of Theatre Studies at the University of the Peloponnese ([www.uop.gr](http://www.uop.gr)). She studied film direction in Athens and went on to pursue film and audiovisual studies at the University Paul Valéry-Montpellier III. Her doctoral thesis concerns the relationship of the Greek cinema and history. She has contributed articles to academic reviews and she has participated in international conferences. Her research interests focus on the relationship of cinema and history, the representation of individual and collective memory in the cinema, and cinematic techniques for narrating the past.

## **Richard English:**

### **“Burroughs on Addiction in ‘Junky’**

I propose to critically examine the portrayal of addiction as set out in William S. Burroughs’s text, ‘Junky’, and which he develops in later works. I shall argue that Burroughs offers two hypotheses. One is a Cellular Hypothesis that explains addiction in terms of a change in the physiological composition of drug addicts. The second is a Species Change Hypothesis whereby Burroughs suggests that a veteran addict is so transformed by drugs and its concomitant lifestyle that he undergoes a species change, which amounts, in effect, to the claim that the mature addict is an other.

His first substantive claim is that the cellular structure of a person changes as a result of constant opiate use. “I think the use of junk causes permanent cellular alteration. Once a junkie, always a junkie.” (p.97). Junk becomes “a biological necessity” (p.103). As Bill Lee, the protagonist, admits to a doctor, “I need junk to get out of bed in the morning, to shave and eat breakfast. I need it to stay alive” (p.19).

Bill’s second substantive claim is that long-term addicts form a sub-species of *homo sapiens* as a result of their cellular change and their life of junk. This metamorphosis is reflected in the manner in which he describes addicts after they have shed some of their human features. Subway Slim is a Pinocchio-like figure made of wood and Mary is an underwater blob. “There was something boneless about [Mary], like a deep sea creature. Her eyes were cold fish eyes that looked at you through a viscous medium ... I could see those eyes in a shapeless, protoplasmic mass undulating over the dark sea floor” (p.12). Bill describes addicts in New York as of one kind: “The 103<sup>rd</sup> Street boys ... all looked like junk” (p.25).

## **SHORT BIOGRAPHY OF RICHARD ENGLISH**

I am a third year PhD Candidate in Creative Writing and a Graduate Teaching Assistant at Brunel University, Uxbridge, United Kingdom.

My research interests include: addiction studies, the literature of the low-life, the psychopathology of father-son relationships, psychoanalysis, the history and phenomenology of psychedelia, Orientalism, and colonial sexual morality. My publications include: *Sunrise with Sea Monsters* (2012, Canonbury Press)\*, *Coping Successfully with Hepatitis C* (2000, Constable-Robinson), *Living with Hepatitis C* (1997, Robinson), several short stories, and numerous rock reviews for *Rocks Backpages*. My short story, *A Soldier's Fear* received a commendation at the Winchester Writers' Conference 2011. I am the recipient of awards from Arts Council England (Literature) and the British Academy.

**Jason Lee:**

**Buddha with a melody – evolution, sex and Ginsberg's influences**

There are numerous 'brands' of Buddhism. The Beat movement incorporated these 'brands' and, as is well known, were instrumental in spreading Eastern religion into the West. Some poets took Buddhism very seriously, but how did the variations in Buddhism actually influence the evolution of the poetry if at all and how did this relate to sex? Similarly, in terms of fatalism, predetermination, and predestination, what is the significance of sex and Darwin in the work of Ginsberg and related poets? In this paper I examine these questions, plus my own poetry, especially my new collection *Manzana Muerte*, in relation to the themes of sex, evolution and Buddhism in the poetry of Allen Ginsberg. Good poetry highlights the gaps in history, science, and personal consciousness, asking more questions than it answers. Here I further explore how the creative writer can incorporate the microscopic and the cosmic in poetry, and comment on the editing processes as akin to the evolutionary process.

**Bio-note:**

**Professor Jason Lee** DPhil is Professor of Culture and Creative Writing at the University of Derby, where he is Head of Film and Media with Creative and Professional Writing. He is the author and editor of fifteen books, focusing mainly on sexuality, madness and addiction, including novels, screenplays, poetry and criticism, with work translated into ten languages. His most recent books include: *Cultures of Addiction* (Cambria); *Unholy Days* (Roman Books); and *Seeing Galileo* (Gylphi). His latest book is *The Psychology of Screenwriting* (Bloomsbury). He resides at Tara Kadama Buddhist Centre Etwall, Derbyshire.

**Forough Parhoudeh:**

**"Religious Visions and Apocalyptic Views in Allen Ginsberg's Poems and Bob Dylan's Songs"**

**Abstract:** "Different religions and the idea of Apocalypse have affected literature of different countries during the time; particularly we can see these influences on Modern and Postmodern American literature and the writings of Beat Generation, especially Allen Ginsberg's poetry and those writers and artists who were influenced by Beats like singer-songwriter Bob Dylan."

I. Religions and Apocalypse

A. Introduction

B. Apocalypse in Judaism and Christianity

II. Allen Ginsberg

Allen Ginsberg's life

Judaism, Christianity and Buddhism in Ginsberg's poetry

The effect of Oswald Spengler's "Decline of the West" on Beat Generation and Ginsberg's poems

War and Nuclear Power from Ginsberg's perspective

Moloch in Ginsberg's poems

III. Bob Dylan

Bob Dylan's biography

Dylan's friendship with Ginsberg and influence of Beat Generation on his songs

Dylan's conversion from Judaism to Christianity and his three Christian gospel music albums: Slow Train Coming, Saved and Shot of Love

**About Me:** My name is Forough Parhoudeh. I am a 27 year-old woman from Shiraz, Iran and I have studied English Language and Literature as a BA student in Shiraz University, Iran.

**Mahdi Shafieyan**

## **The Poetic Performance and the Beats**

The poetic performance, despite its long tradition in different nationalities, in contemporary American literature was sparked roughly from 1955, when Alan Ginsberg read *Howl*, with Jack Kerouac's cheering, to bring the true significance of poetry performance as an antiestablishment gesture in the United States. The event, in addition, marked the beginning of the San Francisco Renaissance, which is a performative movement par excellence. On the other hand, the Beats took Charles Olson's idea that the limitations of poetry arise from "manuscript, press, the removal of verse from its producer and reproducer, the voice, the removal by once, twice remove from its place of origin. (When breath goes, spiritus goes.)" This has been the key to the metaphysics of the poetic performance, which relies on the presence of a living, or breathing, poet/performer with whom a package of critical notions, such as intentionality, epistemological presence or meaning, and responsibility, among others, exists.

The present research examines the role the Beats have played as one of the foundation stones of the poetic performance in which some themes like imagery, digitalization, and visualization are clearly extant. Then, it comes to read some of the Beat works by Jacques Derrida's "metaphysics of presence" in which speech or performance vis-à-vis writing or script; intention, intonation, and interpretation; as well as existential and temporal presences are of paramount significance. The findings confirm that although in some aspects the Beats have been deconstructive, their works can challenge Derrida's deconstruction on a higher level.

Dr. Mahdi Shafieyan

Imam Sadiq University, Tehran

**Arthur Nusbaum:**

**Beat Books as Artefacts: Burroughs' Routines in *Tornado Alley***

I propose to present my continuing research into the singular import of William S. Burroughs' *Tornado Alley*, an overview of which I provided during my presentation at the inaugural EBSN conference in Middelburg. I intend to focus on several more Routines, as well as on a mysterious, memoir-istic fragment that ended up on the cutting room floor, comparing original Burroughs manuscripts with the final versions as published. I will highlight associations that resonate throughout Burroughs' life & work. Also, as with my Middelburg presentation, I will present and discuss additional Burroughs-related artefacts, including the "Report of the Death of an American Citizen" and the accompanying cover letter, which the U.S. embassy in Mexico mailed to Burroughs shortly after the death of his wife, Joan – i.e. the legendary "William Tell" incident – as well as other enlightening letters and documents, very rare artworks, and singular print editions.

Arthur S. Nusbaum is founder and curator of Third Mind Books, located in Ann Arbor, Michigan (USA), and an independent scholar with a particular emphasis on the works of William S. Burroughs.

## **Kasper Opstrup Frederiksen:**

### **“The invisible insurrection of the invisible generation – on Trocchi, Burroughs and species evolution”**

During the late 1960s, Alexander Trocchi and William Burroughs became revolutionary thinkers dreaming up left-wing guerilla tactics for the overthrow of society. During this period, they operated with an expanded notion of writing that included happenings, multi-media experiments and collage. Central to their agendas was the idea that social change was connected to the creation of a new type of university.

Trocchi's 'project sigma' grew out of a combination of Beat with Situationism and included Burroughs as one of its directors. Sigma wanted to change the world by creating new 'spontaneous action universities' where we should learn how to live together anew. As the project faded away in opiate dreams, Burroughs developed his own idea of a radical university, Academy 23, where Trocchi's 'invisible insurrection' would become an 'electronic revolution'. At the Academy, the students would prepare for going into space through a combination of magick, mind expansion and various techniques such as cut-ups, collage and playback.

Both projects paid special attention to the role of images since these were perceived as central to spreading the message, cf. Burroughs's 1971 novel, *The Wild Boys*: an image of a smiling boy make the kids run away from home and join feral packs of wild boys, the latter becoming the revolutionary subjects of Burroughs's mythology.

The paper will contextualise these projects in relation to not only a political imaginary picked up by later social movements from the alterglobalisation movement to Occupy with its focus on creating free schools but also to a more mystical imaginary picked up by new religious movements such as, for example, the occultural milieus of the late 1980s.

#### Bio:

Kasper Opstrup Frederiksen is a Danish writer and researcher of radical culture. He received his PhD from the London Consortium in the UK with a thesis entitled

*The Way Out – invisible insurrections and radical imaginaries in the UK Underground 1961 -1991* which, at the moment, is being reworked for publication. For many years, he was active in the Copenhagen-based art collective floorless which was involved with self-publishing as well as creating multi-media installations inside as well as outside the institutions.

His research interests include, among others, the avant-garde, activism, alternative education, tactical media, new technologies and the counter-culture as well as contemporary intersections of art, politics, science and the occult. His writings have appeared in Danish, Swedish, English and Norwegian, most recently in *Dansk Gadekunst* (Copenhagen 2011), *Signal #2* (New York 2012) as well as the forthcoming *Art, Refusal and Multitude: Remapping the History of the Radical Avant-Garde* (London 2013).

## **Raven See:**

### **The Raw and the Cooked: The Beat Generation and its influence on Robert Lowell**

In 1960, the National Book Foundation awarded Robert Lowell with the National Book Award for *Life Studies*. In his acceptance speech, amidst words of thanks, Lowell commented on his understanding of the American literary scene. He describes American poetry as “having a snarl on its hands.” He sees his contemporary moment and fellow poets as divided into two competing camps, “a cooked and a raw.” The cooked represented the more traditional poets who were writing in a more recognizably literary way. This group writes poetry that is “marvelously expert” yet “often seems laboriously concocted to be tasted and digested by a graduate seminar.” The raw represented the opposite end of the spectrum. The poets who create “huge blood-dripping gobbets of unseasoned experience that are dished up for midnight listeners.” This second group Lowell explicitly links to the Beat writers. One offers a poetry of study and the other offers a poetry of experience.

In the final lines of his speech, Lowell declares that he sees himself as suspended between the two. Initially a descendent of the “cooked,” the Boston Brahmin now described himself as belonging to neither movement. In giving this speech he publicly presents the Beats and the style they represent as a real poetic force challenging an established order. Then in describing his own poetry, specifically *Life Studies*, as “hanging on a question mark” between the two he acknowledges the “raw” movements influence on his work. By 1960 the Beats, championed by Ginsberg, had become an undeniable cultural and poetic force. In this paper I aim to explore the ways in which the Beat writers, specifically Ginsberg, infiltrated the “cooked” American poetry scene and impacted Robert Lowell as he completed his work on *Life Studies*.

**Thomas Antonic:**

**Beat in Austria / Austrian Beat**

In my paper I want to analyze a transnational topic which I consider as a desideratum in Beat Studies: In his essay "Beating Them to It? The Vienna Group and the Beat Generation" in the volume *The Transnational Beat Generation* (2012) Jaap van der Bent examines similarities between Beat writers and the so called Vienna Group which existed as a loose collective of five poets from 1954 to 1962. But apart from this group many Austrian writers from the 1960s onwards were influenced by U.S. Beat authors, amongst them Elfriede Jelinek, Peter Handke, Ernst Jandl, Wolfgang Bauer, and younger poets like Christian Ide Hintze and Christian Loidl who founded the *Vienna School for Poetry* in 1992 which is modelled on the *Jack Kerouac School* at Naropa University. The focus of my analysis is on how these writers adopted Beat styles and attitudes within a different social environment – the environment of post-war Austria – and especially how their works were received by media and critics who in the 1960s and 70s mostly weren't familiar to Beat. After all Elfriede Jelinek, whose early prose is heavily influenced by William S. Burroughs and the cut-up technique and who developed her own distinctive style of writing from this starting point, was awarded the Nobel Prize in Literature in 2004. Besides I would also like to negotiate possible Austrian traces in U.S. Beat writing (Burroughs' sojourn in Vienna 1936/37, his reading and absorption of Austrian psychoanalyst and psychiatrist Wilhelm Reich, or Ruth Weiss who spent her childhood in Vienna...).

**Short Bio**

Thomas Antonic received his Ph.D. in 2011 from the Department for German Studies at the University of Vienna / Austria. Since 2008 he is working as project staff within the research project "Wolfgang Bauer - works, posthumous papers, reception". His recent publications include *Mediographie Wolfgang Bauer 1961–2011*. Vienna: Edition Praesens, 2011; the edited volume *Wolfgang Bauer: Der Geist von San Francisco. Verstreut publizierte und nachgelassene Texte*. With introductory essays by Elfriede Jelinek and Martin Esslin. Klagenfurt: Ritter, 2011; recent essays include analyses on the works of Wolfgang Bauer, Christoph Schlingensiefel, Elias Canetti, Werner Schwab, Jean Améry and others.

**Antonio Bonome:**

**AURAL BLINDSPOTS: BURROUGHS' REVISED SCOUT MANUAL, A CASE STUDY**

**Abstract:** *The Revised Boy Scout Manual* has been sleeping for decades under a fold in Burroughs' textual fabric. In more than one metaphorical way, it is a text that negotiates its existence between the phantasmatic and the parasitic, and belongs to a time when Burroughs visual experimentation had already resulted in some six thousand collages, now covering areas as the graphic novel, and involving the use of live models and audiovisual material in his writing. This work also marks an absence, an aural blind spot between *Entretiens Avec William Burroughs* (1969), later published in English as *The Job* (1970), and *The Electronic Revolution* (1970). As a phantom text, something "extra," this handbook haunts the archival vault as the document of a disembodied voice recorded in three cassettes dated in 1970. The spectral, viral—the parasitic, replicant, mutant—are constant references in Burroughs' imagery: what this paper aims to demonstrate is that these are also valid features to describe Burroughs' working process as a multimedia artist.

**Estíbaliz Encarnación Pinedo:**

**Worship the Goddess: The construction of the feminine voice in the women of the Beat Generation**

One of the Beat Generation's greatly acclaimed achievements was the breaking down of the barriers – both external and internal – which inhibited the expression of the self. The power of language and the construction of the voice were central elements in the revolution towards a greater freedom of the self. However, as many critics have noticed, the Beat Generation's revolution was largely male-centered; it has been argued that, while the male Beats were seeking for the freedom of expressing their own feelings and of speaking their minds, they were simultaneously – although maybe unconsciously – repressing women.

This paper focuses on the production of female Beat writers, in particular, on the representation of the self and the construction of a feminine voice as opposed to the one produced by the male beat writers. By focusing on the expression and construction of the voice, the paper illustrates how these writers had to fight for a space of their own from which to grow a uniquely personal self.

For some of these women, the search for this female voice meant following what would be considered to be a man's life, mirroring "his voice", and "achieving the phallic position as Julia Kristeva points (Breaking the Rule of Cool, 39). This position, noticeably betrays the women's own subjectivity and femininity by forcing male-imposed patterns into the female writer's mind.

The object of this article is twofold: firstly, to briefly show the techniques and the methods through which female Beat writers like Ruth Weiss, Diane di Prima, Hetti Jones or Joyce Johnson among others, represented the female experience.

Secondly, to analyze Janine Pommy Vega's construction of a female Goddess in *Tracking the Serpent* as an example of a truly female voice which is not subordinate to the male experience.

Estíbaliz Encarnación Pinedo

Phd Student, University of Murcia

Brief CV: After graduating in 2009 in English Studies, I completed an Official Master on Compared European Literature and another one on Teacher Training (Secondary Education, Official Schools of Languages and Language Teaching) in 2011. At present I am doing a PhD on the construction of the female voice in the works of the women of the Beat Generation.

In 2012 I participated with a paper called "I Say my Power Should Be Our Power: Buffy the Vampire Slayer: Re-writing the Female Power while 'Dusting' Vampires" in the conference Dracula and the Gothic in Literature, Pop Culture and the Arts in Braga (Portugal). Other merits include "Osment's This Island's Mine: Borrowing Powerful Voices" a pending publication in the electronic journal Via Panorâmica (Universidade do Porto); "Irit Rogoff: El Giro", a translation for the journal Arte.y.Políticas.de. Identidad (2012, ISSN 1889-979 X), and the article "Lengua Inglesa III; ECTS: Lenguas Modernas, Filologías y Traducción e Interpretación" (in Purificación Sánchez Hernández, Pascual Pérez-Paredes, Raquel Criado Sánchez y Lourdes Cerezo García eds.). edit.um, 2007.

**Maria Jackson:**

**Baraka, the Beats and Race**

I propose to present a paper depicting the treatment of race in the work of Leroy Jones/Amiri Baraka. In addition to his peripheral membership in the predominantly white Beat movement, this notably controversial writer was also affiliated with many of the provocative avant-garde African-American literary and cultural movements which emerged in the mid-20th Century. As the pacifist Civil Rights Movement shone the spotlight on the issue of racial inequality, Baraka's stance was reactionary and even racist. His highly ideological writing paradoxically: condemns racism against African-Americans; advocates violent means to protest this; vehemently attacks Black Conservatism; has on occasion adopted an Anti-Semitic tone and even controversially suggested that rape is an inevitable interracial interaction. My paper will discuss Baraka's association with the Beat movement; examining his role as a minority figure in this group and exploring how the Black Supremacist undertones of his writing contradict the racial idealism of Beats such as Jack Kerouac. I will refer to Baraka texts such as *The Dutchman*<sup>1</sup>, 'Somebody Blew Up America'<sup>2</sup> and *Four Black Revolutionary Plays*<sup>3</sup> using these texts to investigate this writer's thematic preoccupation with racial identity within the historical-biographical context of this period and his association with various radical organisations. This writer's affiliation with these organisations appears to elucidate his sense of national and ethnic dislocation as an African-American male who came of age in a transitional period of the 20th Century and this is confirmed in the inconsistencies which exist within his literary and personal stance on the race issue. The complexity and depth of Baraka's thematic exploration into the question of race illuminates the naiveté of the other Beat writers on this particular issue, while his honest, if somewhat controversial, opinions counterbalances the idealism of other Beat

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<sup>1</sup> Jones, LeRoi (Amiri Baraka), *Dutchman & The Slave: Two Plays* (New York: HarperCollins, 2001)

<sup>2</sup> Amiri Baraka, *Somebody Blew Up America and Other Poems* (New York: House of Nehesi, 2003)

<sup>3</sup> Amiri Baraka, *Four Black Revolutionary Plays: Experimental Death Unit 1, A Black Mass, Madheart, and Great Goodness of Life* (London: Marion Boyars, 2001)

writers and functions within the Beat canon to offer an realistic, informed African-American perspective.

Bio: I discovered the Beats during my undergraduate degree in English at the University of Ulster, Northern Ireland. During my time at this institution I completed an honors thesis on Jack Kerouac. I then decided to further research Kerouac at Macquarie University in Australia, using my M.Phil here to explore the relationship between the events of the early Cold War and their influence on Kerouac's perception of masculinity. At the beginning of 2013 I will begin a PhD on Amiri Baraka at the University of Western Sydney, Australia. During my time researching the Beats I have delivered papers at conferences such as the EBSN Conference in 2012.

**Melanie Eis:**

**Jack Kerouac and the Conflict of Fame With Authenticity: A  
Counterculture's Road to Celebrity**

The Beat Generation's currency—testified to by two recent major motion pictures—is arguably not only a result of their contribution to the literary canon, but even more so of the successful integration of their bohemian lifestyles into the cultural imaginary. An intersection of many post-war discourses, their celebrity's analysis can contribute to an understanding of the American 1950s. These discourses can be seen through the lens of questions of personality and authenticity, both ubiquitous elements in Beat Generation texts as well as media representations and academic debates. A starting point for a reading of Beat image-making is how the Beat Generation authors stylized themselves as authentic, rebellious youth culture and were, at the same time, presented within these parameters by others. How does the rhetoric of such a youth culture connect Beat Generation literature with a larger framework of the cultural capitalization of racialized Others in the United States? More than that, how does this focus on personality contribute to the fact that a film critic today complains about the movie *On the Road*'s failure to kindle in its viewers the “contact high”, the experience of being part of the bohemian lifestyle portrayed? What role does the mostly autobiographical content of Beat literature play in this phenomenological approach to Beat Generation literature?

My presentation will focus on questions of Jack Kerouac's personality as negotiated not only in his literary texts, but also magazine articles as well as the recent movie *On the Road* by Walter Salles.

**Short Bio**

Melanie Eis has been a doctoral candidate at the Graduate School of North American Studies at the Freie Universität, Berlin, Germany, since October 2011. She is currently working on her doctoral thesis preliminarily entitled “Beat Bohemia, Fame and Authenticity: A Counterculture's Road to Celebrity”. Her dissertation project analyzes post-war cultural as well as intellectual history through the literary texts and reception of selected Beat Generation authors. Melanie received her M.A. in English and American Studies, Cultural Studies and Philosophy from Bremen University, Germany.

**R J Ellis and Ceren Sengezer:**

**Queer Shakespeare Queering the Beats: Queering New York Collaboratively**

This paper focuses upon the poetic progress of Allen Ginsberg and Jack Kerouac through New York City in post-World War II – a time of transition, substantial change and disruption. New York at this time was an entrepôt for populations on the move. Military personnel passed through between tours of duty or stopped off after their discharge; and young travelers sought to move on from small town America, seeking new urban horizons. They naturally saw New York City a magnet for such experimentation, given the reputation of its urban undergrounds and interlace of bars, theatres, burlesque shows.

We consider how the Beats, moving flaneur-like through this interlaced psychospacial field, drifted in tactical engagements with authorities seeking to re-establish controls (our reading here draws upon Flaubert, DeBord and De Certeau). In particular, the Beats' own mythology evolved into one which collaboratively reprocessed New York as 'Arden', an underground zone of rebellion, resistance, deviance and addiction. We want to stress the collaborative nature of this mythologization, in which the Beats worked together to redefine ideas of fixed sexual identities, establishing instead, boundary-crossing liaisons. Our focus falls mainly on Ginsberg, Cassady and Kerouac and on their collaborative redefinition of their sexualities in their poem, 'Pull My Daisy'. We note how this poem went through several drafts, which prominently held in mind both Shakespeare's ambiguously-sexed Arden (from *As You Like It*) and his exploration of homoerotic exchanges in his sonnets. Queer New York emerges for them as a still-difficult-to-pull-off collaborative ring-pull in Arden.

**Bio:**

R J (Dick) Ellis is Professor of American Literature at the University of Birmingham. His main fields of research are the Beats and Beat Writing, African American Literature and Cultures and Little Magazine publishing. He was the curator of the *Jack Kerouac - Back On the Road* exhibition at the University of

Birmingham's Barber Institute, featuring the famous 1951 original manuscript 'scroll' of Kerouac's 'On the Road' (displayed in Britain for the first time).

Ceren Sengezer is a Ph.D. candidate at the University of Birmingham, where she is studying influences of Shakespeare on the writing of Jack Kerouac. She earned her M.A. in Shakespeare Studies in 2009 from the Shakespeare Institute in Stratford-upon-Avon. In April 2010, she was awarded "Alumni Travel Fund" funding and the "Nellie Waterson Travel Scholarship" from the University of Birmingham to pursue her research on Kerouac in at the New York Public Library, The Columbia Archives and the Pusey Library at Harvard University. Miss Sengezer has also published the "Jack Kerouac Timeline" for the *Literary Encyclopedia* with R.J. (Dick) Ellis <http://www.litencyc.com> and she gave a number of papers on Shakespeare and Kerouac at the University of Birmingham, the University of Oxford and at the inaugural European Beat Studies Network conference, the Roosevelt Study Center, Middelburg, The Netherlands.

**Jaap van der Bent:**

**Broken Worlds: Collage in the Work of William S. Burroughs and Rolf Dieter Brinkmann**

More than other Beats, William Burroughs put his mark on post-World War Two German literature. One of the German authors most strongly influenced by Burroughs was Rolf Dieter Brinkmann (1940-1975), a rebellious poet and novelist who also put together a number of anthologies of Beat and post-Beat writing.

Sharing a distrust of language, both Burroughs and Brinkmann in parts of their lives and work tried to “rub out the word forever.” Not surprisingly, both authors have produced work in which image sometimes takes prevalence over text. Partly under the influence of Burroughs, but also inspired by pop art and the work of second-generation New York School Poets, Brinkmann’s use of image culminated in three collage books which he put together between 1971 and 1973, most notably in the posthumously published *Schnitte* (Cuts; 1988).

Burroughs’s experiments with photo collage had begun earlier and came to a head between 1963 and 1972. It will be interesting to compare Burroughs’s use of image with that of Brinkmann. While in Brinkmann’s work image tends to reinforce text, Burroughs’s collages were at first primarily “exercises for expanding consciousness.” Still, as a discussion of one collage in Burroughs’s and Brion Gysin’s *Green Scrapbook* will reveal, there is a self-referential and “artful” quality to Burroughs’s use of collage that predicts his later development as an artist. In a more general sense, a comparison of Burroughs and Brinkmann will lead to relevant conclusions about the way in which Burroughs’s work was incorporated by post-World War Two German writers.

Jaap van der Bent,  
Radboud University Nijmegen

**Viktoria Grivina:**

**Transgressive bliss of William S. Burroughs: deconstructing  
counterculture**

What can be the consequences of approaching modern literature from the point of view of William S. Burroughs? Instinct hints at a mentor-trainee connection, as much of what is now called counterculture grew out of burroughsian aesthetics. However, it proves difficult to push the author of *Queer* into literary university discourse. He either gets dismissed altogether as obscene or becomes subjected to unnerving formalization. Apparently Interzone demands a broader interdisciplinary modus. Philosopher Gilles Deleuze, for once, successfully utilizes burroughsian imagery to illustrate how style can be viewed as transgression beyond linguistic and social boundaries. It is even transgressive nature of Burroughs that takes Beat out of its historical context, he's a Beatnik in a sense Herbert Huncke put to the word, i.e. able to beat all barriers of the psyche. This study proposes to take Burroughs' mentor image and accept it as a standard of what Michel Foucault called transgressive bliss to create interaction with some recent counterculture figures, primarily Irvine Welsh, Chuck Palahniuk and Douglas Coupland. One example of such didactic exchange is Palahniuk's confession that *Fight Club's* adaptation succeeded to take a step towards ultimate destruction what he himself didn't dare to do (put in therapy, the novel's protagonist reconnects with domestic reality, thus failing to complete transgression). In adaptation of *Naked Lunch*, vice versa – Cronenberg goes only as far as to hint to the Orgasm Death Gimmick scene. Here visual and literary discourses collide, also taking a step beyond.

Brief Bio Viktoria Grivina Currently residing in Ukraine (russian-speaking region. Native language - Russian, but fluent in Ukrainian too). I graduated from Kharkov National University (also known as Karazin Kharkov National University) University page: <http://www.univer.kharkov.ua/en> With MA in English and German languages. I've been in comparative literature studies since my BA and MA, particular topic of MA thesis being "Concepts of Good and Evil in the works of C.S.Lewis and Philip Pullman". For my dissertation I switched to

the Department of World Literature, and, with freedom of choice, took up my long cherished dream: William S. Burroughs and the idea of transgression, i.e. unconventional behaviour. I'm particularly interested in tying Burroughs' legacy to modern writers, and counterculture in general. (at the moment I'm lacking women-novelists' examples, so hope to find some via Your network) The working title of my thesis is "Naked Lunch in context of modern transgressive English fiction". At the moment I also experiment with creative writing experiences by using elements of random factor and aleatoricisms, although finishing my first novel would still be a long way to go.

**Erik Mortensen:**

**Diagnosing the National Neurosis: Psychology as Social Critique in the Journals *Neurotica* and *Şizofrenji***

This paper explores the use of psychological concepts such as neurosis, schizophrenia, and mental illness as a means to offer a critique of society in the American journal *Neurotica* and the Turkish underground publication *Şizofrenji*. Separated by both a continent, a culture, and forty years difference in publication dates, these two journals nevertheless offer striking similarities that demonstrate what is at stake in using psychological terms and concepts to discuss larger cultural problems. *Neurotica*, like the confessional Beat writing it often included, set itself the task of disclosing social issues through an examination of their effects on individuals. For this journal, the 1950s were characterized by a neurotic response to bureaucratic conformism at home and the threat of nuclear destruction from abroad. *Şizofrenji*, a journal whose name implies both schizophrenia and syphilis, castigates a Turkish society by arguing for a re-examination of the occluded concept of mental illness. Drawing on the post structuralism of its day, this journal provides first-person accounts of “madness” in order to question the supposed “sanity” of Turkish society. Simultaneously playful and probing, these two journals, despite their differences in time and place, demonstrate that the presentation of psychologically marginalized voices has the power to challenge the basic assumptions of the prevailing society.

**Chad Weidner:**

**Shifting Shapes Part Two: Ecological Considerations of Burroughs' Early Cut-ups**

William Burroughs' early experimental writing remains mysterious and perplexing. At the Inaugural EBSN conference, I considered how ecocriticism might engage his early writing, and, more important, what it can learn from Burroughs. This presentation will build on the research I introduced in Middelburg. More specifically, I will examine additional cut-ups taken from *Minutes to Go* (1960), which pose numerous difficulties when attempting an interpretation. When considering early cut-ups, the lack of coherence and recognizably content are two serious obstacles to discovering ecological meaning. While methods of ecocritical analysis work well for narratives written within the nature-writing genre, this presentation will explore the ways in which ecocritical methods can deal with the many challenges posed by Burroughs' early cut-ups. Existing studies on Burroughs' cut-ups often focus on the *Nova* trilogy. This is understandable since the *Nova* trilogy was such an extraordinarily large project. But overlooking the curious embryonic cut-up forms undervalues the early phase of the evolution of Burroughs' wide-ranging narrative practices. I suggest we might consider Burroughs' experimental structures relevant to environmental criticism in their radical ambiguity, which forces readers into attempting understanding. To do this, I will borrow concepts used in the analysis of nature writing. This paper will also consider the form that eventually emerges from vigorous textual shredding, which looks a lot like poetry, but is actually a form of visual trickery that forces us to consider not only the form and function of literature, but, oddly, ecological issues.

Short bio: Chad Weidner is a permanent lecturer in English and film at University College Roosevelt Academy, an undergraduate faculty of Utrecht University, in the Netherlands. He carried out graduate work at the University of Nebraska Graduate College (USA) and at Ghent University (Belgium). His research interests include ecocriticism, William Burroughs, and the Beat Generation. When not working with undergraduates, Chad enjoys reading and thinking about the connections between humans and the environment, and roughing it for weeks at a time in the Rocky Mountains of North America.

**Luke Walker:**

**'Exchanges between Ginsberg, Dylan and Blake'**

The friendship between Allen Ginsberg and Bob Dylan provides a mass of potential material for research. The creative results of their friendship are manifested not only in their poetry and lyrics but also in their musical and filmic collaborations. After briefly sketching out the contours of this broad topic, this paper narrows its focus to examine Ginsberg's role as a transmitter of William Blake's words and spirit to Dylan.

In particular, it examines the Blakean significance of a number of physical gifts exchanged between Ginsberg and Dylan at key moments in their careers. These include Dylan's 1965 gift to Ginsberg of the professional quality tape recorder which enabled the 'auto poesy' of Ginsberg's *Planet News* (1968) and *The Fall of America* (1973), and Ginsberg's reciprocal gift the following year of a box of poetry books (including works by Blake) for Dylan to read while he recovered from his motorcycle accident. The paper also looks at the significant (and somewhat mysterious) role played by Dylan in the rediscovery of Ginsberg's lost manuscripts of poems written at the time of his 1948 Blake vision, eventually published as *The Gates of Wrath* (1972).

More generally, the paper traces some of the ways in which Blake's influence is encountered in Dylan's work, and the role of Ginsberg as mediator. It also examines some of the often contradictory statements Dylan has made about Blake's poetry, and considers the very different approaches taken by the two friends to acknowledging their shared poetic influences.

**Luke Walker, University of Sussex**

Luke Walker is completing a PhD at the University of Sussex, UK. The topic of his PhD is 'William Blake and the 1960s: Counterculture and Radical Reception'. At last year's EBSN conference in Middelburg, Luke presented a paper entitled "'Weeping at the Foggy earth of England's Blake": Emotion and vision in Ginsberg's Albion'.

**Steen Christiansen:**

**The Nova Trilogy and Contagion Theory**

William Burroughs' oft-quoted idea that language is a virus is often reflected in the many different versions of the posthuman found today. While this idea of language as virus has been behind many information theoretical readings of Burroughs' works, it is clear that Burroughs' poetics are as much a poetics of embodiment. The Nova Trilogy stands as a work which centers squarely on the bodily effects of language and writing, insisting that language alters the human body as much as the human mind. This paper will focus on how Burroughs' poetics in the Nova Trilogy attempts to rectify 'Descartes' error' of separating mind and body, and instead reveals how much language has become part and parcel of what Gilles Deleuze has termed control societies. The paper's argument is to read the Nova Trilogy as a theoretical fiction and an example of the repercussions of biomediation, ie. how media — particularly writing and language — reconfigure the human body in a process of contagion. This will also allow for an investigation of how Burroughs used the cut-up technique as a nonhuman way of amplifying and modulating affect in his works.

Steen Christiansen is Associate Professor of English (Visual Culture) at Aalborg U.

**Matias Frederiksen/Peter Hogg:  
Teaching the Beats in Denmark**

Teaching English in Danish high schools has to comply with the Ministry of Education's regulations. The Ministry of Education has published guidelines for each academic subject part of the three-year high school program, which means that teachers must focus on specified areas and subjects within their academic field. The regulations for English state that teachers must focus on "...major currents in American and British literary history", as well as "...major linguistic, historical, cultural and societal conditions in Great Britain and the USA". These ministerial requirements allow teachers to plan the contents of their courses with a certain level of freedom, just as the above-mentioned quotes invite teachers, to some extent, to choose for themselves which periods, authors and genres to focus on. However, we find it puzzling that Beat literature seldom figures in Danish literary teaching materials. The paper will briefly show how beat literature complies with ministerial requirements, as well as discuss the qualities of beat literature when taking into account the target audience. Furthermore, it will present empirically based data showing high school students' reactions to and thoughts about beat literature following two separate courses, which will be presented and explained in considerable detail. It will conclude with a presentation of a provisional outline for a new beat-textbook intended for high school use.

**Short Bio:**

Matias Andree Frederiksen, MA i engelsk og historie fra Københavns Universitet. Underviser på Hvidovre Gymnasium.

Peter Hogg, MA i engelsk og spansk fra Københavns Universitet. Underviser på Hvidovre Gymnasium.

**Davide Crimi:**

***beat legacies: the non-academic side of beat literature***

The perspective of this short essay is a little bit less simple than it may appear at a first glance. The reason of this complex nature is not just in the different approach of the beat literature's authors or simply in their different social extraction: there is also something that comes from the whole dimension of the current that the beat literature composes.

The exposition proceeds through a first section, focused on the review "International Times", that forgotten "beat bible", a main document in beat unofficial literature, with in-deep reflections on the reason why this journal, despite its influential repertory (including writers as Ginsberg and Burroughs), was substantially relegated as "youngster production" and kept far away from the *milieu* of the so-called official (academic) culture (also in reason of some ambiguous connections the journal created through its articles with that kind of parallel literature that is called occultism).

The second section is oriented on the contemporary meaning of the beat literature and lifestyle, focusing the analysis on five topics for present time:

liberating from the illusion that drugs may produce emancipation;  
awareness in the use of mantra as substitute of drugs in causing changes in consciousness;  
meaning of a kind of art that may be called spiritual and insights;  
the shifting border between academic culture and occultism in contemporary life;  
some way to live the beat as a key for emancipation and awareness in contemporary life.

## **short bio**

DAVIDE CRIMI was born in 1965 in Catania, under the volcano Etna. He studied politics, economics, anthropology and religion. Engaged in development policies at the local level, serving as project manager of several European projects (Eurocult21, Eurexcter, Interreg, Medpact, Urbact, and many others), he has specific skills for building partnerships and sharing information and documents, both at the strategic and managerial level. He worked also on research on the spiritual side of art, exploring this path through collaborations with Luigi Moraldi (on the writings of Qumran and Nag Hammadi and Gnosticism), Rabbi Luciano Caro (Torah and kabbalistic interpretation), Dervish Burahnuddhin (Sufi Islamic tradition Naqshabandi), Liza Lewelyn (Universal Order of the Morning Star) and Sam Webster (Open Source Order of the Golden Dawn). Fluent writer, he has written books, composed paintings and songs and contributing as an intellectual and artistic contributor, organizer of several magazines and publications (EUR / OPEN, Encelado, etc.). The most advanced synthesis is the project M Foundation, a library that collects different editions of the Mediterranean Sacred Books of the traditions Hebrew, Christian and Islamic. Collected books are sources in the original languages (Hebrew, Greek, Latin, Arabic) translated into major European languages (English, French, Italian). This center houses a section of fine arts and experimental workshop called Atelier Thelema, whose aim is to revisit the common elements of rock music and cinema, considering its contribute to the modernization of society, including beatnik literature and the more advanced forms of modern art. (See the [website 418](#) for a list of books and paintings composed by the Author).

**Anamika Bandopadhyay:**

**SOUL SEARCHING: THE JOURNEY OF THE BEATS IN INDIA REVISITED**

Beatnik poets (Ginsberg, Peter Orlovsky, Gary Snyder and Joanne Kyger ) visited India during 1960s. Many reasons, some of which attained mythical level, are attributed to their trip. Their eccentricism , religious connections are the foremost. I will rather explore the relationship the Beats developed with the poets of Hangry generation. Hangry (Angry + Hungry) was a group of Bengali poets who rebelled against the socio-political system in literature and painting. Famous Hangry poets were Sunil Ganguly, Shakti Chattopadhyay, Sandeepan Chattopadhyay, Utpal Kumar basu , Maloy Roy Chowdhury. The Hungryalist came into contact with Ginsberg and Peter Orlovsky, when Beats were visiting India and especially Kolkata.

I will follow the anecdotes I directly heard from Sunil and will interview Maloy Roy Chowdhury, one of the living Hungryalists and also the most celebrated Hungryalist poet. Additionally, I will interview some ordinary people like local tea-shop owners, wine shop owners, coffee house waiters, who still can remember them. I know some people personally living in the Shantiniketan (Tagore's University) who were aware of their activities during the Beats' visit to Shantiniketan. I will revisit the places in Kolkata and North India, where Ginsberg and other Beats visited and stayed, with my movie camera. I'll try to connect the poems written and inspired on those contexts creating visual imageries on those locations. It's like a wind. A windy closet. You will feel the storm only when you will open the window. Especially after long five decades. Let's sniff it!

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Short bio of the presenter :

NAME : Anamika Bandopadhyay

A Bengali poet and documentary film maker. Completed Masters in Film Studies from Jadavpur Universities, Calcutta, India and Masters in English literature from the University of Calcutta. Worked as a producer and hosted talk shows & news bulletins in Kolkata TV. Additionally, directed documentaries on railway hawkers, Bengali folk theater, Nandigram (a village in West Bengal, India) violence and two short fictions while working in Kolkata TV. Had also worked as a freelancer in E-TV, Bangla, Tara TV and National Television of India, Kolkata. Visiting lecturer of film theory at Calcutta University. Recently produced and directed a fifty-nine minutes long documentary on the plights of the people of Jangalmahal (a large forest area in West Bengal). Had written books on Spanish film directors and Argentine film. Had published two books of collection of Bengali poems . Associated with many literary magazines and journals as a poet. Currently pursuing MFA in Film Making in the department of Film and Media Arts at the University of Utah, Salt Lake City , USA.

**Fabiola Popa:**

**The Poetic Legacy: The Influence of Walt Whitman and Allen Ginsberg on the Poetry of Mircea Cartarescu**

The article proposes to comment on the avowed influence that the work of American poets Walt Whitman and Allen Ginsberg had on the most preeminent figure of what was called 'the 1980s generation' in Romania, namely Mircea Cărtărescu. I will focus on the common themes to be found in the poetry of the three poets – nature versus technology, the urban space versus the rural space, politics, past versus future, celebration of the self versus the 'beat', (beaten) self; I will also discuss the legacy the two American poets left in terms of literary techniques and the way in which these techniques were put to use by the Romanian poets of the 1980's.

**Back to Nature, Back to Oneself: Walt Whitman and Allen Ginsberg' Work from the perspective of the 'Postmodernism of Trust'**

The article proposes to look into the way in which the celebration of nature (in Walt Whitman's poetry) and the demonization of technology (in Allen Ginsberg's poetry) can be read from the perspective of what Ihab Hassan has called 'the postmodernism of trust', the new socio-cultural paradigm in which contemporary society seems to have been living since the turn of the millennium: a paradigm which fosters, among other things, the willingness to learn from the lessons of the past, the strong belief in the eco movements, the need for spiritual enhancement, the celebration of a balanced self, and of a more harmonious future based on 'a planetary civility' (Ihab Hassan).

Bio: Fabiola Popa is an assistant lecturer at the Polytechnic University of Bucharest, where she teaches English for Professional Communication. She holds a PhD in English literature from the University of Bucharest.

**Alan Garfield:**

**Rethinking the Beats in Ireland**

In this paper, I will explore the intersection of modernity in Irish literature by looking at the state of the Beats in 21st century Ireland. In a 2009 interview with Patricia Dagier (Jack Kerouac, Breton d'Amérique), Kerouac said that his surname was from the Irish for "language of the water". And while the influence on him and other Beats from Irish literature, especially James Joyce, is both well known and well documented, the reverse cannot easily be said. If the triumvirate of Burroughs, Ginsberg and Kerouac was influenced by Irish writing, I wondered what could be said about the state of Beat influence in Ireland now in the 21st century. In the fields of painting and the plastic arts, this tiny nation's 20th century contributions are, by any measure, rather meagre. But one cannot possibly imagine the shape of 20th century literature without contributions by such a tiny nation; proportionality simply does not work in the venue of Irish letters. Assuming this renaissance of Irish literature continues, one wonders what, if any, might be the result of Beat influence on the future state of Irish letters and media. How are the Beats presented at school (1st/2nd levels and University) and in the popular media? What has been the state of the reception of contemporary Beat films? Focusing on the rise of a new international order associated with the latter 20th century and the insufficiency of the classic definitions of modernity, culture, art and politics, this paper will be a snapshot of the Beats in the Irish curriculum and reflective of the notion of cosmopolitanism.

**Alexander Greiffenstern:**

**“Beckett asked me to fish in his pond”: Burroughs’ Self-Image as a Writer**

In the course of his work, Burroughs referred to Beckett several times, and a look at certain aspects like humor and the willingness to explore literary experiments establishes a certain kinship between the two authors. But in his essay “Beckett and Proust” Burroughs distances himself from Beckett and claims to be closer to Proust. In 2009 Mary Bryden used this essay for her contribution to *Beckett’s Proust/ Deleuze’s Proust* and claims Burroughs felt rejected by Beckett.

This presentation tries to give an analysis of Burroughs’ essay and evaluates his relation to Beckett and Proust by doing what Bryden suggests only indirectly—introducing Deleuze and his commentary and usage of all three authors into the debate. I will argue that Burroughs’ essay doesn’t tell us anything about Beckett or Proust but presents Burroughs’ self-image at a certain point of his career. The addition of Deleuze, who wrote one of his first literary studies about Marcel Proust and quoted from Beckett’s work repeatedly in his vast oeuvre, provides us with analytical tools to compare these authors on an aesthetic level.

**Biographical Note:**

Alexander Greiffenstern studied comparative literature, history and computer science at Bielefeld University. His master thesis is entitled “Desiring-Machines and Mechanisms of Control in William S. Burroughs’ *Naked Lunch*.” In 2009 he was a member of the research group “E Pluribus Unum” at the ZiF, Bielefeld. Since October 2009 he works and teaches at the University of Duisburg-Essen. His PhD-project is called “William S. Burroughs: Aesthetics of Becoming.” Together with Josef Raab he is the co-editor of the forthcoming *Interculturalism in North America*.

**Michael Skau:**

**Jack Kerouac's *Rubáiyát*: The Influence of Omar Khayyám**

The enduring popularity of Jack Kerouac's *On the Road* stems from the exhilarating qualities which Kerouac incorporated into the texture of the work. The response of Kerouac's narrator, Sal Paradise, to the world around him, however, ricochets between the extremes of, on the one hand, innocent delight in the images of beauty and the variety of life and, on the other hand, bitter, or even perverse, acceptance of the gloomy desolation of mortal existence. Almost entirely ignored in Kerouac studies has been the influence of an important literary work which embodies both extremes of Sal's stances—Edward FitzGerald's *Rubáiyát* of Omar Khayyám. This 19th-century rendering of 12th-century poems by a Persian astronomer, poet/philosopher, and mathematician provides significant similarities to Kerouac's dualistic viewpoint. FitzGerald's *Khayyám* celebrates love, nature, friendship, and alcohol, but regrets their evanescence. Kerouac's own writings provide specific allusions to FitzGerald's poem and to Khayyám himself. Kerouac seems to recognize that FitzGerald's poem goes beyond the conventional motif of "Eat, drink, and be merry": the Epicureanism is a desperate bulwark against the inexplicable conditions of life, including the poet's resentment of human mortality and of the fragility of everything and everyone that we love. Just as for FitzGerald, loss and aging—and eventual death—are Kerouac's only certainties in life. Yet both authors offer an almost ritualistic youthful entry into the "bright, delicious and painful colours" of life. The resultant views arouse the passion and fierceness of youth, qualities which many people can retain, for good or ill, well into maturity.

MICHAEL SKAU is Emeritus Professor of English at the University of Nebraska at Omaha and has held the Jefferis Chair in English. Skau has published books on two of the Beat Generation writers: "Constantly Risking Absurdity": The Writings of Lawrence Ferlinghetti (Whitston, 1989) and "A Clown in a Grave": Complexities and Tensions in the Works of Gregory Corso (Southern Illinois UP, 1999). He has also published articles on Ferlinghetti, Corso, Jack Kerouac, William Burroughs, and Richard Brautigan. Skau also studied under Burroughs, Corso, and Allen Ginsberg at the Naropa Institute (now University) in Boulder, Colorado.

**Jack Sargeant:**

**Book presentation - William S Burroughs and related topics (The Master Musicians of Joujouka, Flicker Effects etc)**

Jack Sargeant, author of *Naked Lens: Beat Cinema*, will be launching his book *Against Control* (Eight Millimetres) with a brief reading at the conference. The book collects together a number of texts - both published and unpublished - by Sargeant on William S Burroughs and related topics including the dreamachine, the potentialities that surround the Naked Lunch, the Master Musicians of Joujouka and various other topics. In part drawn from a series of public lectures delivered in Sydney, Australia, the book takes Burroughs as a springboard for further investigations.

**Adrien Clerc: The public image of W.S. Burroughs via the movies William S. Burroughs and the movies: the re-shaping of *El ombre invisible's* image.**

This paper will focus on the construction of a public image via the cinematographic image. In 1963 William Burroughs started, with *Towers Open Fire*, to work on his own image in order to reshape his presence to the world: he won't be only a writer, but also a moving shape, a face and a voice. At the time Burroughs started to build different strategies in order to counter the Control he saw everywhere in the structures of human society: along with the cut-ups, scrapbooks and audio recordings he made, his work on the cinematographic weapon of montage was one of Burroughs' experimental alterations of reality.

We will try to question the qualities of the image Burroughs worked on in his collaborations with director Antony Balch (*Towers Open Fire*, *The Cut-Ups* and *Bill & Tony*). We will also discuss the tension between the ghostly feeling of presence one can find in such movies as *Chappaqua* and *Decoder* and this work on disappearance. Finally, we will try to see if these occurrences were all part of the same work on the magical potentialities of the moving image, or if we have to make distinctions between Burroughs' own cinematographic works and his cameos appearances.

Adrien Clerc is currently finishing his PhD on William S. Burroughs and the cinematographic image. He is also the editor of *Torso*, a paper publication focusing on horror and fantasy cinema, and contributes to the *Video Watchdog*, *La Furia Umana* or *Peeping Tom*.

**Fiona Anderson:**

**The Wild Boys on the Waterfront: David Wojnarowicz's "Recurring Dream"**

This paper investigates the artist and writer David Wojnarowicz's failed efforts in the late 1970s to turn Burroughs' novel *The Wild Boys: A Book of the Dead* into a film, set and to be recorded among the abandoned warehouses and decaying piers of Manhattan's Lower West Side waterfront, a popular gay cruising space in the years leading up to the HIV/AIDS epidemic. In his journals, Wojnarowicz wrote of the pleasures of anonymous sex there in "once long ago beautiful rooms that permitted live films of Genet and Burroughs to unwind with a stationary kind of silence." He imagined anonymous men he met on the piers to be Burroughs himself.

Wojnarowicz is perhaps best known for his photographic series 'Rimbaud in New York' (1978-9) and as an AIDS activist. He wrote fan mail to Burroughs since he was a child and maintained a friendship with Herbert Huncke, who asked Burroughs to provide the foreword to Wojnarowicz's first book, *Sounds in the Distance* (1982). While working on *The Wild Boys* film in 1979, Wojnarowicz produced a collage titled 'Bill Burroughs' Recurring Dream,' which placed the writer amongst the dystopian motifs of his writing: writhing snakes, proliferating filmic heads and Mayan stone carvings. Wojnarowicz tagged waterfront warehouse walls with the words of Hassan-i Sabbah and planned to construct his memoir *Close to Knives* "using [the] ABC method of cut-ups" to achieve "semi-surreal beautiful lines." Wojnarowicz's script and notes in his archive at the Fales Collection at NYU show that he planned to produce the film in a similar way. They make clear that the film is an homage, but one that pays heed to Brion Gysin's proposition that the cut-up heralded "a negation of the omnipresent and all-powerful author," placing the characters of Burroughs's creation in a landscape specific to Wojnarowicz's psycho-sexual experience. This paper examines the ways in which Wojnarowicz's *Wild Boys* script retained the fragmented mode of the novel, maintained its focus on the deadly mnemonic potentiality of film and photography and negotiated the erotic appeal of what Wojnarowicz called Burroughs' "personal mystique" in the cruising grounds of the derelict waterfront.

**Tomasz Stompor:**

**“The Photographic Composites of William S. Burroughs”**

Most studies on Burroughs' experiments with montage techniques deriving from the cut-up were hitherto focused on texts, tape recordings, and his film collaborations with Anthony Balch. Somehow, photography has never been seriously considered in this context, although photographs were an important material and intermedial reference for Burroughs' writing at an early stage in his career, as well as one of the first and persistent media into which Burroughs expanded his cut-up experiments. There is anecdotal mention by Paul Bowles and Brion Gysin about Burroughs' use of photography as a literal backdrop during the writing of *Naked Lunch*, when he covered the walls of his rooms with snapshots of his travels, portraits of friends and street scenes of Tangier 1. Soon, Burroughs refined his use of photography into various forms of composite imagery creating photomontages and collages, which he used in scrapbooks, contributions to small press publications, and as points of reference in psychogeographic mapping experiments.

In my presentation, I will show the various forms of composite imagery created by Burroughs, and discuss their various functions as hybrid carriers of memory, as magical objects, and as visual references in the process of writing.

**Sandhya Devesan Nambiar:**

**On the Visible Road: Exploring the Beat Image**

“Politics... has as much to do with the constitution and organization of affectivity, memory and desire as it has with consciousness and resistance. The embodied self, sexuality, memory and the imagination are crucial to the making of political subjectivity.” – Rosi Braidotti

The technologies of seeing, of the visible, allow certain rhizomatic cultural spaces to be constructed which produce a certain affect. This Deleuzian cartography of the visible, multiple, cultural matrix produces affective categories and images that are constantly nomadic, as well as transformative, affected and affecting. The images of the Beats when explored against this landscape of rhizomatic visibility presents different ways and modes of approaching them, individually and collectively, and investigating their own autonomous responses to the Beat ‘movement’.

In this context I would like to, in my paper, compare the abjected political Beat body (homosexual /Jew/ black/ gendered/ Communist) of the American landscape, especially in the photographs taken by Larry Keenan, studied against other photographic representations of the Beat self in varied Indian landscapes and contexts such as Benares, Calcutta, and Himachal contextualized through modes of resistance and autonomous being.

Dr. Sandhya Devesan Nambiar completed her PhD in 2011 from the Jawaharlal Nehru University in New Delhi and is presently teaching at Sri Venkateswara College, at Delhi University.

**Lisa Stein Haven:**

**"The Beat Generation and Chaplin's Little Tramp, 1953-77"**

With Charlie Chaplin's hasty departure from the United States in late 1952, after a 40-plus-year residency, the Little Tramp character of his silent film comedies was adopted and eventually reconfigured by Beat Generation writers--initially by poet Lawrence Ferlinghetti and his partner Peter D. Martin, who opened their now legendary City Lights Bookstore in San Francisco (named for Chaplin's 1931 film) in 1953, essentially in Chaplin's honor. Soon the Little Tramp morphed into an angry anarchic social commentator of sorts, as depicted in Ferlinghetti's "Director of Alienation." Initially created by Chaplin to be a plucky, loveable and optimistic Everyman, however, the reincarnated Little Tramp better embodies the rebellious recalcitrance of the times. Beat artists, such as Allen Ginsberg and Peter Orlovsky, Bob Kaufmann, Gary Corso and Jack Kerouac, among others, capitalized on the simple characteristic of the character's general non-conformity in their re-appropriation of him as a symbol of the movement.

This presentation will make its claim by investigating particular manifestations of the character in the Beats' creative output, confined by the years 1953-1977, the years of Chaplin's residency in exile from the United States (he died on December 25, 1977).

Lisa Stein Haven bio:

Lisa Stein Haven is an Associate Professor of English at Ohio University Zanesville in Zanesville, Ohio where she specializes in 20th Century British and American literature, creative writing non-fiction and silent film comedy, especially the work of Charlie and Sydney Chaplin and Buster Keaton. Haven is the author of two books: *Un comico vede il mondo* (2006)--an annotated edition of Chaplin's 1933-4 series "A Comedian Sees the World" and *Syd Chaplin: A Biography* (2010). She has a chapter in the forthcoming *Refocusing Chaplin: A Screen Icon in Critical Contexts*, editors Larry Howe, Ben Click and Jim Caron (Scarecrow 2014). Her next book will be *Chaplin in absentia: The Little Tramp in American Culture, 1953-77*. Haven organized and put on the "Charlie in the Heartland: An International Charlie Chaplin Conference" in 2010 and has been a member of the Buster Keaton Celebration Executive Board since 2009.

**Sean Bolton:**

**William Burroughs, Michel Serres, and the Human Parasite**

In her 1987 study of William S. Burroughs's experimental novels, *Word Cultures*, Robin Lydenberg devotes a chapter to the concept of the parasite as it appears in Burroughs's work. The chapter opens with a short description of Michel Serres's philosophical work *The Parasite* (1980). She notes similarities between Serres's host/parasite binary and the binaries of the human host and the word virus and "Other Half" in Burroughs's novels. The comparison is quite compelling, but sadly after about a page, she moves on to discussions of other theorists, leaving readers to wonder what more Serres's ideas might offer to a reading of Burroughs. Though she recognizes in Serres's concept of the parasite an "agent of change," in addition to "the archetype of all relations of power" (127), she seems to view Burroughs's parasites as always taking the forms of the bureaucracies and the control structures that feed upon and victimize the individual. Unfortunately, some of the more provocative suggestions for similarities between the two writers' concepts of the host/parasite relationship are not pursued in depth. Most especially the shared views that the "spawning place of the parasite...is in language itself" (127) and that "the parasite is the embodiment of difference and therefore the source of all identity, of all change, of life itself" (128). These notions would seem to be worth deeper exploration. My paper will pursue lines of investigation suggested by Lydenberg concerning parasitical language and human subjectivity, applying a posthuman reading to both Burroughs's novels and to Serres's writings on the parasite.

Bio:

Micheal Sean Bolton received a Ph.D. in American literature in 2009 from Arizona State University and currently teaches in the Department of Foreign Languages and Literatures at the National Chiao Tung University in Taiwan. His field of research is in United States experimental fiction of the 20<sup>th</sup> and 21<sup>st</sup> centuries. His most recent writing applies poststructuralist and posthuman theory to the interpretation of literature. His publications include articles in *The Flannery O'Connor Review*, *JNT: Journal of Narrative Theory*, and the essay collection *The Philosophy of the Beats*.

**Bryan Mulvihill:**

**`Calligraphies, The Word as Image' "Rub out the Word" From Discussions with Brion Gysin and W. S. Burroughs.**

Calligraphy in the Oriental tradition has always held drawn image to be the origins of writing. Words are composed of an assembly of images. The earliest Chinese characters come from pictographs drawn on tortoise shells and bones which were then put through fire to determine the future. Brion Gysin came in contact with Japanese `kanji', characters and calligraphy while being trained as a spy in Vancouver during WWII. He had volunteered for the Canadian Military as the American service rejected him as an alien. As was the case with many artists, they were either sent into the propaganda departments or to the, `secret service'. Brion was already rather good at languages and Vancouver was the `allies' headquarters for training spies for the Far Eastern campaign. Although the war was concluded before Brion saw active duty, his introduction and continued fascination with the calligraphic traditions of the East continued for the rest of his life. Some years later on a Fulbright scholarship researching the origins of the `Slave Trade', he came into contact with Islamic calligraphy, especially when a series of spells were put on him by jealous members of the Jojuka during the days of his notorious `Thousand and One Nights' bar cum restaurant in Tangier. I met Brion Gysin in the 1979 in Paris, having come from Vancouver and having spent my early years studying classical Chinese and Japanese calligraphy, and later having had extensive exposure to the magical Dakini calligraphic traditions of the Trans Himalayan Tantric Buddhist cultures, I had long conversations with Brion on the subject and later with William Burroughs, Terry Wilson along with numerous Fluxus artists who were in various ways related to the Beats. My paper will outline the process of Magic or transformation of consciousness through the power of the written picture. I have developed a life long practice calligraphic based `automatic' or `spirit' writing, which was greatly inspired and encouraged by Brion and associated Beat artists. I would be happy to bring a portable body of works for a small impromptu exhibition if space is available.

tea-trolley bus - bryan mulvihill; World Tea Party [www.worldteaparty.com](http://www.worldteaparty.com)

**Doreen Saar:**

**The World They Shared: the Beats and the Man in the Gray Flannel Suit**

“I don’t know what’s the matter with us,” Betsy said one night. “Your job is plenty good enough. We’ve got three nice kids, and lots of people would be happy to have a house like this. We shouldn’t be so *discontented* all the time.”  
(*Man in the Gray Flannel Suit*)

In this paper, I will examine the intellectual premises of the Beat Fifties. First, by looking at the curricula of colleges and universities (particularly Columbia the home ground of the most significant beats) in the forties and fifties, I will try to establish the shared language of the generation. Then I will look at the “fights” in the intellectual popular media like *The New Yorker* and the *New York Times*. The context of disaffection and the responses to it were shaped in part by the intellectual climate of the period. I will then show how that climate and the marginal and main stream responses to it shape Beat literature. There are many examples of this interplay. In *Naked Lunch*, the first narrator takes on the language of the detective- the thirties and forties low- culture response to the alienation of the period. The work of Dashiell Hammett frames *Naked Lunch* and the work of Hammett and Chandler speak to the divide between high and low culture. The constraints of contemporary literary theory are evident in the fashioning of the texts themselves; Kupetz has described the way in which the then fashionable New Criticism affects Kerouac’s work. Diane DiPrima’s jokey *Memoirs of a Beatnik* does a wonderful job of posing the intellectually fashionable (*The New Yorker*- loving, camp chair set of Connecticut) in contrast to the world of the beat. I hope then to move back to an examination of *Man in the Gray Flannel Suit* to show how the main stream resolved the same intellectual and personal issues.

**Frida Forsgren:**

**The Wennesland Collection**

The paper presents the Norwegian Wennesland Collection, the largest collection of beat art outside the US. Wennesland was a Norwegian patron who collected beat related art in San Francisco from 1955 - 1970. Despite its size and importance, the collection remains unknown to a larger audience of beat scholars and this paper aims thus to situate the collection within beat culture and beat scholarship. The paper presents the main artists in the collection (Michael Bowen, Arthur Monroe, Keith Sanzenbach, Jess, Jay de Feo), discussing their thematic and stylistic affinities with beat literature, as well as problematizing whether we may talk of a beat art in its own right.

**Michael Pronko:**

**Jazz for the Beats: Image and Principle**

Jazz served as a central image for the Beats in much of their work. The visual figure of the jazz musician creating music spontaneously in the moment served as not only image, but icon of the creative process. Jazz-like creation was a representation of the creative impulse. This talk will examine the interactions and influences of jazz on Beat images.

In Jack Kerouac's *On the Road*, John Clellon Holmes' *Go* and *The Horn* jazz becomes a central thematic metaphor. In poetry readings by Kenneth Rexroth and Lawrence Ferlinghetti as well as Kenneth Patchen, poetry was performed with jazz music as a confluence of image, word and sound.

The Beats often connected and linked images in the same way jazz musicians link melodic and harmonic riffs. Kerouac's "Essentials of Bop Prosody" sounds as much like a primer on jazz improvisation as on writing. Jazz had an influence on rhythm, line, stress and the other structures that allow the word to create an image. For the Beats, jazz improvisation was a method of creativity. Jazz also provided an important source of sonic experience, incorporating rhythms, energy, and melodic flow.

Outside of the texts, the attitude, way of living, outsider status and even way of talking and dressing of the Beats were all greatly influenced by jazz musicians. The importance of creating a posture from which to create was also partially derived from the image of the jazz musician.

**Rebecca Evans:**

**Performance**

Kaddish/Rhythms of Dylan Thomas/Death of Fathers

**Daniel Puia-Dumitrescu:**

**Image and politics in the Communist Romania: Romulus Bucur, a Romanian Beat**

After the Communist Party coming to power in Romania and the proclamation of the Popular Republic in the late 1940's, the country became a *prison* for its inhabitants. This way, in the 1950's, the above mentioned *curtain* became heavier and heavier, and the only form of permitted artistic creation was the *socialist realism*. During the last period of the Communist regime in Romania, between 1977 and 1983, there was a literary group which changed the Romanian poetry forever. It was called *The Monday Literary Club*. Nicolae Manolescu, one of the most famous Romanian critics nowadays, became the mentor of a literary club which brought to light the most important movement within the Romanian history of the literature: the *Generation 80*. These poets found their resources outside the Romanian *camp*, outside the communist curtain, in the English and American poetry, many of them among the Beat generation.

Within this generation and literary club, we chose to talk about Romulus Bucur, who uses as his poetic expression the *visual poetry*. One of the most important poets of this generation and of the entire Romanian literary history, Romulus Bucur's poetry is translated now in English and also in many languages. His visual poetry is one of a very skilled observer of the reality, a very good listener and *painter* of the human behavior. His poetry comes to life not only through the words which constitute the heart of the poem, but also through the images he chooses to enhance these words with a special strength. Coming from simple figures, as circles, triangles, or even from spaces between rows or columns of words, he goes even further, to excellent images which become the actual spine of his poems.

This presentation will talk about the way a poet could create this kind of text when, how we already underlined before, *difference* was not even accepted: in the communist Romania. Could a Beat poet with only images as weapons *beat* the system and make a difference?

**Alexander Adams:**

**William S. Burroughs as a Visual Artist**

Burroughs has been accorded a number of solo exhibitions, most recently in London. I will consider Burroughs's early connections to visual art, the transformative affect of the encounter and collaboration with Brion Gysin and the development of his art from collage to painting in the period 1960-1997. I will situate Burroughs's art in a non-Beat context, looking at his techniques and parallels with avant garde art of the period, while at the same time referring to his writings.

## **Douglas Field:**

### **In the Manchester Jeff Nuttall Archives**

Jeff Nuttall (1933-2004) was a prolific artist and poet but he was also a jazz musician, critic and participant in 1960s British counter-culture where he played a key role within the international 'underground' press and literary scene, exchanging writings and ideas with fellow thinkers in the United States and Europe - such as William Burroughs, Carl Weissner, Alexander Trocchi, Bob Cobbing and dom sylvester houédard. Nuttall had a prolific career initiating small journals such as the anarchic cut-up *My Own Mag* or collaborating on various publishing projects. Although the main archive for Nuttall's work is at Emory University, there is a rich but un-catalogued box of Nuttall's personal papers at the John Rylands Library at the University of Manchester. The Manchester Nuttallia includes letters from over a hundred writers and activists who contributed to Nuttall's projects, such as *My Own Mag*, which included regular contributions from Burroughs. This paper will mine the Manchester Nuttall archives to raise wider questions about the internationalism of the Beat Generation. It will explore the ways in which Nuttall became an important conduit between North American and European Beat and associated underground publications. The paper will look closely at the correspondence between Nuttall and Beat writers and publishers in order to get a clearer sense of the ways in which European and North American underground presses collaborated, as well as exploring the regional significance of Nuttall to the North of England.

**Camelia Elias:**

**The Shamanic Beat**

Gary Snyder sees the poet as a shaman. But kind of shaman? Traditionally shamans were divided into two groups, those that practiced healing and those that practiced sorcery. Giving the general assumption that the poet is a magician of sorts, being able to seduce and mesmerize with his words, one could assume that what Snyder means with his shaman is a similar thing. On the other hand, the poet as a healer is very much present in Snyder's poetry. My paper will look at what kind of classification we might talk about in the kind of Beat poetry that has magic and healing as part of its program.

**Bent Sørensen:**

**Life writing and author biography: The Carr/Kammerer episode in Kerouac Biographies**

I wish to investigate, from a psychoanalytic and poststructuralist angle, the construction of story, life and life story in selected Kerouac biographers' accounts of the dramatic Carr/Kammerer incident. A comparison with the inscription in and deletion from Beat Lit. of Lucien Carr will provide an additional perspective.