

# Homage To Frank Ohara

**In Memory of My Feelings** Frank O'Hara 2005 By Frank O'Hara.  
Edited by Bill Berkson. Essay by Kynaston McShine.

The Collected Poems of Frank O'Hara Frank O'Hara 1995-03-31

Available for the first time in paperback, *The Collected Poems of Frank O'Hara* reflects the poet's growth as an artist from the earliest dazzling, experimental verses that he began writing in the late 1940s to the years before his accidental death at forty, when his poems became increasingly individual and reflective.

**Metropolitan Tang** Linda Bamber 2008 *Metropolitan Tang* is Linda Bamber's first book of poetry, a debut that is erudite, urban and urbane. Whether she is examining the breakup of her marriage or watching bulls in a field, considering Derrida's concepts of "presence" or her hairdresser's less theoretical philosophy, Ms. Bamber turns over images and ideas until she finds their proper relations, making meaning out of random juxtapositions, sense out of chaos, or, if nothing else, a good joke out of a bad situation. Her voice, sensitive and, at the same time, wry, is clear throughout, uniquely hers.

In Memory of My Feelings Russell Ferguson 1999-01-01 *In Memory of My Feelings: Frank O'Hara and American Art* is a reexamination of the relationship between art and poetry at a crucial moment in American art. It also offers new insights into the charismatic figure of Frank O'Hara and his world and interests, which included art, music, theater, dance, film, and mass culture.

**Encyclopedia of the New York School Poets** Terence Diggory 2009 An A-to-Z reference to writers of the New York School, including John Ashbery, who is often considered America's greatest living poet. Examines significant movements in literary history and its development through the years.

*American Poetry: The Modernist Ideal* Clive Bloom 1995-09-12 Tracing

its origins back to Walt Whitman, the Modernist tradition in American poetry is driven by the same concern to engage with the world in revolutionary terms, inspired by the concept of democracy vital to the American dream. But this tradition is not confined to a few writers at the beginning of the century: instead it has been an enduring force, extending from coast to coast and of varying hues: Imagist, Objectivist, Beat. International in flavour but shaped by the language and conditions of America, this poetry continues to speak to us today. This collection of specially commissioned essays brings together leading scholars and critics to define the American Modernist canon, providing a range of perspectives helpful to all those interested in this fascinating poetry.

*Frank O'Hara Now* Robert Hampson 2022-04-02 Frank O'Hara's writing is central to any consideration of 20th century American poetry. This collection of essays, the first to be dedicated to O'Hara in nearly two decades, asks why O'Hara remains so important to 21st century readers and writers of poetry. The book is transatlantic in tone, combining American scholarship with a wide sampling of British writers. For many, O'Hara's distinctive appeal depends on his witty depictions of urban experience, his relationship to the painters of Abstract Expressionism and the exhilarating immediacy of his poetic voice. Yet these chatty and approachable qualities coexist with a testing engagement with currents in European and American modernism. *Frank O'Hara Now* offers a comprehensive picture of the poet, presenting the conversational insouciance of the writing alongside its more intransigent features.

Meditations in an Emergency Frank O'Hara 1967 Originally published: New York: Grove Press, 1957.

**A Study Guide for Frank O'Hara's "Why I Am Not a Painter"** Gale, Cengage Learning 2016 A Study Guide for Frank O'Hara's "Why I Am Not a Painter," excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis;

author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

**Homage to Frank O'Hara** Bill Berkson 1988 Poetry. Memoir. A scrapbook-style homage to the one of the great American poets of the 20th century, including poems, tributes and reminiscences by many of those who knew O'Hara best, including Robert Duncan, Allen Ginsberg, John Wieners, Kenward Elmslie, Ted Berrigan, Elaine de Kooning, Philip Guston, Joe Brainard and many others. Includes a rich array of black and white photographs. Edited by Bill Berkson and Joe LeSueur, two of O'Hara's most intimate friends.

**A Question Mark Above the Sun** Kent Johnson 2012 Did Kenneth Koch actually write a beloved Frank O'Hara poem? Kent Johnson guarantees... you'll never see poetry the same again?

Selected Letters Charles Olson 2001-02-21 For Charles Olson, letters were not only a daily means of communication with friends but were at the same time a vehicle for exploratory thought. In fact, many of Olson's finest works, including Projective Verse and the Maximus Poems, were formulated as letters. Olson's letters are important to an understanding of his definition of the postmodern, and through the play of mind exhibited here we recognize him as one of the vital thinkers of the twentieth century. In this volume, edited and annotated by Ralph Maud, we see Olson at the height of his powers and also at his most human. Nearly 200 letters, selected from a known 3,000, demonstrate the wide range of Olson's interests and the depth of his concern for the future. Maud includes letters to friends and loved ones, job and grant applications, letters of recommendation, and Black Mountain College business letters, as well as correspondence illuminating Olson's poetics. As we read through the letters, which span the years from 1931, when Olson was an undergraduate, to his death in 1970, a fascinating portrait of this complex poet and thinker emerges.

Frank O'Hara Lytle Shaw 2006-06 Providing a synthesis of New York's artistic and literary worlds, this book uses social and philosophical problems involved in reading a coterie to propose a language for

understanding the poet, art critic, and Museum of Modern Art curator, Frank O'Hara.

*Frank O'Hara, a Comprehensive Bibliography* Alexander Smith 1979

**A Frank O'Hara Notebook** Bill Berkson 2019-04-30 A fascinating account of Frank O'Hara in the prime of his creative life in New York, told through notes, images, and poems by his friend Bill Berkson. Poet and art critic Bill Berkson (1939–2016) had planned for many years to write a lengthy study on his friend and mentor Frank O'Hara (1926–1966) but died with the project still incomplete. This volume reproduces the sketchbook in which Berkson gathered notes, images, and poems about O'Hara, focusing on his memories of their collaborations in New York, from their initial meeting in 1960 to O'Hara's untimely death in 1966. A Frank O'Hara Notebook offers a fascinating first-person account of the heyday of O'Hara's creative life, and memorably sketches the heady social milieu of the poetry and art worlds of New York that O'Hara inhabited in the early 1960s. In addition to an exact-scale photographic reproduction of Berkson's handwritten notebook, this volume includes a typesetting of Berkson's notes and two texts on O'Hara derived from these notes published under Berkson's direction, titled "A Frank O'Hara File" and "What Frank O'Hara Was Like." The book shows the evolution of Berkson's ideas from notes to fragmentary phrases and sentences into finished pieces of writing. Ultimately, this collection reveals as much about Berkson's writing practice as it does about his famous subject and friend. The book's translation of Berkson's handwritten notes and collaged material into type honors the idiosyncratic format of Berkson's handwritten text, precisely following the line breaks, capitalizations, and drawn graphic elements in the holograph. The book also includes an introduction by fellow New York School poet Ron Padgett and an afterword by Berkson's wife, curator Constance Lewallen.

Also a Poet Ada Calhoun 2022-06-14 A staggering memoir from New York Times bestselling author Ada Calhoun tracing her fraught relationship with her father and their shared obsession with a great poet. When Ada Calhoun stumbled upon old cassette tapes of interviews her

father, celebrated art critic Peter Schjeldahl, had conducted for his never-completed biography of poet Frank O'Hara, she set out to finish the book her father had started forty years earlier. As a lifelong O'Hara fan who grew up amid his bohemian cohort in the East Village, Calhoun thought the project would be easy, even fun, but the deeper she dove, the more she had to face not just O'Hara's past, but also her father's, and her own. The result is a groundbreaking and kaleidoscopic memoir that weaves compelling literary history with a moving, honest, and tender story of a complicated father-daughter bond. Also a Poet explores what happens when we want to do better than our parents, yet fear what that might cost us; when we seek their approval, yet mistrust it. In reckoning with her unique heritage, as well as providing new insights into the life of one of our most important poets, Calhoun offers a brave and hopeful meditation on parents and children, artistic ambition, and the complexities of what we leave behind.

Statutes of Liberty Geoff Ward 1993-02-15 Statutes of Liberty is the first full-length academic study of the New York School of Poets. It contains an introduction to the work of these writers, followed by chapters on the central figures: Frank O'Hara, James Schuyler and John Ashbery. A postscript examines the continuing and changing influence of the New York School. The book is also concerned with deconstruction, a mode of literary analysis with which Ashbery's work in particular has come to be associated by critics in America.

**Bennington Girls Are Easy** Charlotte Silver 2016-06-28 When Sylvie Furst and Cassandra Puffin meet at Bennington College, that Vermont haven for well-to-do young eccentrics and liberal-arts students, they firmly believe theirs will be a friendship for the ages. From the heyday of college through those first delirious post-college years, the two girls have nothing but each other and their charmingly-decorated apartments to keep them afloat. Propelled by Charlotte Silver's sharp wit and gimlet eye for the foibles of 21st-century New York City, you'll laugh (and occasionally cringe) at the misadventures of these two Bennington girls as they careen through the ups and downs of twentysomething friendship. Chosen as one of "Summer's Best Books" by People magazine

One of the "Season's Best"--O, The Oprah Magazine A Cosmopolitan "July Reads" Pick

**Professing Sincerity** Susan B. Rosenbaum 2007 Sincerity--the claim that the voice, figure, and experience of a first-person speaker is that of the author--has dominated both the reading and the writing of Anglo-American poetry since the romantic era. Most critical studies have upheld an opposition between sincerity and the literary marketplace, contributing to the widespread understanding of the lyric poem as a moral refuge from the taint of commercial culture. Guided by the question of why we expect poetry to be sincere, Susan Rosenbaum reveals in *Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading* that, in fact, sincerity in the modern lyric was in many ways a product of commercial culture. As she demonstrates, poets who made a living from their writing both sold the moral promise that their lyrics were sincere and commented on this conflict in their work. Juxtaposing the poetry of Wordsworth and Frank O'Hara, Charlotte Smith and Sylvia Plath, and Anna Laetitia Barbauld and Elizabeth Bishop, Rosenbaum shows how on the one hand, through textual claims to sincerity poets addressed moral anxieties about the authenticity, autonomy, and transparency of literature written in and for a market. On the other hand, by performing their "private" lives and feelings in public, she argues, poets marketed the self, cultivated celebrity, and advanced professional careers. Not only a moral practice, professing sincerity was also good business. The author focuses on the history of this conflict in both British romantic and American post-1945 poetry. *Professing Sincerity* will appeal to students and scholars of Anglo-American lyric poetry, of the history of authorship, and of gender studies and commercial culture.

**In the Months of My Son's Recovery** Kate Daniels 2019-05-15 The poems of *In the Months of My Son's Recovery* inhabit the voice and point of view of the mother of a heroin addict who enters recovery. With clear perception and precise emotional tones, Kate Daniels explores recovery experiences from multiple, evolving vantage points, including active addiction, 12-step treatment, co-occurring mental illness and addiction

(known as dual diagnosis), and relapse. These intimately voiced, harrowing poems reveal the collateral damage that addiction inflicts on friends and families, in addition to the primary damage sustained by addicts themselves. Offering bold descriptions of medical processes, maternal love, and the potential for hope as an antidote to despair, this timely collection offers a firsthand account of the many crises at the heart of the opioid epidemic.

**Criminal Ingenuity** Ellen Levy 2011-05-13 "Poetry was declining/ Painting advancing/ we were complaining/ it was '50," recalled poet Frank O'Hara in 1957. *Criminal Ingenuity* traces a series of linked moments in the history of this transfer of cultural power from the sphere of the word to that of the image. Ellen Levy explores the New York literary and art worlds in the years that bracket O'Hara's lament through close readings of the works and careers of poets Marianne Moore and John Ashbery and assemblage artist Joseph Cornell. In the course of these readings, Levy discusses such topics as the American debates around surrealism, the function of the "token woman" in artistic canons, and the role of the New York City Ballet in the development of mid-century modernism, and situates her central figures in relation to such colleagues and contemporaries as O'Hara, T. S. Eliot, Clement Greenberg, Walter Benjamin, and Lincoln Kirstein. Moore, Cornell, and Ashbery are connected by acquaintance and affinity—and above all, by the possession of what Moore calls "criminal ingenuity," a talent for situating themselves on the fault lines that fissure the realms of art, sexuality, and politics. As we consider their lives and works, Levy shows, the seemingly specialized question of the source and meaning of the struggle for power between art forms inexorably opens out to broader questions about social and artistic institutions and forces: the academy and the museum, professionalism and the market, and that institution of institutions, marriage.

*The Pursuit of Myth in the Poetry of Frank O'Hara, Ted Berrigan and John Forbes* Duncan Hose 2022-04-04 *The Pursuit of Myth in the Poetry of Frank O'Hara, Ted Berrigan and John Forbes* traces a tradition of revolutionary self-mythologising in the lives and works of Frank O'Hara,

Ted Berrigan and John Forbes, as a significant trefoil in twentieth-century English language poetry. All three had untimely deaths, excited a collective homage, and developed cult followings that reverberate today. This book tracks the transmission of the poem as charm, the poet as charmer, and the reinstitution of troubadour erotics as a kind of social poetics. Starting with Orpheus, the book refreshes the myth of the poet as mythmaker, examining how myths of "self" and "nation" are regenerated for the twenty-first century and how persons-as-myths are made in community through coterie of artists and beyond. Duncan Bruce Hose's critical vocabulary, with its nucleus of mythos, searches the edges of phenomenal enquiry, closing in on the work of "glamour", "aura", "charm", "possession", "phantasm", the "daemonic", and the logic of haunting in the continuing being of these three poets as "charismatic animals".

**Abstract Bodies** David J. Getsy 2015-11-03 Original and theoretically astute, *Abstract Bodies* is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history. It recasts debates around abstraction and figuration in 1960s art through a discussion of gender's mutability and multiplicity. In that decade, sculpture purged representation and figuration but continued to explore the human as an implicit reference. Even as the statue and the figure were left behind, artists and critics asked how the human, and particularly gender and sexuality, related to abstract sculptural objects that refused the human form. This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies, persons, and genders. Drawing on transgender and queer theory, David J. Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists—Dan Flavin (1933–1996), Nancy Grossman (b. 1940), John Chamberlain (1927–2011), and David Smith (1906–1965). *Abstract Bodies* makes a case for abstraction as a resource in reconsidering gender's multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field.

**Urban Pastoral** Timothy Gray 2010-10-28 "We knew Koch, Guest,

O'Hara, Ashbery, and Schuyler thrived on the gritty, buoyant clank of city life, but that they drew from a secret fountain there only the Brill Building really let on, until now. In seven crisply argued, essayistic chapters, Gray lets us see and feel the invisible paradise glowing within the visible form of the subway, the skyscraper, the tenement bank, the tattoo parlor, a heaven growing in the street/right up through the concrete, but soft and sweet and dreaming."---Kevin Killian, Author, *Little Men* --Book Jacket.

*Hyperscapes in the Poetry of Frank O'Hara* Hazel Smith 2000-01-01  
Elizabeth A. Kaye specializes in communications as part of her coaching and consulting practice. She has edited Requirements for Certification since the 2000-01 edition.

*Lunch Poems* Frank O'Hara 2014-06-10 Celebrate the 50th Anniversary of Frank O'Hara's Lunch Poems Lunch Poems, first published in 1964 by City Lights Books as number nineteen in the Pocket Poets series, is widely considered to be Frank O'Hara's freshest and most accomplished collection of poetry. Edited by the poet in collaboration with Lawrence Ferlinghetti and Donald Allen, who had published O'Hara's poems in his monumental *The New American Poetry* in 1960, it contains some of the poet's best known works including "The Day Lady Died," "Ave Maria," and "Poem" [Lana Turner has collapsed!]. This new limited 50th anniversary edition contains a preface by John Ashbery and an editor's note by City Lights publisher Lawrence Ferlinghetti, along with facsimile reproductions of a selection of previously unpublished correspondence between Ferlinghetti and O'Hara that shed new light on the preparation of *Lunch*. "Frank O'Hara's *Lunch Poems*, the little black dress of American poetry books, redolent of cocktails and cigarettes and theater tickets and phonograph records, turns 50 this year. It seems barely to have aged . . . This is a book worth imbibing again, especially if you live in Manhattan, but really if you're awake and curious anywhere. O'Hara speaks directly across the decades to our hopes and fears and especially our delights; his lines are as intimate as a telephone call. Few books of his era show less age."---Dwight Garner, *The New York Times* "City Lights' new reissue of the slim volume includes a clutch of

correspondence between O'Hara and Lawrence Ferlinghetti . . . in which the two poets hash out the details of the book's publication: which poems to consider, their order, the dedication, and even the title. 'Do you still like the title *Lunch Poems*?' O'Hara asks Ferlinghetti. 'I wonder if it doesn't sound too much like an echo of *Reality Sandwiches* or *Meat Science Essays*.' 'What the hell,' Ferlinghetti replies, 'so we'll have to change the name of *City Lights* to *Lunch Counter Press*.'"---Nicole Rudick, *The Paris Review* "Frank O'Hara's famed collection was first published in 1964, and, to mark the fiftieth anniversary, *City Lights* is printing a special edition."---*The New Yorker* "The volume has never gone out of print, in part because O'Hara expresses himself in the same way modern Americans do: Like many of us, he tries to overcome the absurdity and loneliness of modern life by addressing an audience of anonymous others."---Micah Mattix, *The Atlantic* "I hope that everyone will delight in the new edition of Frank's LUNCH POEMS. The correspondence between Lawrence and Frank is great. Frank was just 33 when he wrote to Lawrence in 1959 and 38 when LUNCH POEMS was published! The fact that *City Lights* kept Frank's LUNCH POEMS in print all these years has been extraordinary, wonderful and a constant comfort. Hurray for independent publishers and independent bookstores. Many thanks always to Lawrence Ferlinghetti and everyone at *City Lights*."---Maureen O'Hara, sister of Frank O'Hara "Frank O'Hara's *Lunch Poems*--which has just been reissued in a 50th anniversary hardcover edition--recalls a world of pop art, political and cultural upheaval and (in its own way) a surprising innocence."---David Ulin, *Los Angeles Times*

**The American Play** Marc Robinson 2009-05-26 In this brilliant study, Marc Robinson explores more than two hundred years of plays, styles, and stagings of American theater. Mapping the changing cultural landscape from the late eighteenth century to the start of the twenty-first, he explores how theater has--and has not--changed and offers close readings of plays by O'Neill, Stein, Wilder, Miller, and Albee, as well as by important but perhaps lesser known dramatists such as Wallace Stevens, Jean Toomer, Djuna Barnes, and many others. Robinson reads each work in an ambitiously interdisciplinary context, linking advances in

theater to developments in American literature, dance, and visual art. The author is particularly attentive to the continuities in American drama, and expertly teases out recurring themes, such as the significance of visibility. He avoids neatly categorizing nineteenth- and twentieth-century plays and depicts a theater more restive and mercurial than has been recognized before. Robinson proves both a fascinating and thought-provoking critic and a spirited guide to the history of American drama.

**The Last Avant-Garde** David Lehman 1999-11-09 A landmark work of cultural history that tells the story of how four young poets, John Ashbery, Frank O'Hara, James Schuyler, and Kenneth Koch, reinvented literature and turned New York into the art capital of the world. Greenwich Village, New York, circa 1951. Every night, at a rundown tavern with a magnificent bar called the Cedar Tavern, an extraordinary group of painters, writers, poets, and hangers-on arrive to drink, argue, tell jokes, fight, start affairs, and bang out a powerful new aesthetic. Their style is playful, irreverent, tradition-shattering, and brilliant. Out of these friendships, and these conversations, will come the works of art and poetry that will define New York City as the capital of world culture--abstract expressionism and the New York School of Poetry. A richly detailed portrait of one of the great movements in American arts and letters, *The Last Avant-Garde* covers the years 1948-1966 and focuses on four fast friends--the poets Frank O'Hara, James Schuyler, John Ashbery, and Kenneth Koch. Lehman brings to vivid life the extraordinary creative ferment of the time and place, the relationship of great friendship to art, and the powerful influence that a group of visual artists--especially Jane Freilicher, Larry Rivers, and Fairfield Porter--had on the literary efforts of the New York School. *The Last Avant-Garde* is both a definitive and lively view of a quintessentially American aesthetic and an exploration of the dynamics of creativity.

**City Poet** Brad Gooch 2014-04-29 The definitive biography of Frank O'Hara, one of the greatest American poets of the twentieth century, the magnetic literary figure at the center of New York's cultural life during the 1950s and 1960s. *City Poet* captures the excitement and promise of

mid-twentieth-century New York in the years when it became the epicenter of the art world, and illuminates the poet and artist at its heart. Brad Gooch traces Frank O'Hara's life from his parochial Catholic childhood to World War II, through his years at Harvard and New York. He brilliantly portrays O'Hara in his element, surrounded by a circle of writers and artists who would transform America's cultural landscape: Willem de Kooning, Franz Kline, Helen Frankenthaler, Jackson Pollock, Gregory Corso, Jack Kerouac, Allen Ginsberg, LeRoi Jones, and John Ashbery. Gooch brings into focus the artistry and influence of a life "of guts and wit and style and passion" (Luc Sante) that was tragically abbreviated in 1966 when O'Hara, just forty and at the height of his creativity, was hit and killed by a jeep on the beach at Fire Island—a death that marked the end of an exceptional career and a remarkable era. *City Poet* is illustrated with 55 black and white photographs.

**Poet Be Like God** Lewis Ellingham 1998-07-29 The first biography of poet Jack Spicer (1925-1965), a key figure in San Francisco's gay cultural scene and in the development of American avant garde poetics.

**Frank O'Hara's New York School and Mid-Century Mannerism** Sam Ladkin 2024-02-29 Frank O'Hara's New York School & Mid-Century Mannerism offers a ground-breaking account of the poet Frank O'Hara and the extraordinary cultural blossoming O'Hara catalysed, namely the mid-century experimental and multi-disciplinary arts scene, the New York School. Fresh accounts of canonical figures (Jackson Pollock, Willem de Kooning, George Balanchine, Fred Astaire) and original work on those too little discussed (Edwin Denby, Elaine de Kooning) resound with analysis of queer iconology from Michelangelo's David to James Dean. Sam Ladkin argues that O'Hara and the New York School revive Mannerism. Turning away from interpretations of O'Hara's Transcendentalism, Romanticism, or pastoralism, 'mid-century Mannerism' helps explain O'Hara's self-conscious style, its play with sweet and grand grace, contortion of conventional measure, risks with affectation, conceits, nonchalance, and scrambling of high/low culture. Mannerism clarifies the sociability implicit in the formal innovations of the New York School. The work also studies the kinship between art

mediums by retooling rhetoric and recovering a perennial manneristic tendency beyond period style. Genealogies of grace, the figura serpentinata, sprezzatura, ornatus, and the marvellous exemplify qualities exhibited by O'Hara's New York School. Ladkin relates the essential role of dance in the New York School. O'Hara's reception has been tied to painting, predominantly Abstract Expressionism. He was also, however, a balletomane, a fan, for whom ballet was 'made up exclusively of qualities which other arts only aspire to in order to be truly modern.' Relaying ballet's Mannerist origins and aesthetics, and demonstrating its influence alongside Broadway and Hollywood musical-dance on art and poetry, completes the portrait of mid-century modernity.

**Frank O'Hara** Marjorie Perloff 1998-03-14 Previously known as an art-world figure, but now regarded as an important poet, Frank O'Hara is examined in this study. It traces the poet's "French connection" and the influence of the visual arts on his work. This edition includes a new introduction with a reconsideration of O'Hara's lyric.

Frank O'Hara and the Poetics of Saying 'I' Micah Mattix 2011-03-03 Frank O'Hara and the Poetics of Saying 'I' examines the poetics of the American poet Frank O'Hara in the context of both European and American expressionism. Placing O'Hara in relation to poets such as Rilke, Williams and Pasternak, as well as painters such as Pollock and Motherwell, the book argues that while O'Hara understands poetic form to be the result of the poet's exploration of his experience, the purpose of the resultant artifact is not to enumerate the alphabet of the mind but to reinvigorate language through which experience of the material world is, in part, mediated.

**Lunch Poems** Miles Ladin 2001 "This artist's book is an homage to Frank O'Hara's 'Lunch Poems' a seminal book of poetry published by City Lights in 1964. As a tribute to his poetry and specifically 'Lunch Poems,' I decided to make a series of photographs in the street."--Cover sheet, Miles Ladin.

Digressions on Some Poems by Frank O'Hara Joe LeSueur 2004-04-21 An unprecedented eyewitness account of the New York School, as seen

between the lines of O'Hara's poetry Joe LeSueur lived with Frank O'Hara from 1955 until 1965, the years when O'Hara wrote his greatest poems, including "To the Film Industry in Crisis," "In Memory of My Feelings," "Having a Coke with You," and the famous Lunch Poems—so called because O'Hara wrote them during his lunch break at the Museum of Modern Art, where he worked as a curator. (The artists he championed include Jackson Pollock, Joseph Cornell, Grace Hartigan, Jane Freilicher, Joan Mitchell, and Robert Rauschenberg.) The flowering of O'Hara's talent, cut short by a fatal car accident in 1966, produced some of the most exuberant, truly celebratory lyrics of the twentieth century. And it produced America's greatest poet of city life since Whitman. Alternating between O'Hara's poems and LeSueur's memory of the circumstances that inspired them, *Digressions on Some Poems by Frank O'Hara* is a literary commentary like no other—an affectionate, no-holds-barred memoir of O'Hara and the New York that animated his work: friends, lovers, movies, paintings, streets, apartments, music, parties, and pickups. This volume, which includes many of O'Hara's best-loved poems, is the most intimate, true-to-life portrait we will ever have of this quintessential American figure and his now legendary times.

**Biotherm** Frank O'Hara 1990

*Fear of Dreaming* Jim Carroll 1993-11-01 Carroll, a diarist and rock performer, is best known for his coming-of-age memoir *The Basketball Diaries*, which became an instant classic when it was first published in 1978 and then a national bestseller when a film version of the book was released in 1995. Carroll initially made his reputation as a poet, and has won acclaim and comparisons to everyone from Rimbaud to Frank O'Hara for his delicate yet hallucinatory imagery. This volume of poetry collects selections from Jim Carroll's *Living at the Movies*, which was published in 1973 when he was twenty-two, and *The Book of Nods*, released in 1986. *Fear of Dreaming* also includes pieces previously unpublished in book form, including "Curtis's Charm," a vignette set in New York City's Central Park about a man convinced he is a victim of black magic, and poetic tributes to Robert Mapplethorpe and Ted Berrigan. "His poems' urgent, obsessive metaphors pose tensely against

their cool, streetwise surface voice, charging them with an electricity that's at once disturbing, sexual, religious, and psychological."—Tom Clark, San Francisco Chronicle Book Review

Encyclopedia of American Poetry: The Twentieth Century Eric L. Haralson 2014-01-21 The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

**Word of Mouth** Chad Bennett 2018-05-15 "Word of Mouth brings together the insights of queer and lyric theory to tell the story of how gossip modeled forms of sociality and voice that poets experimented with over the course of the twentieth century. Through a set of case studies of culturally diverse American poets--Gertrude Stein, Langston Hughes, Frank O'Hara, James Merrill, and others--who absorbed and contended with the loose talk that swirled about them and their work, the book argues that gossip became a vehicle for the performance of alternative sexualities and concomitant meditations on alternative modes of poetic practice. At the heart of this argument is a queer reevaluation of modern lyric poetry. Attending to gossip's key role in modern and contemporary poetry enables a recognition of the unpredictable ways that conventional understandings of the modern lyric poem--as, for example, an utterance smudging the lines between private and public, knowing and unknowing, intimacy and strangeness--have been shaped by, and afforded a uniquely suitable space for, the expression of queer sensibilities. More than simply mapping a curious poetic mode, then, Word of Mouth contributes a crucial, and largely neglected, queer perspective to current lyric studies and its renewed scholarly debate over the practices and forms of lyric

poetry. The book presents new and instructive queer contexts for understanding the influential formal achievements of Stein, Hughes, O'Hara, and Merrill, and uncovers the unexpected ways that the history of the modern lyric intertwines with histories of sexuality"--  
Letters from Colette Colette 1983-08-12

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