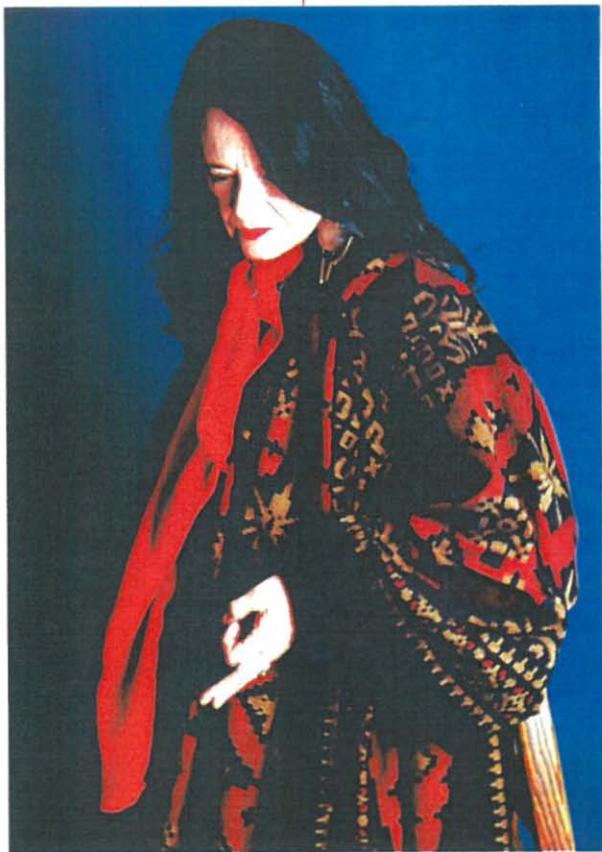


**“makeup on empty space”**



**a celebration of  
anne waldman**

**"makeup on empty space"**  
a celebration of  
**anne waldman**

An Exhibit

February 11-May 25, 2002

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## PREFACE

Welcome to this exhibit celebrating the opening of the Anne Waldman archive at the University of Michigan. This archive is as exciting and dynamic as the poet herself, containing some 75 linear feet of correspondence, working manuscripts, published books, audio and video tapes, and photographs covering Waldman's life and career to the present.

The manuscript and printed poetry in this exhibit, along with the videotaped performances and photographs, offer many fascinating examples of how Anne Waldman works. When one views the first draft of a poem, with pencil and ink changes scrawled over it, one understands the creative process more fully. When one sees evidence of the very close collaborations of poets with each other and with other artists in the visual and musical fields, one gains a deeper knowledge of how creativity can feed off a strong feeling of community. When one hears through performance that Anne Waldman's world of poetry consists of performances with enormous and raucous energy, one feels viscerally the influence of the Beat generation and the power of the post-Beat poets.

Anne Waldman has made significant contributions to keeping poetry alive and healthy all over this country. She has encouraged and nurtured the work of many other poets while maintaining her own creative output, acting as matchmaker, midwife, and editor for the creations of many writers.

We are grateful to the Office of the Provost for generous assistance in acquiring the Anne Waldman archive in 1998. Along with the archives of three small presses specializing in poetry (the Alternative Press of Ken and Ann Mikołowski, the Hanuman Press of Raymond Foye and Julian Schnabel, and the Broadside Press of Don and Hilda Vest), the Waldman archive serves as a cornerstone of our efforts to document poetry and poetry publishers in the last decades of the 20<sup>th</sup> century.

While poetry often seems to be in trouble economically, it is flourishing in Ann Arbor. Our many venues for readings and slams, our support for poets from teens (the Neutral Zone's writing programs) to senior citizens (the Turner Geriatric Clinic's writing program), and our many excellent bookstores where poetry of all kinds can be purchased are enviable. The health of poetry in our community is also reflected in the generosity of many across the University of Michigan campus who are acting as co-sponsors of the symposium honoring Anne Waldman on March 13-15, 2002. (Please see complete list of co-sponsors in the back of this brochure.) We are most appreciative of their foresight and support.

We hope you enjoy the exhibit!

Peggy E. Daub  
Head, Special Collections Library

## INTRODUCTION

Anne Waldman describes herself simply as a poet. Others have said that she is a poet orator, a performance poet, a teacher, a builder of community, a lover, a social activist, a wife, a mother, a feminist, a spokesperson for the arts, a manager and organizer, a critic, an editor, and a publisher.

She is definitely all of these. Yet, the aspect of this multi-faceted woman which is the focus of this exhibit is her role as a principal voice in late-twentieth century American poetry. She is a pivotal figure among writers strongly influenced by the Beat Movement, by those in a "hybrid outrider tradition" with ties to the New York School, the San Francisco Renaissance, the Black Mountain poets, and ethnopoeitics. She is a cultural descendant of poetic traditions that have generally stood outside of academe.

Critics have long recognized that the mainstream of American poetry, "the part by which it is and will be known" (Jerome Rothenberg, 1998), has often been found in the margins, in those rebel voices requiring attention from the rest of us. Consider contemporaneous responses to Thoreau, Whitman, Dickinson, Frost, or Pound, poets who were at first unacceptable because they were different, but who were later fully embraced into the canon of American literature.

Waldman and her circle represent those very voices and visions essential to a society. These poets struggle with the center of our culture, challenging it, stretching it, forcing it to see itself in ways that are at times unpleasant, perhaps painful.

For the University of Michigan Library, the Anne Waldman Papers provide present and future scholars with a view of American society that encompasses art, poetics, politics, social movements, and even religious and philosophical meetings of East and West. We are grateful for the opportuni-

ties the archive provides for significant study in American cultural history.

The exhibit, "'Makeup on Empty Space' A Celebration of Anne Waldman," draws exclusively on the wealth of material in her papers and library. It is being presented in conjunction with a symposium in her honor co-sponsored by organizations at the University of Michigan, and designed to highlight Waldman's many contributions over the last forty years.

Warm thanks are extended to all who have helped with the archive and exhibit, in particular archivists Rebecca Bizonet and Daniel Santamaria. Kathleen Dow supervised the processing of the Waldman Papers, created the beautiful presentation of hand-made books in one of the exhibit cases, and was invaluable in mounting the exhibit.

Kathryn L. Beam, Exhibit Curator

## Case 1: Family and Childhood

Anne Waldman began writing at an early age. Raised by literary and creative parents, John and Frances Waldman, in an apartment in Greenwich Village, Anne was surrounded by role models of all ages. Her father taught reading and education at Pace University; her mother wrote poetry and prepared translations of Greek and French authors. Anne describes herself during these early years as "a voracious reader...who wanted to have power as a writer to make people's hearts beat faster, change a pulse with the energy of language."

The Waldman family newsletter, *Our Life and Times*, contains wonderful entries when Anne was in elementary school. Some were inspired by mother and publishing assistant F. L. Waldman, but others offered delightful descriptions by Anne of her life at this time, including a fine limerick in "The Poetry Corner." Anne's mother, Frances LeFevre, was married to Glaukos Sikelianos, son of the noted Greek poet, in 1929, and lived in Greece for ten years. She served as translator for some English editions of her father-in-law's work. Frances met Anne's father, John Waldman, in 1940 after her divorce from Sikelianos.

Anne's middle school years were spent at Grace Church School, which she described as "a 'Village' school, Episcopalian backdrop, Neo-Gothic spires" (*Contemporary Authors, Autobiography Series*, c1993). Her writing as published in the school literary magazine reveals developing skills with prose, enhanced by a young poet's sensibilities.

Materials on display:

Photos of the Waldman and Sikelianos families, including Anne's mother and father, and her brothers, Mark Sikelianos and Carl Waldman.

Family newsletters, *The Penguin News* (1952) and *Our Life and Times* (1955).

Photo of Anne's class at Public School No.8 in 1955.  
Writings from Grace Church School's literary magazine, *Scribbler*, including "Comparison," "The Ordeal," and "Eirene," 1956 & 1957.

## Case 2: High School and College

The Friends Seminary, a Quaker school, provided Anne with her high school education from 1958 to 1962. In addition to editing the school newspaper, Anne contributed regularly to *The Stove*, the school literary magazine. Her poems reflect both a normal teenager's angst and her broadening horizons. Anne describes this period of her life as "an early ground for a developing sense of alternative community. Realities of racism, anti-abortion, economic social inequities, other poisons permeated the urban atmosphere" (*Autobiography Series*).

Anne Waldman's success as a performer of poetry can be traced to her childhood interest in theatre and other performance arts. As early as age six, she was involved with the Children's Theatre of Greenwich House. She clearly had a flair for the stage which did not wane. During her years at Bennington College (1962-66), Anne acted in several plays, including the role of The Bride in Federico Garcia Lorca's *Blood Wedding*. Other early acting experiences were with the American Shakespeare Festival (1963) and with Theatre Genesis (off-off Broadway, 1965). She worked for the Philadelphia Theatre for Children in 1964.

From this foundation in the world of theatre, Anne developed into the epitome of a "performance poet," reading her work on radio and television, performing live, and creating audio- and video-taped performances. In 1975-76 she was "poet-in-residence" with Bob Dylan's *Rolling Thunder Review*, and during the 1970s was invited to perform at poetry festivals in London, Rotterdam, Amsterdam, and Berlin. In 1976, poet

Aram Saroyan wrote in the *New York Times Book Review*, "Of all the poets of my generation, none has done more than Anne Waldman to bring poetry before the public at large."

Anne's literary experiences at Bennington were significant too. She studied and experimented with her craft, and benefited from the critiques of her tutor, poet Howard Nemerov, as well as from Bernard Malamud and Stanley Edgar Hyman. During her senior year (1965-66), Anne served as editor of *SILO*, the college's literary arts magazine. Sometime during this year she made a transition from considering herself an actress to regarding herself as a poet, since in the Fall 1965 issue, she contributed a play, "The Stoop," and said she "plans to work in the theatre," whereas the Spring 1966 issue contains five of her poems and she describes herself as editor of *Angel Hair*, a magazine of poetry.

One of the most important influences on this transition was Anne's trip to California during the summer of 1965 to attend the Berkeley Poetry Conference. She later said this event affected the entire direction of her life. Poets she was trying to emulate in her own writing were the speakers and readers at the Conference: Robert Duncan, Charles Olson, Allen Ginsberg, Jack Spicer, Edward Dorn, Ed Sanders, Ted Berrigan, and others who had been included in Donald Allen's famous anthology, *The New American Poetry: 1945-1960* (N.Y., 1960).

Materials on display:

Writings published in *The Stove*, including "The Intruder," "The Jonah of Man," "That Time You Put Your Knee Through the Window," "To Boots, A Brown Beagle Gone," and "Plea," 1958-1962.

Theatrical programs and publicity photo, 1951(?) – 1966.

*SILO*. Bennington, Vt.: Bennington College. Numbers 8 & 9 (Fall 1965, Spring 1966).

## Cases 2, 3, and 4: Angel Hair Years

Lewis Warsh was one of the young writers Anne met at the Berkeley Conference. They became “fast friends [and] romantic comrades” determined to contribute to the new wave of poetry and become participants with other outspoken rebels who challenged the status quo. Upon returning to New York, one of their first projects was the founding of *Angel Hair* magazine and books. The magazine had a modest run of six issues (Spring 1966-Spring 1969), but the attention this project took had to compete with the activities of Anne’s senior year and graduation from Bennington College, her marriage to Warsh, and her first years working for the Poetry Project at St. Mark’s Church In-the-Bowery.

Although *Angel Hair* magazine stopped after six issues when Warsh and Waldman separated, both continued publishing books under the Angel Hair imprint until 1978. The earliest titles, for example *The Man With Blue Eyes* by Lee Harwood, *3 Poems for Benedetta Barzini* by Gerard Malanga, and *The Virgo Poem* by Charles Stein, were printed by Ronnie Ballou who had printed the magazine *Angel Hair* as well as *SILLO* for Bennington College. Anne remembers that the blue cover paper for Harwood’s poem was left over from a *SILLO* printing. Ballou’s Chapel Press generally printed runs of 500 copies, with each new title sporting a different colored paper for the cover.

Artists who contributed cover designs and various illustrations to Angel Hair publications included George Schneeman, Alex Katz, Raphael Soyer, Donna Dennis, Jim Dine, Philip Guston, Cecilio Thomas, Joe Brainard, Britton Wilkie, Jerome Hiler, and several others.

Catalogue #8 (Spring 1973) with a cover design by Emilio Schneeman lists all of the book publications from 1966-1972, along with a separate page for the 1973 new releases.

The pages of the catalogue are interspersed with single poems by various Angel Hair authors. The widespread interest in *Angel Hair* magazine is reflected in the fact that by 1973 Kraus Reprint Corporation was already offering a complete facsimile reprint. Today over 100 libraries worldwide own either the original or reprint of the title.

At least two Angel Hair titles (*Chicago* by Lewis Warsh and *Verge* by James Schuyler) were printed by noted printer Andrew Hoyem at the Grabhorn Press in San Francisco. Hoyem, a printer-publisher who specializes in fine press, limited editions, printed several titles for the Grabhorn Press during his early years, but since 1974 has worked with his own imprint, Arion Press. The fineness of his work provides a startling contrast to the usual mimeographed production of most Angel Hair publications.

Anne Waldman’s own book, *Giant Night*, with cover art by George Schneeman, was published by Angel Hair in 1970. This poem was also included in her volume of selected poems using the same title and published in the same year (with dust jacket designed by Joe Brainard).

Materials on display:

*Angel Hair* magazine. Edited by Anne Waldman and Lewis Warsh. New York and Bolinas, Calif., 1966-1978. Six issues, printed by Ronnie Ballou at Chapel Press, Williamstown, Massachusetts.

Angel Hair books. Selected titles, 1966-1978, including the three earliest titles described above and works by Joe Brainard, Lorenzo Thomas, Reed Bye, Joanne Kyger, Lewis Warsh and Tom Clark, and Anne Waldman.

## Cases 4, 5, and 6: St. Mark's Poetry Project

Upon graduation from Bennington, Anne and Lewis Warsh lived in an apartment at 33 St. Mark's Place in New York's Lower East Side. Besides her immediate activities with Warsh and *Angel Hair*, Anne found work as a poetry assistant to Joel Oppenheimer, who had been hired by St. Mark's (Episcopal) Church In-the-Bowery to direct its newly conceived poetry project, one of several arts projects initiated by a dynamic and liberal rector, Michael Allen.

The intent of this project to serve the community at large, rather than just its own congregation, was an excellent fit with the vow which Waldman made to herself in Berkeley in 1965:

And I made a vow...to the larger community that sustained this poet [i.e., Robert Duncan] and would sustain others, a vow that I would spend my life developing and maintaining such a community. I envisioned a compassionate human cadre of like-minded illuminati and practitioners of the art....

(*Autobiography Series*, c1993)

Anne's work at The Poetry Project was her means of establishing community. She organized workshops, readings, symposia, and fund-raising benefits, wrote and published newsletters, and established publishing facilities and an audiotape and document archives. By 1968 Waldman was appointed director of the Poetry Project, remaining in that capacity until 1977.

As one of her duties Anne edited the *Poetry Project Newsletter*, begun in 1972 and still being published. There were various editors over the years, including for a short time

Anne's mother. The February/March issue for 1988 contains a speech by Jerome Rothenberg on "The History/ Pre-History of The Poetry Project," delivered at The Poetry Project's 20<sup>th</sup> Year Symposium in 1987. His remarks toward the end of his speech are important in placing The Poetry Project in the larger context of twentieth-century American poetics. Rothenberg sees Stein, Pound, Williams, and Stevens as direct forerunners, but also takes care to highlight older traditions that have strongly influenced contemporary practitioners, including "...American Indian shaman poets; Mayan and Aztec poets...and whole lineages & traditions of Buddhist poets..." these having particular relevance to a study of Waldman's work.

One of the earliest literary magazines published at The Poetry Project was *Adventures in Poetry*, edited by Larry Fagin for twelve issues running from 1968 to 1975. The selection of writers often included Waldman and others from the second-generation New York School. By 1970, Fagin began publishing pamphlets and books in order to provide an outlet for some of the poets he wanted to support, including works by John Ashbery, Ted Berrigan, Frank O'Hara, Bernadette Mayer, and Waldman.

Most of the Poetry Project publications were produced on the Church's Gestetner mimeograph machine, although a few, such as Berrigan's *Clear the Range* (1977), were published in partnership with other enterprises.

During the first year at St. Mark's, Waldman and others at The Poetry Project recognized a lull in little magazine publishing. Anne says, "di Prima and LeRoi Jones's *Floating Bear* was subsiding, Ed Sanders's *Fuck you, a magazine of the arts* and "C" magazine, edited by Ted Berrigan, weren't coming out regularly." To fill this gap, Waldman and Joel Sloman, her colleague at the Project, began *The World*. It was her first contribution to the "Mimeo Revolution." She describes the process of editing and publishing:

Joel Sloman and I sent out stencils to our desired contributors in mailing tubes that were to be returned with hot-from-the-muse in-progress works.

The method wasn't always successful, as manuscripts were sometimes mangled or typed on the wrong side of the blue stencil sheet. But enough returns were correct, and the magazine became an outlet for hundreds of writers with guest editors including Ted Berrigan, Lewis Warsh, Ron Padgett, and many others. Again in Anne's words, the magazine was (and still is) "arty, political, experimental, classy, corny, unaligned."

After no more than a year of publishing *The World*, it became clear that a collection of poems by the best of the early contributors would be welcomed by the poetic community. In 1969 Anne edited *The World Anthology*, including works of the more renowned writers, such as John Ashbery, Allen Ginsberg, Joel Oppenheimer, Ted Berrigan, and Diane di Prima, along with newcomers who revealed a new and lively vision, poets who turned to St. Mark's to read their poems for the first time or to *The World* to be first publisher of their works. Most of the writers in this anthology (as well as in the 1991 collection entitled *Out of This World*, also edited by Waldman) participated in the activities of The Poetry Project as readers, workshop teachers, lecturers, directors, secretaries, artists-in-residence, or board members.

In the "Introduction" to the 1991 anthology, Waldman describes the community of St. Mark's and The Poetry Project as the common ground that provided for an otherwise extremely diverse group of writers. She says that the Project was "an oasis of artistic encouragement and opportunity."

Even though Anne had been writing and publishing since elementary school, *On the Wing* is generally considered her first book. It is a collection of fifteen poems including some which had previously been published in *Angel Hair*, *Adven-*

*tures in Poetry*, *The World*, *The Paris Review*, and elsewhere. The poems reflect her travels, her love of New York, and a strong awareness of the Vietnam War. Joe Brainard designed the cover art and published the book at his Boke Press. It is bound dos-à-dos with Lewis Warsh's *Hijacking*.

Materials on display:

Description of The Poetry Project, by Ron Padgett, 1977.

*The Poetry Project Newsletter*, 2 issues, 1977 and 1988.

*Adventures in Poetry*. Issue #1 and #2, 1968.

*Adventures in Poetry* books, including titles by John Ashbery, Ted Berrigan, Frank O'Hara, Bernadette Mayer, and Anne Waldman.

*The World: a New York City Literary Magazine*. New York: The Poetry Project. Issue #1 and #2, 1967.

*The World Anthology: Poems from the St. Mark's Poetry Project*. Edited with an Introduction by Anne Waldman. Indianapolis and New York: Bobbs-Merrill Co., 1969.

*Out of This World*, edited by Anne Waldman, 1991. Proof copy.

Anne Waldman. *On the Wing*. New York: Boke Press, 1968. Accompanied by drafts of selected poems.

Photos and posters advertising various events at St. Mark's Church In-the-Bowery.

### Case 7: Fast Speaking Woman

Of all her publications, Anne has called *Fast Speaking Woman* her "most public book." Intended to be read aloud, it is a list-chant "telling all the kinds of women there are to be, interweaving personal details...with all the energetic adjectives I could conjure up to make the chant speak of/to/for Everywoman." By the early 1970s, Waldman had become intrigued by various Hindu and Buddhist tantric rites and was inspired for this particular poem by the chanting of a Mazatec Indian shaman, Maria Sabina. Anne's early theatrical experi-

ences coupled with a growing awareness of the complex reactions oral poetry can elicit in an audience led her to extend her performances into longer time frames and to create a poem such as this one that allows room for improvisation during the reading.

Poet Lawrence Ferlinghetti heard Waldman read "Fast Speaking Woman" on stage in San Francisco, and was so impressed that he immediately arranged for the poem's publication as number 33 in his City Lights Pocket Poets Series.

In a letter of Jan. 29, 1975, Ferlinghetti discussed several issues concerning the publication of *Fast Speaking Woman*. He also enclosed a rough drawing for the book's covers. Within a few weeks Ferlinghetti's editorial assistant, Nancy Peters, sent Anne final drawings and a new recommendation for the sequence of poems.

The Waldman Archive contains Waldman's manuscript for this poem, correspondence with Ferlinghetti concerning its publication, and several other printings of this poem, including one from Red Hanrahan Press in Michigan. The poem appeared in a revised edition of 1978, a new expanded edition of 1996 (both from City Lights), another edition by Jennifer Karmin in Buffalo (1994), and translations into Italian (1978) and Czech (2001).

Materials on display:

"Fast Speaking Woman," manuscript [1974?]

*Fast Speaking Woman & Other Chants*. San Francisco: City Lights Books, 1975. Pocket Poets Series, no.33.

Letter by Lawrence Ferlinghetti, 1975 Jan. 29, to Anne Waldman, enclosing a rough drawing for the book's covers.

Letter from editorial assistant, Nancy Peters, and enclosures. *Fast Speaking Woman*. Drawings by Ann Wilson. Detroit: The Red Hanrahan Press, 1975.

## Case 8: Handmade Books

The treasure-trove of handmade one-of-a-kind books in the Anne Waldman archive illustrates the closeness and creativity of Anne, her family, and her friends. These intimate and unique pieces were made to commemorate birthdays, weddings, Valentine's Day, poetry readings, to explore new mediums, or simply as a gift.

Among these extraordinary pieces is *A Boke for Anne and Lewis on Their Wedding* (1967), assembled by Ted Berrigan with the collaboration of friends, including poet Ron Padgett. Anne Waldman and Lewis Warsh lived at 33 St. Mark's Place during the late '60s and early '70s. Their floor-through apartment was the site of many collaborations and projects, including the couple's work on *Angel Hair* and *The World* magazines. With the St. Mark's Poetry Project right around the corner, the apartment was both a "salon and crash pad" for poets such as Berrigan, Rene Ricard, Michael Brownstein, and actually any poet who needed a place to stay. Included in the archive is a cache of handwritten/handmade books of poetry and art created by members of the "salon."

Of note from this period is *The Rose Without Thorns; for Anne and Lewis*, a particularly ambitious piece made by poet/artist/art critic Rene Ricard. Richly embellished with feathers, sequins, bits of lace, and an assortment of unidentifiable scraps, the book includes poems and drawings and is presented in a tin box that also contains, inexplicably, a photograph of poet Bill Berkson in 19<sup>th</sup>-century dress.

One of the many books made by Reed Bye, whom Anne married in 1980, is *13 Favardin (Birthday in Teheran)*. This collection, to Anne on Valentine's Day 1982, consists of a transcription of portions of a journal Reed kept when he and Anne traveled through Iran. Their son Ambrose Bye wrote his first book in 1992 at the age of 12. Entitled *A Day in the Life*, and

printed by his mother, the collection of short pieces provides astute observations on life as seen from the viewpoint of various insects. He later collaborated with his mother in creating *Galvanometer Alphabet Poem*, in 1994, as an homage to Reed on his birthday. Anne has called Ambrose her muse, and has reveled in the growth, pain, and joy brought on by motherhood. She has acknowledged that, ultimately, Ambrose is an inspiration for the male sensibility found in her epic masterwork *Iovis*.

Other unique works come from Andrew Schelling and from a collective of Anne's students at Naropa. *Winter Solstice Poem, for Anne, 1991-1992*, by Schelling, poet, teacher of Sanskrit and wilderness studies at the Naropa Institute, and Anne's partner for many years, is a translation of several poems from the original Sanskrit written in pen and ink on handmade paper. Schelling and Anne have collaborated on numerous projects and publications including *Songs of the Sons and Daughter of Buddha* (1996) and *Disembodied Poetics: Annals of the Jack Kerouac School* (1994). *Anne Waldman Cereal* is a collection of pieces from the 2000 Summer Writing Program at Naropa containing student poems, short stories, collages, and drawings. The first leaf, in a parody of a Surgeon General's warning, states that "Poetic terrorism may be disasterous[sic] to my health and it's completely fucken' worth it," and echoes Anne's nurturing of the "outrider tradition" of poetry in her students.

Anne Waldman has created many one-of-a-kind books herself, of course. Among them are appropriations such as the poem *Men*, made from a menu distributed by Malaysia Airlines 1996 before the long flight to Bali. Up until 2001, Anne would regularly travel to Bali to teach Naropa courses. The Maya matchbox from Mexico inspired miniscule *Maya Rain*, which the poet has hopes of some day turning into a series of matchbox poems. The colophon for this piece reads "Edition of 1 for the people who go by night, Chacmool Press, 1994." Her brief, poignant *A Novel*, has text adhered to a miniature

paint box that slips into a printed paper sleeve decorated with Asian motifs. Its colophon reads: "Gulf War, USA, Laugh No Tears Press."

Materials on display:

*A Boke for Anne and Lewis on Their Wedding* by Ted Berrigan and others, 1967.

A selection of handmade books from the archive, mostly of poetry, made by visitors to 33 St. Mark's Place in 1967. Some of the artists and poets included are Peter Schjeldahl, Michael Brownstein, Donna Dennis, Lewis Warsh, Waldman, and Rene Ricard

*13 Favardin (Birthday in Teheran)* by Reed Bye, 1982.

*A Day in the Life* by Ambrose Bye, 1992.

*Galvanometer Alphabet Poem* by Ambrose Bye and Anne Waldman, and manuscript of the original poem, 1994.

*Winter Solstice Poem, for Anne, 1991-1992* by Andrew Schelling.

*Men* (1996), *Maya Rain* (1994), and *A Novel* (2000?), all by Anne Waldman.

*Anne Waldman Cereal*; edited by Curtis Evans and Evan Hundausen, Naropa, 2000.

Photos of Anne Waldman, Lewis Warsh, Reed Bye, and Ambrose Bye.

## Case 9: Portraits of Anne

Over the years friends have been inspired to create portraits of Anne in many different poses. Noted artists whose works are included in the exhibit are Carlo Pittore, Britton Wilkie, George Schneeman, Alex Katz, and Joe Brainard. Anne wrote the poem "On Being Painted by Alex Katz" describing the experience of sitting for Alex Katz and subsequently learning that his portrait of her was exhibited in the Whitney Museum. A sketch of Anne by musician Bob Dylan is notable.

## Cases 10 and 11: Naropa University

The Naropa Institute is "the only accredited college in North America whose educational philosophy is rooted in the Buddhist contemplative tradition." It was founded in 1974 by the Venerable Chögyam Trungpa, Rinpoche and has grown rapidly during its thirty-year history. Now known as Naropa University, it offers B.A., M.A., M.F.A. and M.L.A. degrees.

In 1974 Chögyam Trungpa gathered a group of writers together to discuss his experimental Buddhist school in Boulder, Colorado. He asked Waldman and Allen Ginsberg to design a poetics department in which "poets could learn about meditation and meditators could learn about poetry." During the winter and spring months of 1975 the two poets worked out the details. Ginsberg prepared his "1<sup>st</sup> Draft," finishing it with the help of Waldman and Michael Brownstein in August 1976. Ginsberg also dreamed up the "Kerouac Spontaneous Poetics Academy," endowed positions whose whimsical titles would honor many of the poets he viewed as influences.

By the summer of 1975, an impressive roster of literary faculty arrived at Naropa: William Burroughs, John Ashbery, Diane di Prima, Gregory Corso, Joanne Kyger, and many more. The list Ginsberg prepared in 1977 of "participant teachers & on hand 1974-77" reads like a "who's who of recent American letters" (*Chronicle of Higher Education*, 1987 July 29).

During the early years of developing a writing and poetics program at Naropa, Anne retained some of her duties at The Poetry Project, and continued to respond to her Muse with many projects. Among them were *Sun the Blond Out* in 1975, *Hotel Room* and *Journals and Dreams* in 1976, serving as "poet-in-residence" on Bob Dylan's "Rolling Thunder Review" tour, and presenting numerous readings and recordings of her own poetry.

*Sun the Blond Out* was a serial poem published by Wesley Tanner at his Arif Press in an edition of nine hundred copies. Tanner is now on the faculty of the University of Michigan and prints under the imprint of Passim Editions.

Materials on display:

*The Naropa Institute: Campaign for Campus Development.*  
Boulder, Colorado: Naropa Institute [1988]

Planning documents, 1975-1977, for The Jack Kerouac School of Disembodied Poetics.

Brochures for Naropa's Writing & Poetics Department, 1976 and 2001.

Anne Waldman. *Sun the Blond Out.* Berkeley: The Arif Press, 1975.

Naropa Institute, Boulder Colorado. Various brochures and posters, including the 1994 twentieth-anniversary program.

## Case 12: Anne Waldman & Allen Ginsberg

Anne Waldman and Allen Ginsberg (1926-1997) enjoyed a long friendship and a fruitful working relationship. Beginning with the experiences at St. Mark's Church In-the-Bowery and extending through the years at Naropa, both poets revealed a deep respect for one another. The archive contains photos, manuscripts, and publications that trace the interweaving of these two lives.

When Allen Ginsberg died in 1997, Anne wrote the poem, "Notes on Sitting beside a Noble Corpse," published later in *Shambhala Sun* (July 1997) along with her essay about the death, "Last Days, Hours."

Materials on display:

Two photographs taken by Allen Ginsberg in 1984, one of Anne Waldman and William Burroughs, the other of Anne

being made-up for a performance.

Photo by Gerard Malanga showing the poets working together. Allen Ginsberg. "Tune," a poem in manuscript and as published in *Rocky Ledge* (No.4, Feb./Mar. 1980).

Anne Waldman. "Notes on Sitting beside a Noble Corpse," in manuscript and as published in *Shambhala Sun* (July 1997).

### Case 13: Readings and Conferences

Posters advertising Waldman's readings and participation in conferences and workshops reflect a wide-ranging interest in her work. Included in the exhibit are samples from an Arts Festival in Amsterdam; readings in Toronto and Boulder and at Harvard University and The Center for Contemporary Arts in Santa Fe; and conferences at the University of Texas-Austin and New York University. Other poets joining Waldman for the Santa Fe reading were Audre Lord, May Swenson, Gary Snyder, Tino Villanueva, and Marge Piercy.

### Case 14: Creativity and Community

For Anne Waldman, the 1980s and '90s were decades of travel, teaching in a variety of educational settings, collaborations with musicians and dancers, loss of loved ones (the deaths of her parents, Ted Berrigan, Edwin Denby, Allen Ginsberg), and invitations to work with poets in India, Nicaragua, Czechoslovakia, Austria, and elsewhere. They were also years in which she conscientiously made time to study and write about many social and political issues that demanded an alternative interpretation. These activities reflected her lifelong commitment to community, love, questioning, and analysis, as well as a devotion to oppose humanity's "worst barbarism, cruelty, and ignorance" (Waldman, *Autobiography Series*).

### Social Protest

The ecological horror of the Rocky Flats Nuclear Energy Plant near Denver, Colorado, resulted in her poem "Uh oh, Plutonium," which Anne describes as "an anti-nuclear warhead proliferation 'statement.'" It was recorded in 1982 on a 45-rpm single. Another literary result of these commitments was "Desert Storm" (1991), included in the exhibit in a manuscript draft and a published CD and booklet based on a live performance in Amsterdam in 1991.

### Gender Issues

Waldman's longest work to date is the two-volume poem, *Iovis, All is Full of Jove* (1993-97). Anne describes it as a "long, ongoing weave in and around and about and beyond male energy." It starts with Virgil's *Jove*, but quickly moves on to all men, especially those in her own life: "lovers, grandfathers, brothers, father-in-law, students, husbands, son, and the friends of my son, boys..." The final text of *Iovis* incorporates an extraordinary array of languages, voices, descriptions, words, memories—all used to probe the concept of male energy in all of its manifestations. The epic poem moves between original verses, some in traditional verse forms, quotes from songs, journals, correspondence, and even cut-up documents.

Waldman relates that she "summoned male images, 'voices,' & histories as deities out of throat, heart, gut, correspondence & mind" in order to chart a "cohesive landscape" for the field of *Jove's* warrior son, Mars (introduction to *Iovis I*). Research for *Iovis* continued for years, and, in effect, has never stopped. As early as 1985, Waldman circulated "The Male Questionnaire," incorporating portions of responses into the *Iovis* text. She also incorporated data from such sources as "Street Guns" by David C. Anderson (*New York Times Magazine*, 14 Feb. 1993).

In *Iovis II*, critic Kristin Prevallet says that Waldman is still summoning, but that the field of Mars has become a twentieth-century landscape, "a multi-million dollar play-pen for eager astrophysicists," i.e., open fields in space or elsewhere that provide the ground for political and social ramifications of male energy.

Waldman's poems in *Marriage: a Sentence* (N.Y.: Penguin Books, 2000) draw on poetic traditions of the *haibun*, a Japanese-derived type of poetry which combines prose and *haiku*. Most of this collection celebrates "the best in us that marriage allows to flourish" (Patrick Pritchett, book review [n.d.]) regardless of the nature of the partnership.

Anne Waldman's *kill or cure* also contains some of Anne's clearest statements on issues facing women in the late twentieth century, such as "To the Censorious Ones," a chant "accompanied by a chorus of women flexing their muscles," and "Abortion," a poem written for an abortion rights rally in Boulder, Colorado, during the early 1990s. "Feminafesto" is a prose piece that was written first as a lecture to a group of women artists, critics, writers, and thinkers, and then published in *Shambhala Sun*. It is a very personal statement, beginning with autobiographical analyses concerning Waldman's experiences with those closest to her.

*kill or cure* is described by Anne as "a composite of journals, travel pieces, vignettes, political rant, credos, manifestos, love songs, dreams, meditations, visitations from male-writer-ghost ancestors, homages to the great women poets, and other states of mind and occasion."

### Creativity

Waldman's most recent book, *Vow to Poetry: Essays, Interviews, and Manifestos* (2001), is a collection of essays, interviews, and manifestos written over the course of her en-

tire career. In the "Author's Note," Anne says that the pieces "evolved from notes for, or transcriptions of, classes and panels...on a range of subjects; many are autobiographical, often instigated by travel, while others are musings or responses to issues at hand." Critic and scholar Marjorie Perloff has described these pieces as necessary reading for anyone "who wants to understand how poetry and poetics have evolved over the last four decades." They reveal Anne's commitment to community, her "poetics of responsibility."

*Vow to Poetry* also reiterates her early commitment to creating communities of writers such as she helped establish at St. Mark's and Naropa. Both have nourished late twentieth-century members, writers who have never stopped pushing the boundaries of their genre, experimenting with their craft, and bringing excitement and new vision to their art.

The namesake of this exhibit is both the title of a book of collected poems, *Makeup on Empty Space* (1984), and a single poem. The collection draws together poems written between 1976 and 1980, and was the first major collection after the publication of *Journals and Dreams* in 1976. The poem illuminates Waldman's creative process and the visitation of the muse when the poet is receptive to its presence.

Materials on display:

Photograph of Anne Waldman at Rocky Flats Nuclear Energy Plant near Denver, Colorado, 1977, along with flyers and a recording of "Uh-Oh Plutonium!"

Anne Waldman. "Desert Storm," in manuscript and compact disc.

Anne Waldman. *Iovis, All is Full of Jove*. Minneapolis: Coffee House Press, 1993 and 1997. Books I & II.

Manuscript from *Iovis*: "I've been unfaithful to Lord Buddha..."  
Research documents for *Iovis* including "The Male Questionnaire" and an article by David C. Anderson, "Street Guns" (*New York Times Magazine*, 14 Feb. 1993).

Anne Waldman. *Marriage: a Sentence*. N.Y.: Penguin Books,

2000.

- Anne Waldman. *kill or cure*. N.Y.: Penguin Books, 1994.  
Manuscripts from *kill or cure*: "To the Censorious Ones" and  
"Abortion."  
Anne Waldman. *Vow to Poetry: Essays, Interviews, and Mani-  
festos*. Minneapolis: Coffee House Press, 2001.  
Anne Waldman. *Makeup on Empty Space*. In manuscript and  
published by Toothpaste Press, 1984.

Sources:

- Clay, Stephen. *A Secret Location on the Lower East Side: Adven-  
tures in Writing, 1960-1980*. New York: New York  
Public Library and Granary Books, 1998.
- Women of the Beat Generation: The Writers, Artists and Muses  
at the Heart of a Revolution*, edited by Brenda Knight;  
Fore-word by Anne Waldman; Afterword by Ann Char-  
ters. Berkeley CA: Conari Press, 2000.
- Contemporary Authors; Autobiography Series*, vol. 17, edited  
by Joyce Nakamura. Detroit: Gale Research, 1993.

Also related:

**"makeup on empty space"**  
**a celebration of anne waldman**

A Symposium

March 13-15, 2002

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