

Programme

9h30

Ouverture de la journée d'étude et accueil des participants*

10h

Didier ALEXANDRE (Paris-Sorbonne)

Chair : Juliette Utard (Paris-Sorbonne)

Éditer en ligne les recueils d'Apollinaire : le temps du recueil.

11h

Antoine CAZÉ (Paris-Diderot)

Chair : Cécile Roudeau (Paris-Diderot)

Dickinson Composing Recomposed

The composition of Emily Dickinson's oeuvre has implied many stages of unpacking and repacking her poems, from her own self-publishing practices (the now famous «fascicles»), through three editions of her *Complete Poems* (Johnson 1955, Franklin 1998, Miller 2016, all published by Harvard UP), and to the recent uploading of her manuscripts as electronic archives on the Internet. It has fiercely divided scholars over what it meant to «collect» Dickinson's poems. I will present certain aspects of this history, and contend that the combination of manuscript, print and screen versions that we have today essentially corresponds to her writing project as a mixed media venture, always already predicated on re-mediation as a feature of collecting and dissemination.

12h

Déjeuner-buffet sur place *

14h

Hélène AJI (Paris-Nanterre)

Chair : Gwen Le Cor (Paris 8 Vincennes-Saint Denis)

Vanessa Place: Last Books

Many of Vanessa Place's books proceed from flirting with an end wish: they seem fascinated with the moment of interruption in cycles or processes that are construed as infinite, like ending an endless sentence, in *Dies a Sentence*, or navigating the megapolis's labyrinth, in *La Medusa*. Where one can see in her work the manifestation of a retreat from creativity, in keeping with her claim that she does not write but works as a medium to circulate text, one can also read it as an extreme type of experimentation with expectations, conventions, and the general codes of social order. It will be this presentation's contention that Vanessa Place systematically appropriates the modes of communication of the digital age to undermine the ideologies at work beneath the surface of all kinds of texts and text formats, through the production of books that re-form and recontextualize these texts to convey their ethical shortcomings.

15h

Michael HINDS (Irish Centre for Poetry Studies, Dublin City University)

Chair : Antoine Cazé (Paris-Diderot)

Claudia Rankine's *Citizen*: *An American Lyric* (2014): A Poetry-Spectacle

Claudia Rankine's *Citizen: An American Lyric* allows us to consider the threat (or promise) of the obsolescence of the poetry collection in an exemplary way, not least because of how it has managed to connect to interpretative communities and networks outside of its field, as was so amply demonstrated by the appearance of the book in the hands of a quietly-protesting activist at a Donald Trump rally in Illinois, an image that has played out now ad nauseam online. There could not be a better example of a poetry book making itself relevant, making a nuisance of itself and summoning a situationistic disruption of the Society of the Spectacle, fulfilling the role of political agency that Franco "Bifo" Berardi claimed for poetry in *The Uprising: Poetry and Finance* (2012) (taking inspiration from Deleuze and Guattari, as well as Debord). Within this, however, there is an obvious problem; for anything to achieve such relevance, it also has to become part of that Society and is reduced to only its spectacular aspects. The conception of the poetry collection as a zone of internalization or meditative place, something defined by its insides, gets reversed; to impact culture beyond the limited domain of the poetry specialist, all the book needs is a cover. Rankine evidently gives us more than that, but at the same time it is clear that this poetry collection is as much a visual text as a literary one. Rankine's previous collections have gestured towards this, but in *Citizen*, this is a dominant part of her practice, and in this she is herself indicating the degree to which digital technologies have rewired everybody into conceptualizing on sight (which only reinforces the inveterate racism of Western culture). *Citizen*'s design is not just a matter of its internal dynamics, therefore, but in its calculated external impact on the disinterested viewer, if it could only get them to read as well as look. This might be a vain hope.

Viewed progressively, it offers a strategy by which the poetry collection might assert itself in the digital age across borders and specializations. I will refer to Paul Mason's *Postcapitalism: A Guide to our Future* to provide a framework for my discussion, citing his analysis of our cultural moment as one in which we are divided between hierarchical and networking organizations of society and space. *Citizen* is a dramatic demonstration of both principles, a traditionally hierarchical object (the Poetry Book) that has simultaneously discovered a viral life in the hyper-energies of digital networks.

16h

Marc PORÉE (École Normale Supérieure)

Chair : Aurore Clavier (Paris 8 Vincennes-Saint Denis)

From Posted Blog to Printed Poem: Form and Meaning in Sam Riviere's *81 Austerities* (2012)

This will be an attempt, probably misguided or misplaced, to bring a series of austere issues related to form to bear on a first and flamboyant collection of verse, begun as a blog, fully attuned to the demands of social networking, and ultimately presented and delivered as a fully-fledged collection of (81) poems, in 9 sections, including an Index and Author's Notes, published, at that, by a prominent publishing house with a strong Modernist background.

*les collations sont servies au
2^e étage de la Maison de la Recherche.