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# Seven American Deaths And Disasters Kenneth Goldsmith

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Falling After 9/11

Appropriate: A Provocation

Trapped Under the Sea

Five Days at Memorial

Preparing for the Psychological Consequences of  
Terrorism

Denali's Howl

Doom

Capital

The Deadliest Climbing Disaster on America's  
Wildest Peak

Essays on the 21st-Century American Poetry of  
Engagement

The Truth Behind One of Mountaineering's Most  
Controversial and Mysterious Disasters

The Pursuit of the Everyday in Contemporary  
Poetry and Culture

Unlikely Spaces in Contemporary Poetry

Wasting Time on the Internet

The Book Thief

A History, 1915-2015

The Cambridge Companion to Twenty-First-

Century American Poetry  
Heat Wave  
Crisis in American Art and Literature  
Day  
Unnatural Eco-poetics  
Children of Katrina  
A Safer Future  
Aesthetics, Race, and the Renewal of Innovative  
Poetics  
Reportage and the Evolution of the Novel  
Conceptualism, Expression, and the Lyric  
A Public Health Strategy  
The Turn to Documents in Contemporary North  
American Poetry  
Counterfeit Culture  
The impact of disasters and crises on agriculture  
and food security: 2021  
Poetry and Partiality  
The Politics of Catastrophe  
Not Born Digital  
Seven American Deaths and Disasters  
Managing Language in the Digital Age  
Against Against Affect (again)  
Attention Equals Life  
Contested Records  
Avant-Garde Pieties

*Seven  
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Deaths And  
Disasters  
Kenneth  
Goldsmith*

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**NUNEZ JAYLEN**

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Falling After 9/11

Penguin

What are the words we

use to describe something that we never thought we'd have to describe? In *Seven American Deaths and Disasters*, Kenneth Goldsmith transcribes historic radio and television reports of national tragedies as they unfurl, revealing an extraordinarily rich linguistic panorama of passionate description. Taking its title from the series of Andy Warhol paintings by the same name, Goldsmith recasts the mundane as the iconic, creating a series of prose poems that encapsulate seven pivotal moments in recent American history: the John F. Kennedy, Robert F. Kennedy, and John Lennon assassinations, the space shuttle Challenger disaster,

the Columbine shootings, 9/11, and the death of Michael Jackson. While we've become accustomed to watching endless reruns of these tragic spectacles—often to the point of cliché—once rendered in text, they become unfamiliar, and revealing new dimensions emerge. Impartial reportage is revealed to be laced with subjectivity, bias, mystery, second-guessing, and, in many cases, white-knuckled fear. Part nostalgia, part myth, these words render pivotal moments in American history through the communal lens of media.

*Appropriate: A Provocation*

powerHouse Books  
In July 1967, seven young men--members

of Joe Wilcox's twelve-man expedition--died on Mt. McKinley, North America's highest peak, stranded at 20,000 feet during a vicious Arctic storm. Ten days passed with no rescue attempt; the bodies were never recovere

Trapped Under the Sea  
Springer

A timely, nuanced work that dissects the thorny debate around cultural appropriation and the literary imagination. How do we properly define cultural appropriation, and is it always wrong? If we can write in the voice of another, should we? And if so, what questions do we need to consider first? In *Appropriate*, creative writing professor Paisley Rekdal addresses a young writer to delineate how

the idea of cultural appropriation has evolved—and perhaps calcified—in our political climate. What follows is a penetrating exploration of fluctuating literary power and authorial privilege, about whiteness and what we really mean by the term empathy, that examines writers from William Styron to Peter Ho Davies to Jeanine Cummins. Lucid, reflective, and astute, *Appropriate* presents a generous new framework for one of the most controversial subjects in contemporary literature.

*Five Days at Memorial*  
University of Nevada Press

On top of a decade of exacerbated disaster loss, exceptional global heat, retreating ice and

rising sea levels, humanity and our food security face a range of new and unprecedented hazards, such as megafires, extreme weather events, desert locust swarms of magnitudes previously unseen, and the COVID-19 pandemic. Agriculture underpins the livelihoods of over 2.5 billion people – most of them in low-income developing countries – and remains a key driver of development. At no other point in history has agriculture been faced with such an array of familiar and unfamiliar risks, interacting in a hyperconnected world and a precipitously changing landscape. And agriculture continues to absorb a disproportionate share

of the damage and loss wrought by disasters. Their growing frequency and intensity, along with the systemic nature of risk, are upending people's lives, devastating livelihoods, and jeopardizing our entire food system. This report makes a powerful case for investing in resilience and disaster risk reduction – especially data gathering and analysis for evidence informed action – to ensure agriculture's crucial role in achieving the future we want.

Preparing for the Psychological Consequences of Terrorism National Academies Press  
The definitive history of Katrina: an epic of citymaking, revealing how engineers and oil

executives, politicians and musicians, and neighbors black and white built New Orleans, then watched it sink under the weight of their competing ambitions. Hurricane Katrina made landfall in New Orleans on August 29, 2005, but the decisions that caused the disaster extend across the twentieth century. After the city weathered a major hurricane in 1915, its Sewerage and Water Board believed that developers could safely build housing away from the high ground near the Mississippi. And so New Orleans grew in lowlands that relied on significant government subsidies to stay dry. When the flawed levee system surrounding the city and its suburbs failed,

these were the neighborhoods that were devastated. The homes that flooded belonged to Louisianans black and white, rich and poor. Katrina's flood washed over the twentieth-century city. The flood line tells one important story about Katrina, but it is not the only story that matters. Andy Horowitz investigates the response to the flood, when policymakers reapportioned the challenges the water posed, making it easier for white New Orleanians to return home than it was for African Americans. And he explores how the profits and liabilities created by Louisiana's oil industry have been distributed unevenly among the state's citizens for a century,

prompting both dreams of abundance—and a catastrophic land loss crisis that continues today. Laying bare the relationship between structural inequality and physical infrastructure—a relationship that has shaped all American cities—Katrina offers a chilling glimpse of the future disasters we are already creating. Denali's Howl W. W. Norton & Company Acclaimed artist Kenneth Goldsmith's thousand-page homage to New York City Here is a kaleidoscopic assemblage and poetic history of New York: an unparalleled and original homage to the city, composed entirely of quotations. Drawn from a huge array of sources—histories, memoirs, newspaper

articles, novels, government documents, emails—and organized into interpretive categories that reveal the philosophical architecture of the city, Capital is the ne plus ultra of books on the ultimate megalopolis. It is also a book of experimental literature that transposes Walter Benjamin's unfinished magnum opus of literary montage on the modern city, The Arcades Project, from nineteenth-century Paris to twentieth-century New York, bringing the streets and its inhabitants to life in categories such as "Sex," "Central Park," "Commodity," "Loneliness," "Gentrification," "Advertising," and "Mapplethorpe." Capital is a book

designed to fascinate and to fail—for can a megalopolis truly ever be captured in words? Can a history, no matter how extensive, ever be comprehensive? Each reading of this book, and of New York, is a unique and impossible project.

**Doom** Routledge  
 #1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE'S 100 BEST YA BOOKS OF ALL TIME The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside

of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can't resist—books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of *I Am the Messenger*, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —The New York Times “Deserves a place on the same shelf with *The Diary of a Young Girl* by Anne Frank.”



—USA Today DON'T  
MISS BRIDGE OF CLAY,  
MARKUS ZUSAK'S  
FIRST NOVEL SINCE  
THE BOOK THIEF.

*Capital* Knopf Books for  
Young Readers

Journalist and literary  
critic Charlie Lee-Potter  
explores the links  
between the novel and  
journalism—and the  
place of both in  
responding to  
traumatic cultural  
events—in the  
aftermath of 9/11.

*The Deadliest Climbing  
Disaster on America's  
Wildest Peak* University

of Pennsylvania Press  
Collage and Literature  
analyzes how and why  
the history of literature  
and art changed  
irrevocably beginning  
in the early years of  
the twentieth century,  
and what that change  
has meant for late  
modernism and  
postmodernism.

Starting from Pablo  
Picasso's 1912 gesture,  
breaking the  
fundamental logic of  
representation, of  
pasting a piece of  
oilcloth onto a canvas,  
and moving up to  
Kenneth Goldsmith's  
2015 reading of an  
autopsy report of an  
unarmed young black  
man shot by police  
(which he framed as a  
poem entitled Michael  
Brown's Body) this  
volume moves through  
a series of case studies  
encapsulating issues of  
juxtaposition and  
framing, the central  
ways identify collage.  
Its thesis is that  
collage—and, in fact,  
only  
collage—meaningfully  
overcomes formal and  
generic boundaries  
between the literary  
and the non-literary.  
The overwriting of  
these traditional

boundaries happens in the service of collage’s anti-narrative drive, a drive that may be, in turn, interruptive or destructive. The expansion of collage’s horizons—broadly, to include the use of radical juxtaposition in the arts—reveals a surprisingly wide range of American artists and writers using the logic of juxtaposition as they imagine new worlds, disrupt accepted narratives about society and art, and create meaning through form as much as through paraphrasable content. In addressing a wide range of contested issues, recent artists realize the shocking force of collage. By recovering this shock, *Collage and Literature* restores collage to its multimedia origins in

order to reveal its powerful and political affects.

### **Essays on the 21st-Century American Poetry of Engagement**

Wesleyan

*The News from Poems* examines a subgenre of recent American poetry that closely engages with contemporary political and social issues. This “engaged” poetry features a range of aesthetics and focuses on public topics from climate change, to the aftermath of recent wars in Afghanistan and Iraq, to the increasing corporatization of U.S. culture. *The News from Poems* brings together newly commissioned essays by eminent poets and scholars of poetry and serves as a companion volume to

an earlier anthology of engaged poetry compiled by the editors. Essays by Bob Perelman, Steven Gould Axelrod, Tony Hoagland, Eleanor Wilner, and others reveal how recent poetry has redefined our ideas of politics, authorship, identity, and poetics. The volume showcases the diversity of contemporary American poetry, discussing mainstream and experimental poets, including some whose work has sparked significant controversy. These and other poets of our time, the volume suggests, are engaged not only with public events and topics but also with new ways of imagining subjectivity, otherness, and poetry itself.

The Truth Behind One of Mountaineering's Most Controversial and Mysterious Disasters Contemp North American Poetry A Pulitzer Prize-winning doctor, reporter and author of War Hospital reconstructs five days at Memorial Medical Center after Hurricane Katrina destroyed its generators to reveal how caregivers were forced to make life-and-death decisions without essential resources. Reprint. A best-selling book. On the NYT list of 10 Best Books of 2013.  
The Pursuit of the Everyday in Contemporary Poetry and Culture Columbia University Press "All disasters are in some sense man-made." Setting the annus horribilis of 2020 in historical

perspective, Niall Ferguson explains why we are getting worse, not better, at handling disasters. Disasters are inherently hard to predict. Pandemics, like earthquakes, wildfires, financial crises. and wars, are not normally distributed; there is no cycle of history to help us anticipate the next catastrophe. But when disaster strikes, we ought to be better prepared than the Romans were when Vesuvius erupted, or medieval Italians when the Black Death struck. We have science on our side, after all. Yet in 2020 the responses of many developed countries, including the United States, to a new virus from China were badly bungled. Why? Why did only a few Asian countries learn

the right lessons from SARS and MERS? While populist leaders certainly performed poorly in the face of the COVID-19 pandemic, Niall Ferguson argues that more profound pathologies were at work--pathologies already visible in our responses to earlier disasters. In books going back nearly twenty years, including *Colossus*, *The Great Degeneration*, and *The Square and the Tower*, Ferguson has studied the foibles of modern America, from imperial hubris to bureaucratic sclerosis and online fragmentation. Drawing from multiple disciplines, including economics, cliodynamics, and network science, *Doom* offers not just a history but a general theory of

disasters, showing why our ever more bureaucratic and complex systems are getting worse at handling them. Doom is the lesson of history that this country-- indeed the West as a whole--urgently needs to learn, if we want to handle the next crisis better, and to avoid the ultimate doom of irreversible decline.

**Unlikely Spaces in Contemporary**

**Poetry** Oxford University Press

What constitutes an environment in American literature is an issue that has undergone much debate across environmental humanities in the last decade. In the field, some have argued that environments are markedly natural or wild sites while others

contend literary spaces can be both wild and urban, or even cultural. Yet, few of the works produced to date have addressed the pronounced influence the author of a text has on a literary environment. Despite exciting work on materiality and culture in conceptions of environments, critics have not yet fully examined the contributions of poetry's language, form, and self-awareness in rethinking what constitutes an environment. By approaching environments in a new way, Nolan closes this gap and recognizes how contemporary poets employ self-reflexive commentary and formal experimentation in

order to create new natural/cultural environments on the page. She proposes a radical new direction for ecopoetics and deploys it in relation to four major American poets. Working from literal to textual spaces through the contemporary poetry of A.R. Ammons's *Garbage*, Lyn Hejinian's *My Life*, Susan Howe's *The Midnight*, and Kenneth Goldsmith's *Seven American Deaths and Disasters*, the book presents applications of unnatural ecopoetics in poetic environments, ones that do not engage with traditional ideas of nature and would otherwise remain outside the scope of ecocritical and ecopoetic studies. Nolan proposes a new practical approach for

reading poetic language. Ecocriticism is a very fluid and evolving discipline, and Nolan's pioneering new book pushes the boundaries of second-wave ecopoetics—the fundamental issue being what is nature/natural, and how does poetic language, particularly self-conscious contemporary poetic agency, contribute to and complicate that question.

Wasting Time on the Internet Cambridge University Press  
 In *This Is Not a Copy*, Kaja Marczewska identifies a characteristic 'copy-paste' tendency in contemporary culture—a shift in attitude that allows reproduction and plagiarizing to become a norm in cultural production.

This inclination can be observed in literature and non-literary forms of writing at an unprecedented level, as experiments with text redefine the nature of creativity. Responding to these transformations, Marczewska argues that we must radically rethink our conceptions of artistic practice and proposes a move away from the familiar categories of copying and originality, creativity and plagiarism in favour of the notion of iteration. Developing the new concept of the Iterative Turn, *This Is Not a Copy* identifies and theorizes the turn toward ubiquitous iteration as a condition of text-based creative practices as they emerge in response to contemporary

technologies. Conceiving of writing as iterative invites us to address a set of new, critical questions about contemporary culture. Combining discussion of literature, experimental and electronic writing, mainstream and independent publishing with debates in 20th- and 21st-century art, contemporary media culture, transforming technologies and copyright laws, *This Is Not a Copy* offers a timely and urgently needed argument, introducing a unique new perspective on practices that permeate our contemporary culture. *The Book Thief* Cambridge University Press  
The Oklahoma City bombing, intentional crashing of airliners on

September 11, 2001, and anthrax attacks in the fall of 2001 have made Americans acutely aware of the impacts of terrorism. These events and continued threats of terrorism have raised questions about the impact on the psychological health of the nation and how well the public health infrastructure is able to meet the psychological needs that will likely result. Preparing for the Psychological Consequences of Terrorism highlights some of the critical issues in responding to the psychological needs that result from terrorism and provides possible options for intervention. The committee offers an example for a public health strategy that may serve as a base

from which plans to prevent and respond to the psychological consequences of a variety of terrorism events can be formulated. The report includes recommendations for the training and education of service providers, ensuring appropriate guidelines for the protection of service providers, and developing public health surveillance for preevent, event, and postevent factors related to psychological consequences.

[A History, 1915-2015](#)

Cambridge University Press

Travis Maddox, Eastern University's playboy, makes a bet with good girl Abby that if he loses, he will remain abstinent for a month, but if he wins, Abby



must live in his apartment for the same amount of time. *The Cambridge Companion to Twenty-First-Century American Poetry* Bloomsbury Publishing USA Can techniques traditionally thought to be outside the scope of literature, including word processing, databasing, identity ciphering, and intensive programming, inspire the reinvention of writing? The Internet and the digital environment present writers with new challenges and opportunities to reconceive creativity, authorship, and their relationship to language. Confronted with an unprecedented amount of texts and language, writers have the opportunity to

move beyond the creation of new texts and manage, parse, appropriate, and reconstruct those that already exist. In addition to explaining his concept of uncreative writing, which is also the name of his popular course at the University of Pennsylvania, Goldsmith reads the work of writers who have taken up this challenge. Examining a wide range of texts and techniques, including the use of Google searches to create poetry, the appropriation of courtroom testimony, and the possibility of robo-poetics, Goldsmith joins this recent work to practices that date back to the early twentieth century. Writers and artists

such as Walter Benjamin, Gertrude Stein, James Joyce, and Andy Warhol embodied an ethos in which the construction or conception of a text was just as important as the resultant text itself. By extending this tradition into the digital realm, uncreative writing offers new ways of thinking about identity and the making of meaning.

**Heat Wave** Broadway Books  
 Avant-Garde Pieties tells a new story about innovative poetry; it argues that the avant-garde-now more than a century old-persists in its ability to nurture interesting, provocative, meaningful, and moving poems, despite its profound cultural failings and its self-devouring theoretical

compulsions. It can do so because a humanistic strain of its radical poetics compels adherents to argue over the meaning of their shared political and aesthetic beliefs. In ways that can be productively thought of as religious in structure, this process fosters a perpetual state of crisis and renewal, always returning innovative poetry to its founding modernist commitments as a way to debate what the avant-garde is-what it should and does look like, and what it should and does value. Consequently, Avant-Garde Pieties makes way for a radical poetics defined not by formal gestures, but by its debate with itself about itself. It is a debate that honors the

tradition's intellectual founding as well as its cultural present, which includes aesthetic multiformity, racialized and gendered modes of authorship, experiences of the sacred, political activism, and generosity in critical disagreement.

**Crisis in American Art and Literature**

University of Nevada Press

This book announces the new, interdisciplinary field of critical disaster studies. Unlike most existing approaches to disaster, critical disaster studies begins with the idea that disasters are not objective facts, but rather are interpretive fictions—and they shape the way people see the world. By questioning the

concept of disaster itself, critical disaster studies reveals the stakes of defining people or places as vulnerable, resilient, or at risk. As social constructs, disaster, vulnerability, resilience, and risk shape and are shaped by contests over power. Managers and technocrats often herald the goals of disaster response and recovery as objective, quantifiable, or self-evident. In reality, the goals are subjective, and usually contested. Critical disaster studies attends to the ways powerful people often use claims of technocratic expertise to maintain power. Moreover, rather than existing as isolated events, disasters take place over time. People commonly imagine

disasters to be unexpected and sudden, making structural conditions appear contingent, widespread conditions appear local, and chronic conditions appear acute. By placing disasters in broader contexts, critical disaster studies peels away that veneer. With chapters by scholars of five continents and seven disciplines, *Critical Disaster Studies* asks how disasters come to be known as disasters, how disasters are used as tools of governance and politics, and how people imagine and anticipate disasters. The volume will be of interest to scholars of disaster in any discipline and especially to those teaching the growing number of courses on

disaster studies. *Day* Harvard University Press  
 "Falling After 9/11 provides close readings of post 9/11 figures of falling in such exemplary American texts as DeLillo's novel, *Falling Man*, Diane Seuss's poem, "Falling Man," Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, and Richard Drew's famous photograph of the man falling from the World Trade Center. Considered from the perspective of trauma theory, *Falling After 9/11* argues that the apparent failure of these texts to register fully the trauma of the day in fact points to a larger problem in the national tradition: the problem of reference--of how to refer to falling--in the 21st century and beyond"--