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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	The scholarly life of language writing. --Surrealism: an excommunicated vessel? --Under the sign of negation: William Carlos Williams and Surrealism. --The Surreal-O-bjectivist nexus. --Michael Palmer's poetics of witness. -- Scorch and scan: the writing of Susan Howe. --'Just rehashed Surrealism'? the writing of Barrett Watten.
Sommario/riassunto	It has been variously labelled Language Poetry, Language Writing, L=A=N=G=U=A=G=E writing (after the magazine that ran from 1978 to 1981), and language-centred writing. It has been placed according to its geographical positions, on East or West coasts; its venues in small magazines, independent presses and performance spaces, and its descent from historical precursors, be they the Objectivists, the composers-by-field of the Black Mountain School, the Russian Constructivists or American modernism a la William Carlos Williams and Gertrude Stein. Indeed, one of the few statements that can be made about it with little qualification is that it has both fostered and endured a crisis in representation more or less since it first became visible in the 1970s. In Poetry & Language Writing David Arnold grasps the nettle of Language poetry, reassessing its relationship with surrealism and providing a scholarly, intelligent way of understanding

the movement. Poets discussed include Charles Bernstein, Susan Howe, Michael Palmer and Barrett Watten.
