

EUROPEAN BEAT STUDIES NETWORK
7th Annual Conference
Vienna Poetry School – Künstlerhaus 1050
October 3 to October 6, 2018

*Co-organized by the Vienna Poetry School and the Research Project
“Transnational Literature: Austria and the Beat Generation” at the University of Vienna*

Venues

Wednesday, October 3, 17:30–19:30, Schule für Dichtung / Vienna Poetry School:
Mariahilfer Straße 88a / 3rd floor / door #7; 1060 Vienna

Thursday, October 4, 9:00–17:30, Künstlerhaus 1050:
Stolberggasse 26 / 4th floor; 1050 Vienna

Thursday, October 4, 19:00–21:23, Alte Schmiede – Literarisches Quartier:
Schönlaterngasse 9; 1010 Vienna

Friday, October 5, 9:00–17:00, Künstlerhaus 1050:
Stolberggasse 26 / 4th floor; 1050 Vienna

Friday, October 5, 20:30–22:30, Porgy & Bess Jazz Club:
Riemergasse 11; 1010 Vienna

Saturday, October 6, 9:00–16:30, Künstlerhaus 1050
Stolberggasse 26 / 4th floor; 1050 Vienna

Saturday, October 6, 19:00–22:23, Club Celeste:
Hamburgerstraße 18; 1050 Vienna

Wednesday, October 3

Venue: Vienna Poetry School (Mariahilfer Straße 88a / 3rd floor / door #7; 1060 Vienna)

17:30–18:30 AGM

18:30–19:30 Welcome & Wine Reception

Thursday, October 4

Venue: Künstlerhaus 1050 (Stolberggasse 26 / 4th floor; 1050 Vienna)

- 9:00–9:45 Registration / Coffee & Tea
- 9:45–10:00 Room A: Words of Welcome
- 10:00–11:00 Room A: **KEYNOTE:**
Thomas Raab: *Is working on my/your political mindset political?*
(Chair: Thomas Antonic)
- 11:00–11:15 Coffee & Tea
- 11:15–13:15 Room A: *Literature, Activism and the Counterculture*

Frank Rynne: *Burroughs, Chicago 1968*

Peggy Pacini: *Building community and inspiring social changes: Beat performance at the Human Be-In, Golden Gate Park 1967*

Matt Theado: *“Unspeakable Visions”: Beat Works and Ongoing Censorship in US Schools*

Ian MacFadyen: *The Poetics Of Terror: No Place For Pacifism – Taking Apart Germany and Israel in the 1970s. Ira Cohen’s Stauffenberg Cycle (1977) and David Avidan’s Cryptograms From A Telear: Poems, Transmissions, Documents (1980).*

Chair: Polina Mackay

- 13:15–14:30 Lunch
- 14:30–16:00 Room A: *ruth weiss*

Laura Martin: *Poetics of Embodiment in White is all Colors / Weiss ist alle Farben (2004) by ruth weiss*

Lia Altendorfer: *ruth weiss as a playwright of the Beat Generation*

Stefanie Pointl: *‘vienna. not quite’: Place, Memory and Identity in ruth weiss’s Poems*

Chair: Estíbaliz Encarnación Pinedo

Room C: *The Beats and (Anti-)Capitalism*

Ewan Clark: *“A Moving Target is Hard to Hit”: featuring Lew Welch & the Diggers*

Olivier Penot-Lacassagne: *Disaster capitalism and eco-political revolution*

John Tanner: *Shopkeeper as hero: Lawrence Ferlinghetti and the Beat legacy*

Chair: Benjamin J. Heal

16:00–17:30 Room B: *Beat Arts & Hubert Fichte*

Helmut Neundlinger: *Shepherd, nomad, writer: Hubert Fichte - a German Beatnik?*

Nina Zivancevic: *Ira Cohen's Art ('Mylar chamber' photographs and poetry)*

Frida Forsgren: *ruth weiss and Beat art*

Chair: Frank Rynne

Room C: *Back and Forth on the Road from Embodiment to Sentience:
Beat Eco-poetics as Environmental Activism*

Chad Weidner: *Places and Bodies: ruth weiss*

Franca Bellarsi: *Allen Ginsberg's Eco-poetics: Oscillating between Sentience-in-
Interdependence and Physically-Determined Embodiment*

Stefan Benz: *A Road Beyond the Bifurcation of Nature: The Relation of Mind and Nature in
the Poetry of Michael McClure and Philip Whalen*

Chair: Raven Jessica See

19:00–21:23 Venue: Alte Schmiede (Schönlaterngasse 9; 1010 Vienna)

Burroughs and Vienna

Thomas Antonic: *Dr. Benway meets Dr. Pernkopf: Burroughs and the Nazi Doctors in Vienna
1936/37*

Ann Cotten: *Kansas or Penzing: On the legit reasons for an escape into the costumes of
literature*

Fritz Ostermayer: *Dum Dum Science*

Natascha Gangl: *La manzana mexicana o Burros en México*

Judith Nika Pfeifer: *(Utterly) Emburroughsing Archives*

Friday, October 5

Venue: Künstlerhaus 1050 (Stolberggasse 26 / 4th floor; 1050 Vienna)

9:00–9:30 Coffee & Tea

9:30–10:30 Room A: *Burroughs, Technology and Neuroscience*

David Holzer: *Revolution by flicker: why the Dreamachine matters*

Jim Pennington: *Rehabilitating Ron Hubbard*

Chair: Oliver Harris

10.30–12:30 Room A: *Black Beats, Inter-Beats, Post-Beats*

Eva Álvarez Vázquez: *From LeRoi Jones to Amiri Baraka: the Beat who fought for his own rights*

Michael Amundson: *The pen is mightier than the pigs: Bob Kaufman's lonely vigil*

A. Robert Lee: *Inter-Beats, Post-Beats*

Raven Jessica See: *My Bones Said Write the Poem: Contemporary Performance Poetry as Political Protest*

Chair: Matt Theado

Room C: *Burroughs, Psychoanalysis and Cut-ups*

Richard English: *Freud and Burroughs*

Tomasz Sawczuk: *What has a couch got to do with scissors? The cut-up method and variable-length psychoanalytic sessions*

Benjamin J. Heal: *William S. Burroughs and Sound: Weaponizing Noise and Dissonance*

Eva-Maria Hanser: *"I'm not the virus, but sound can be one" – Decoder (1984)*

Chair: Antonio Bonome García

12:30–14:00 Lunch

14:00–15:00 Room A: **CREATIVE KEYNOTE (Part One):**
Camae Ayewa a.k.a. Moor Mother: Artist talk + Q&A with Thomas Edlinger

15:00–15.30 Coffee & Tea

15:30–17:00 Room A: *Burroughsian Politics & Beat Legacy*

Florian Zappe: *A secret double agent against the 'globalist' interzone? Critical reflections on the 'alt-right' and its appropriation of Burroughsian politics*

Antonio Bonome García: *Countermeasures in Burroughs' Revised Boy Scout Manual*

Margo Kirlan & Elizaveta Arkhipova: *New Comfort of Radical Otherness: Beat Generation's Legacy in Use*

Chair: James Mackay

Room C: *Transnational Beat: Allen Ginsberg*

Antonín Zita: *Dismantling Socialist Realism: The Beat Generation in Czechoslovakia*

Josef Rauwolf: *In the Wake of Allen ...*

Polina Mackay: *Beat Poetry and Greek Austerity: George Prevedourakis Reads Ginsberg*

Chair: Franca Bellarsi

20:30–22:30

Venue: Porgy & Bess Jazz Club (Riemergasse 11; 1010 Vienna)

Fiston Mwanza Mujila & Patrick Dunst: *Virtues* (Jazz & Poetry)
CREATIVE KEYNOTE (Part Two): Moor Mother, Solo Performance

Saturday, October 6

Venue: Künstlerhaus 1050 (Stolberggasse 26 / 4th floor; 1050 Vienna)

9:00–9:30

Coffee & Tea

9:30–10:30

Room B: *Lawrence Ferlinghetti*

Giada Diano & Elisa Polimeni: *“Born to Be a Poet” – Introducing a documentary film on Lawrence Ferlinghetti (+ screening of a 20 min. excerpt)*

Chair: Peggy Pacini

10:30–12:00

Room A: *Beat Archives*

Arthur Nusbaum: *Burroughs is in New York. William S. Burroughs and the John Tytell Archive*

Carol Criss: *The Works of Lesser Known Beat Artists*

Diana Schreier: *A Fresh Look at Carolyn Cassady’s Road: An Interview with Jami Cassady Ratto*

Chair: Bent Sørensen

Room C: *Transnational Beat: Politics and Culture*

Erik Mortenson: *The Lessons of Cultural Translation: The Beats in Turkey*

Estíbaliz Encarnación Pinedo: *The Beats, politics and the case of Spain*

Rene van der Voort: *Expatriate writers in Amsterdam and the artists’ village of Ruigoord during the 1970s and '80s, a survey*

Chair: A. Robert Lee

12:00–13:30

Lunch

13:30–15:00

Room A: *Influences – Legacy*

David Calonne: *Robert Crumb Among the Beats and Hippies*

James Mackay: *Temporal Sovereignty Through Scissors: Re/conceptualisations of the Burroughsian Cut-Up in Jordan Abel’s Un/Inhabited*

Alexander Greiffenstern: *To the Ancient Ones: A Comparative Approach to Burroughs-Lovecraft-Moore*

Chair: Kurt Hemmer

Room C: *Beat Transgressions*

Jaap van der Bent: *From The Transgressor to Go: The depoliticizing of John Clellon Holmes*

Anna Wyrwik: *Jack Kerouac & his political roads*

Isabel Castelao-Gómez: *The Cultural Politics of Madness and Emotion: The Beats, Gender and Elise Cowen*

Chair: Anna Visser

15:00–15.15 Coffee & Tea

15:15–16:15 Room B: *Film Screening*

Samantha Evans: *How “Howl” Became History*

Chair: Anna Wyrwik

Room C: *Book Launches*

Bent Sørensen: *Book launch: Gregory Stephenson: Points of Intersection*

A. Robert Lee: *The Routledge Handbook of International Beat Literature*

Chair: Regina Weinreich

16:15–16:30 Room A: *Closing Words*

19:00–22:23 Venue: Club Celeste (Hamburgerstraße 18; 1050 Vienna)

Closing Party with performances by:

Raven See & Ben Heal

Natascha Gangl & Matija Schellander

Michael Fischer

William S. Burroughs Hurts

Ann Cotten & Dental Princes

BURROUGHS IN VIENNA

Thursday, October 4, 19:00–21:23, Alte Schmiede – Literarisches Quartier

Before World War II, William S. Burroughs moved from the United States to Vienna to study medicine in 1936/37. Thomas Antonic will talk about Burroughs' time in the Austrian capital and the repercussions this sojourn had for the Beat writer. Viennese authors will talk about their personal approach to Burroughs and give their thoughts on his impact on their own writing and/or literature in general today.

THOMAS ANTONIC, born 1980, PhD in German Literature and Philosophy, poet, author, musician, director of the research project "Transnational Literature: Austria and the Beat Generation" at the University of Vienna. Most recent books: *Flickering Cave Paintings of Noxious Nightbirds / Flackernde Felsbilder übler Nachtvögel* (poetry, bilingual, 2017); *Wolfgang Bauer: Werk, Leben, Nachlass, Wirkung* (biography, 2018)

ANN COTTEN, born 1982 in Ames, Iowa, grew up in Vienna. Writer of poetry, prose, theory, music projects, performances. Most recent books: *Lather in Heaven!* (2016); *Verbannt!* (2016); *Jikiketsugaki. Tsurezuregusa* (2016); *Fast dumm. Essays von on the road* (2017).

NATASCHA GANGL, born 1986 in Bad Radkersburg, lives and works as author and playwright in Austria and Mexico. Prose, theatre plays, radio plays, installations. Her book debut *Wendy fährt nach Mexiko* was published in 2015.

FRITZ OSTERMAYER, born 1956 in Schattendorf, lives and works in Vienna as radio broadcaster, author, performance artist, DJ, and musician. Since 2012, he has been the director of the Schule für Dichtung / Vienna Poetry School.

JUDITH NIKA PFEIFER, born 1975, PhD in Linguistics and Political Science, poet, author, performance artist, working on multimedia art projects, teaching at the Vienna Poetry School, most recent books: *Violante* (2017); *manchmal passiert minutenlang auch gar nichts* (2015).

MOOR MOTHER – SOLO PERFORMANCE

FISTON MWANZA MUJILA & PATRICK DUNST'S IMPULSE PERCUSSION

Friday, October 5, 20:30–22:30, Porgy & Bess Jazz Club

"Moor Mother might be the most radical – even the most useful – Afrofuturist artist to emerge for years. Fetish Bones works not just as an atlas and an archive but as a mausoleum, housing the bones of those who have fallen along a bloody trail stretching all the way back to 1886." (Wire)

"Her music is deliberately raw and unfiltered, like human feelings." (Fader)

Camae Ayewa (Moor Mother), international touring musician, poet, visual artist, and workshop facilitator, has performed at numerous festivals, colleges, galleries, and museums

around the world, sharing the stage with King Britt, Roscoe Mitchell, Claudia Rankine, Bell Hooks, and more. Camae is a vocalist in three collaborative performance groups: Irreversible Entanglements, Moor Jewelry and 700bliss. As Moor Mother, she released her debut album, *Fetish Bones*, on Don Giovanni records to critical acclaim. *Fetish Bones* was named 3rd best album of the year by The Wire magazine, number 1 by Jazz Right Now and has appeared on numerous end of the year lists, including Pitchfork, Noisy, Rolling Stone and Spin Magazine. Moor Mother was named by Rolling Stone as one of the 10 artists to watch in 2016 and named Bandcamp's 2016 artist of the year. In 2017, Moor Mother released a 2nd LP called the Motionless Present commissioned by CTM X VINYL FACTORY.

Fiston Mwanza Mujila is an award winning poet from Lubumbashi, Democratic Republic of Congo. For Mujila writing is similar to composing music. He compares his internationally acclaimed debut novel *Tram 83* with to a jazz piece that includes solos, improvisation and the interaction and dialogue of several voices / instruments. Inspired by African traditions of narration and European sound poetry, his works are heavily driven by a performative act, his recitation frees the text from the imprisonment of written language and unleashes energies which connect intellectual comprehension and somatic emotion with highest intensity. Accompanied by Patrick Dunst's Impulse Percussion and their composition "Virtues" rhythms, sounds, timbres of poetry and jazz interfuse and become a verbal and musical event of spontaneity, artistic virtuosity and stirring lust for life.

NOTE: Conference attendees who didn't pay the additional € 7 with the online registration can still get a ticket at the box office of the Porgy & Bess for € 25 (seating) or € 20 (standing) before the show starts.

CONFERENCE CLOSING PARTY – PERFORMANCES

Saturday, October 6, 19:00–22:23, Club Celeste

RAVEN JESSICA SEE & BENJAMIN J. HEAL: For your sonic pleasure, See/Heal will be collaborating on a sound/poetry experiment for voice and guitar, exploring the possibilities of consonance, dissonance, delay and repetition. Heal's art-rock band, birdbath, released three albums with Ingue Records, and he released 5 albums under the moniker COWMAN. See is an independent scholar whose work focuses on the Beat legacy and contemporary performance poetry. She is performer of both poetry and circus arts who enjoys exploring the possibilities of artistic collaboration.

NATASCHA GANGL & MATIJA SCHELLANDER perform the scenic text *People in the Forest* wherein discussions revolving around natural forces and state authority collide. Their collaboration, based on Austria's extreme right-wing vice chancellor H. C. Strache's "favorite book" *Der Waldgang (The Forest Passage)* by Ernst Jünger and the ornate language of regional literature that was popular in post-WW2 Austria, results in surprisingly resistant messages about the current political landscape. Text & recitation by Natascha Gangl, electronic soundscapes by Matija Schellander.

MICHAEL FISCHER: FEEDBACK_SAXOPHONE SOLO. Musician, composer, improvised and experimental music / noise / soundscapes, instant composition conducting, working with the immanence of language within sounds and the electro-acoustic phenomenon of feedback since 1999; developer of the “feedback_saxophone”. Founder of the Vienna Improvisers Orchestra (2004), cooperating with experimental and sound poetry. Numerous international collaborations with improvising musicians, composers and artist collectives.

WILLIAM S. BURROUGHS HURTS was formed as multimedia performance quartet in 2009 with the goal of becoming an international artist collective consisting of dozens of musicians, painters, poets, dancers, net artists, etc., but failed to make progress in this direction. Au contraire: two members quit, and what remains is a psychedelic folk duo consisting of the Finnish singer Janne Ratia and Thomas Antonic on piano and background vocals. Album releases: *Flat Cat Bonfire* (2011), *Limits of Control* (2013), *Silver Surf Motel Ocean Front Indoor Pool* (2015). Special guest: Zakk E. Rust on guitars.

DENTAL PRINCES: Ann Cotten (lyrics, vocals), Lucy Cotten (cello, vocals), Mario Schlager (electric guitar, vocals, gargling). The point of the band varies depending on the situation and who you ask. Currently it is said to be the pursuit of the deep and sincere feelings that lay buried in sarcasm, nonsense and exaggeration. These artificial problems, or, as one might better say, lyrics, are brought in mainly by the rather goofy singer, who has already developed quite a bad reputation as an author of German poetry. The other two play seriously beautiful music.

DREAMACHINE EXHIBITION

Friday, October 5, 10:30–17:00 and Saturday, October 6, 9:00–16:30

Künstlerhaus 1050, Room 23

After Jim Pennington’s and David Holzer’s presentations on “Burroughs, Technology and Neuroscience” on Friday morning, a Dreamachine will be installed in the small exhibition room #23 at the Künstlerhaus 1050. The piece was created by Viennese musician and artist Maja Osojnik, and will be on display until the end of the conference.