

Oulipo Compendium

This text examines the representation and staging of chance in literature through the study of a specific case - the work of the 20th-century French writer Georges Perec (1936-82).

Berge, Claude, Jouet, Jacques & Mathews, Harry Texts from the Bibliotheque Oulipienne Atlas Anti-Classics Founded in 1960 by a group of leading French writers and mathematicians, the Oulipo group still meets regularly. The groups original aim was to enquire into the possibilities of combining literature and mathematics but, as can be seen from this collection, the field of study was soon expanded to include all writing using self-imposed restrictive systems.

This novel begins in a Russian prison camp at a baseball game featuring the defective Baptists versus the Fideists. There is a plot (of sorts), one of revenge surrounding a doctor who, in removing a bone spur from our narrator, manages to amputate a ring and index finger, a significant surgical error considering that the narrator is, or was, a violinist. When Dr. Roak is released from prison, our narrator escapes in order to begin the pursuit, and thus begins a digressive journey from Afghanistan to Venice, then on to India and Morocco and France. All of this takes place amid Mathews's fictional concern and play with games, puzzles, arcana, and stories within stories.

When a woman falls into a coma, her daughter accompanies her through six weeks of agony, bearing witness to the prolonged death imposed upon her by the monstrous machine of modern medicine. During this final voyage through the fog, the narrator attempts to reconstruct the portrait of a woman who she deeply loved. A woman falls into a coma. Perhaps she's going to die. Becoming the sleeper's shadow, the woman's daughter will accompany her mother through six weeks of agony, bearing witness to the prolonged death imposed upon her by the monstrous machine of modern medicine. During this final voyage through the fog, the narrator attempts to recover the vivacious woman she knew before this illness: the mad lover, the romantic spouse, the musician who sacrificed her dreams to the reality of life with her husband. By assembling her memories of the dying woman, gluing together scraps of recollections like puzzle pieces, Marie Chaix reconstructs the portrait of a woman who she deeply loved—a blurred silhouette forever fixed in that “museum of dust” where each life ends.

Examines Perec's impact on architecture, art, design, media, electronic communications, computing and the everydayWhat do Perec's descriptions of the minutiae of everyday life reveal about our use of information and communications technologies?What happens if we read *Life: A Users Manual* as a toolbox of ideas for games studies? What light does the concept of the *ainfra-ordinary* shed on social media? What insights does algorithmic writing generate for the digital humanities? What lessons can architects, artists, game-designers and writers draw from Perec's fascination with creative constraints? Through an examination of such questions, this collection takes Perec scholarship beyond its existing limits to offer new ways of rethinking our present.

ContributorsTom Apperley, Monash University, Australia.Caroline Bassett, University of Sussex, UK. David Bellos, Princeton, USA.Justin Clemens, University of Melbourne, Australia.Ben Highmore, University of Sussex, UK.Alison James, University of Chicago, USA.Sandra Kaji-OGrady, University of Sydney, Australia. Christian Licoppe, TA(c)IA(c)com ParisTech, France.Anthony

McCosker, Swinburne University of Technology, Melbourne, Australia. Mireille Ribière, independent scholar, translator and author. Darren Tofts, Swinburne University of Technology, Melbourne, Australia. Rowan Wilken, RMIT, Melbourne, Australia. Mark Wolff, Hartwick College in Oneonta, New York, USA.

Represents an exploration of the relationship between imagination and reality as seen through the eyes of the dying Serge Valene, an inhabitant of a large Parisian apartment block.

Addresses for the first time the issue of Derrida's relation to French poetics, writing, thought, and culture.

"It's outrageous that an educated man and a gifted writer like Mr. Mathews could make such a public confession of such shameful activities." Q. Kuhlmann, author of *The Eye of Anguish: Subversive Activity in the German Democratic Republic*

The question of memory intrigues us more and more as industrialized societies move further and further away from the written word. In the past the role of memory was integral to literary history, precise mnemonics served as the support systems for erudition, and Mnemosyne was mother of the Muses. The group Oulipo, born in reaction to the Surrealists, proposes, invents, and applies novel literary constraints. Using memory, and best of all conscious memory, as a theoretical starting point, the implications of writing under constraint are analyzed. First, writing under constraint is viewed as a new mnemonics; second, the spiritual component of such a practice is shown to redefine a notion of inspiration; third, constraints and their relationship with games and society is highlighted; finally the manner in which they build a literary consciousness is studied through the lenspiece of contemporary neurobiological research. For the first time the work of the group Oulipo, and the member's emphasis on the function of literature, is placed in historical, cultural, and philosophical context.

This comprehensive study of cult figure Juan Luis Martínez, takes a comparative approach to the complex relationship between the visual arts, literature, science, philosophy, and mathematics in his work.

The literary group known as Oulipo, was founded in Paris in 1960 to pursue writing in a way that contrasts strongly with the Anglo-American tradition. The examples included in this collection all display some form of literary constraint. The impact of the Oulipo (Ouvroir de Littérature Potentielle), one of the most important groups of experimental writers of the late twentieth century, is still being felt in contemporary literature, criticism, and theory, both in Europe and the US. Founded in 1960 and still active today, this Parisian literary workshop has featured among its members such notable writers as Italo Calvino, Georges Perec, and Raymond Queneau, all sharing in its light-hearted, slightly boozy bonhomie, the convivial antithesis of the fractious, volatile coterie of the early twentieth-century avant-garde. For the last fifty years the Oulipo has undertaken the same simple goal: to investigate the potential of 'constraints' in the production of literature—that is, formal procedures such as anagrams, acrostics, lipograms (texts which exclude a certain letter), and other strange and complex devices. Yet, far from being mere parlour games, these methods have been frequently

used as part of a passionate—though sometimes satirical—involvement with the major intellectual currents of the mid-twentieth century. Structuralism, psychoanalysis, Surrealism, analytic philosophy: all come under discussion in the group's meetings, and all find their way in the group's exercises in ways that, while often ironic, are also highly informed. Using meeting minutes, correspondence, and other material from the Oulipo archive at the Bibliothèque nationale de France, *The Oulipo and Modern Thought* shows how the group have used constrained writing as means of puckish engagement with the debates of their peers, and how, as the broader intellectual landscape altered, so too would the group's conception of what constrained writing can achieve.

Provides the listing of books, articles, and book reviews concerned with French literature since 1885. This is a reference source in the study of modern French literature and culture. It contains nearly 8,800 entries.

Presents an alphabetical reference guide detailing the lives and works of poets associated with the New York Schools of the early twentieth century.

Poetry. In Harry Mathews's first collection of poetry in nearly 20 years, a legend of the American avant-garde unveils compelling anomalies including the prose sestina, didactic gastronomy, and a haiku sequence--a diary of discrete (if not so discreet) late-night improvisations on the familiar Japanese three-line form. The central section collects poems of terse lyricism devoted to the unpredictable deviations between intention and desire--the landscape of the new tourism: "Where is it I came from / And where is it I'm stranded? / Part of the maps is black / And the rest's in borrowed language."

A late 20th-century kabala, a labyrinth of literary secrets that will lure the uninitiated into rethinking everything they know about books and writing. The definitive encyclopedia of contemporary word-magic.

"...a daunting triumph of will pushing its way through imposing roadblocks to a magical country, an absurdist nirvana of humor, pathos, and loss."--Time magazine *A Void* is a metaphysical whodunit, a story chock-full of plots and subplots, of trails in pursuit of trails, all of which afford Perec occasion to display his virtuosity as a verbal magician. It is also an outrageous verbal stunt: a 300-page novel that never once employs the letter E. The year is 1968, and as France is torn apart by social and political anarchy, the noted eccentric and insomniac Anton Vowl goes missing. Ransacking his Paris flat, his best friends scour his diary for clues to his whereabouts. At first glance these pages reveal nothing but Vowl's penchant for word games, especially for "lipograms," compositions in which the use of a particular letter is suppressed. But as the friends work out Vowl's verbal puzzles, and as they investigate various leads discovered among the entries, they too disappear, one by one by one, and under the most mysterious circumstances . . .

This book puts sampling studies on the academic map by focusing on sampling as a logic of exchange between audio-visual media. While some recent scholarship has addressed sampling primarily in relation to copyright, this book is a first: a critical study of sampling and remixing across audio-visual media. Of special interest here are works that bring together both audio and visual sampling: music that samples film and television; underground dance and multimedia scenes that rely on sampling; Internet "memes" that repurpose music videos, trailers and news broadcasts; films and videos that incorporate a wide range of sampling aesthetics; and other provocative variations. Comprised of four sections titled "roots," "scenes,"

"cinema" and "web" this collection digs deep into and across sampling practices that intervene in popular culture from unconventional or subversive perspectives. To this end, *Sampling Media* extends the conceptual boundaries of sampling by emphasizing its inter-medial dimensions, exploring the politics of sampling practice beyond copyright law, and examining its more marginal applications. It likewise puts into conversation compelling instances of sampling from a wide variety of historical and contemporary, global and local contexts.

Oulipo Compendium [Make Now](#)

This handbook features essays written by both literary scholars and mathematicians that examine multiple facets of the connections between literature and mathematics. These connections range from mathematics and poetic meter to mathematics and modernism to mathematics as literature. Some chapters focus on a single author, such as mathematics and Ezra Pound, Gertrude Stein, or Charles Dickens, while others consider a mathematical topic common to two or more authors, such as squaring the circle, chaos theory, Newton's calculus, or stochastic processes. With appeal for scholars and students in literature, mathematics, cultural history, and history of mathematics, this important volume aims to introduce the range, fertility, and complexity of the connections between mathematics, literature, and literary theory. Georges Perec, novelist, filmmaker and essayist, was one of the most inventive and original writers of the twentieth century. A fascinating aspect of his work is its intrinsically geographical nature. With major projects on space and place, Perec's writing speaks to a variety of geographical, urban and architectural concerns, both in a substantive way, including a focus on cities, streets, homes and apartments, and in a methodological way, experimenting with methods of urban exploration and observation, classification, enumeration and taxonomy. Georges Perec's *Geographies* is the first book to offer a rounded picture of Perec's geographical interests. Divided into two parts, Part I, *Perec's Geographies*, explores the geographies within Perec's work in film, literature and radio, from descriptions of streets to the spaces of his texts, while Part II, *Perecquian Geographies*, explores geographies in a range of material and metaphorical forms, including photographic essays, soundscapes, theatre, dance and writing, created by those directly inspired by Perec. *Georges Perec's Geographies* extends the body of Perec criticism beyond Literary and French Studies to disciplines including Geography, Urban Studies, Planning and Architecture to offer a complete and systematic examination of Georges Perec's geographies. The diversity of readings and approaches will be of interest not only to Perec readers and fans but to students and researchers across these subjects.

With *Canada / US relations in the proverbial toilet* (American Standard, of course), Stephen Cain's third book blenderizes 'pop' culture, politics and poetry to befuddle the border. From the Howl-like opening rant about the militarism of the US to the satirical 'History of Canada,' this collection interrogates nationalism and cultural identity on both sides of the 49th parallel and attempts to show that Auden was wrong: poetry can make things happen. *American Standard/Canada Dry* includes odes to video games, poems culled from Viagra junk mail and CNN reports on the war, ruminations on Canadian poets, travelogues, concrete poems, mistranslations of bird poems, and riffs on peculiar Canadianisms, including homophonic translations of Québécois lyrics. Deftly oscillating between vitriolic verse and humour, the poems in *American Standard/Canada Dry* interrogate poetics, nationalism and Tim Hortons as thoroughly as a burly border avant-guard; they're your passport to the land of a new political poetry.

Poetry. "From the hilarious univocalisms of "Homage to Georges Perec" to the dizzying "information" provided in the literally falling "Twin Towers," Ian Monk demonstrates that Oulipo is by no means only--or even primarily--a French import; on the contrary, its possibilities for Anglophone poets are enormous. Monk's sheer inventiveness and intellectual agility, his verbal wit and prosodic skill will have you chuckling over his "Snowballs" and marveling at his

anagrammatic threnodies. Writings for the Oulipo is a book to savor--good to the last drop!-- The Comics of Chris Ware: Drawing Is a Way of Thinking brings together contributions from established and emerging scholars about the comics of Chicago-based cartoonist Chris Ware (b. 1967). Both inside and outside academic circles, Ware's work is rapidly being distinguished as essential to the developing canon of the graphic novel. Winner of the 2001 Guardian First Book Prize for the genre-defining Jimmy Corrigan: The Smartest Kid on Earth, Ware has received numerous accolades from both the literary and comics establishment. This collection addresses the range of Ware's work from his earliest drawings in the 1990s in The ACME Novelty Library and his acclaimed Jimmy Corrigan, to his most recent works-in-progress, "Building Stories" and "Rusty Brown."

Atlas Archive Series No 6 The Oulipo is a group of literary game-players who have been meeting regularly for 35 years in Paris and has numbered among its members many of the most famous writers of the post-war period: Queneau, Calvino, Perec, Mathews etc. This anthology is a complete encyclopaedia of all its methods, with texts by most of its members and many others who use the technique. A fascinating, informative and essentially entertaining book, its dozens of techniques are available for all to use.

Part thinking-man's fan crush, part crazily inspired remix of the most beloved of film genres, this book will force scholars and film lovers alike to view film noir afresh"

A word totally transforms if you take away just one letter - without the A, the beast is best. Without the W, the witch has an itch! This is an alphabet book like no other. An irreverent exploration not only of letters in their alphabetic order, but also of how they form words and communicate ideas. Packed with humour and wordplay, the author and illustrator effortlessly play off each other to enhance humour and meaning. Children will not be able to resist inventing imaginative examples of their own.

What is experimental literature? How has experimentation affected the course of literary history, and how is it shaping literary expression today? Literary experiment has always been diverse and challenging, but never more so than in our age of digital media and social networking, when the very category of the literary is coming under intense pressure. How will literature reconfigure itself in the future? The Routledge Companion to Experimental Literature maps this expansive and multifaceted field, with essays on: the history of literary experiment from the beginning of the twentieth century to the present the impact of new media on literature, including multimodal literature, digital fiction and code poetry the development of experimental genres from graphic narratives and found poetry through to gaming and interactive fiction experimental movements from Futurism and Surrealism to Postmodernism, Avant-Pop and Flarf. Shedding new light on often critically neglected terrain, the contributors introduce this vibrant area, define its current state, and offer exciting new perspectives on its future. This volume is the ideal introduction for those approaching the study of experimental literature for the first time or looking to further their knowledge.

This book explores the ways in which translation deals with sexual and textual undecidability, adopting an interdisciplinary approach bridging translation, transgender studies, and queer studies in analyzing the translations of six texts in English, French, and Spanish labelled as 'trans.' Rose draws on experimental translation methods, such as the use of the palimpsest, and builds on theory from areas such as philosophy, linguistics, queer studies, and transgender studies and the work of such thinkers as Derrida and Deleuze to encourage critical thinking around how all texts and trans texts specifically work to be queer and how queerness in translation might be celebrated. These texts illustrate the ways in which their authors play language games and how these can be translated between languages that use gender in different ways and the subsequent implications for our understanding of the act of translation and how we present our gender identity or identities. In showing what translation and transgender identity can learn from one another, Rose lays the foundation for future

directions for research into the translation of trans identity, making this book key reading for scholars in translation studies, transgender studies, and queer studies.

The Oulipo celebrated its fiftieth birthday in 2010, and as it enters its sixth decade, its members, fans and critics are all wondering: where can it go from here? In two long essays Scott Esposito and Lauren Elkin consider Oulipo's strengths, weaknesses, and impact on today's experimental literature.

The Cambridge History of Postmodern Literature offers a comprehensive survey of the field, from its emergence in the mid-twentieth century to the present day. It offers an unparalleled examination of all facets of postmodern writing that helps readers to understand how fiction and poetry, literary criticism, feminist theory, mass media, and the visual and fine arts have characterized the historical development of postmodernism. Covering subjects from the Cold War and countercultures to the Latin American Boom and magic realism, this History traces the genealogy of a literary tradition while remaining grounded in current scholarship. It also presents new critical approaches to postmodern literature that will serve the needs of students and specialists alike. Written by a host of leading scholars, this History will not only engage readers in contemporary debates but also serve as a definitive reference for years to come.

Essential and engaging essays about the joys and challenges of creative writing and teaching creative writing by a host of Canada's leading writers. Writing Creative Writing is filled with thoughtful and entertaining essays on the joys and challenges of creative writing, the complexities of the creative writing classroom, the place of writing programs in the twenty-first century, and exciting strategies and exercises for writing and teaching different genres. Written by a host of Canada's leading writers, including Christian Bök, Catherine Bush, Suzette Mayr, Yvette Nolan, Judith Thompson, and Thom Vernon, this book is the first of its kind and destined to be a milestone for every creative writing student, teacher, aspirant, and professional.

Main description: What sort of society could bind together Jacques Roubaud, Italo Calvino, Marcel Duchamp, and Raymond Queneau-and Daniel Levin Becker, a young American obsessed with language play? Only the Oulipo, the Paris-based experimental collective founded in 1960 and fated to become one of literature's quirkiest movements. An international organization of writers, artists, and scientists who embrace formal and procedural constraints to achieve literature's possibilities, the Oulipo (the French acronym stands for Oworkshop for potential literatureO) is perhaps best known as the cradle of Georges Perec's novel A Void, which does not contain the letter e. Drawn to the Oulipo's mystique, Levin Becker secured a Fulbright grant to study the organization and traveled to Paris. He was eventually offered membership, becoming only the second American to be admitted to the group. From the perspective of a young initiate, the Oulipians and their projects are at once bizarre and utterly compelling. Levin Becker's love for games, puzzles, and language play is infectious, calling to mind Elif Batuman's delight in Russian literature in The Possessed. In recent years, the Oulipo has inspired the creation of numerous other collectives: the OuMuPo (a collective of DJs), the OuMaPo (marionette players), the OuBaPo (comic strip artists), the OuFlarfPo (poets who generate poetry with the aid of search engines), and a menagerie of other Ou-X-Pos (workshops for potential something). Levin Becker discusses these and other intriguing developments in this history and personal appreciation of an iconic-and iconoclastic-group.

Marie Chaix loves her father Albert, who was one of the first French citizens to join the Fascist party in 1936 and became a collaborator with the Germans, but must come to terms with his catastrophic political career.

A sourcebook of historical written texts, video documentation, and working programs

that form the foundation of new media. This reader collects the texts, videos, and computer programs—many of them now almost impossible to find—that chronicle the history and form the foundation of the still-emerging field of new media. General introductions by Janet Murray and Lev Manovich, along with short introductions to each of the texts, place the works in their historical context and explain their significance. The texts were originally published between World War II—when digital computing, cybernetic feedback, and early notions of hypertext and the Internet first appeared—and the emergence of the World Wide Web—when they entered the mainstream of public life. The texts are by computer scientists, artists, architects, literary writers, interface designers, cultural critics, and individuals working across disciplines. The contributors include (chronologically) Jorge Luis Borges, Vannevar Bush, Alan Turing, Ivan Sutherland, William S. Burroughs, Ted Nelson, Italo Calvino, Marshall McLuhan, Jean Baudrillard, Nicholas Negroponte, Alan Kay, Bill Viola, Sherry Turkle, Richard Stallman, Brenda Laurel, Langdon Winner, Robert Coover, and Tim Berners-Lee. The CD accompanying the book contains examples of early games, digital art, independent literary efforts, software created at universities, and home-computer commercial software. Also on the CD is digitized video, documenting new media programs and artwork for which no operational version exists. One example is a video record of Douglas Engelbart's first presentation of the mouse, word processor, hyperlink, computer-supported cooperative work, video conferencing, and the dividing up of the screen we now call non-overlapping windows; another is documentation of Lynn Hershman's *Lorna*, the first interactive video art installation.

This collection features leading literary critics and explores the role of language in thinking about the ways in which the world might be otherwise, and the history of contingency as a longstanding literary concept. The defining feature of contingency lies in the suggestion that things that have already happened might have been otherwise. Central to late twentieth century European critical and sociological thinking, that argument is at the centre of this volume. The contributors to this volume explore subjects including how literature, philosophy and history all cope with contingency; the existence of contingency in genres as diverse as enlightenment fables, Aristotle, Hardy, Jane Austen, and post-war American literature; the contingency of old age and the poetics of contingency. As the chapters here illustrate, our efforts to understand each other involve a constant opening onto being otherwise; an enterprise in which the role of the literary critic remains key. Of interest to scholars across a range of literary genres, this volume would also have applications for philosophy researchers exploring the metaphysics of contingency. This book was originally published as a special issue of *Textual Practice*.

A novel about the rich and powerful, tracing their,complicated relationships from the 30s to the 60sfrom New York City to Upper New York State. As we,have come to expect from Mathews, nothing is as,simple as it might appear to be but we could,describe this as a story about Allen, who is,married to Maud, having an affair with Elizabethwho lives with Maud. What one can emphatically say,is that CIGARETTES is a brilliant display of,Mathews ingenuity and deadly playfulness.

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