EKPHRASTIC COLLABORATION: COMBINING POETRY AND THE ARTS
By highlighting ekphrastic poetry’s facilitation of a dialogue between visual art and poetry, the March 18th “CU at the Joslyn” presentation, as Lynn Keller describes, took the steps, “to ensure that the arts were not set in opposition to each other” (211), like the opposition described by some ekphrastic critics like Murray Krieger, W.J.T. Mitchell and poet Edward Hirsch.
1965 essay “Ekphrasis and the Still Movement of Poetry; or, Laokoön Revisited”

Ekphrasis is “the imitation in literature of a work of plastic art” (90)

Ultimately argues that poetry aspires to be the still condition of the visual art object
CONTEMPORARY CRITICISM

• W.J.T Mitchell
  • Claims that society has taken a “pictorial turn” (16) and poetry and visual art compete for dominance

• Edward Hirsch
  • “I think the arts interrelate and they instigate each other, but they also violate each other because whenever we use language to talk about a visual medium, we are transforming it.”
“The epilogue to *Try* proposes ways in which the principles governing the new ekphrasis might enhance efforts to generate art consonant with contemporary experience and emerging perspectives” (Keller 210).

CU at the Joslyn

Original ekphrastic poems by Creighton MA alum Kassandra Montag and Professor Aizenberg

Work of W.H. Auden, Sharon Dolin, Adrienne Rich and Nancy Sullivan
William Merritt Chase
*Sunlight and Shadow*, 1884
Oil on canvas, 165.74 X 194.3
I may kill.  
You should know this 
about me 
a razor 
in the night 
without warning

Jim Sajovic
I May Kill, 2009
Mixed media on canvas, 101.6 X 91.44
Jackson Pollock

*Number 1 (Lavender Mist)*, 1950

Oil, enamel and aluminum on canvas, 221 X 299.7
CONCLUSION

Let spectacled be speckled and strips become tipples of stripes.

A wavery view loves a vapory hue, an undulant curve, a redolent verve.

A donging clock polka-dots time, does a stippled back chime?

At center is an ocean obscured by raging light

Serious pink seems to lean on everything in spite of trivial blue candy canes – curtain folds on a proscenium stage


Hix, H.L., *Possibility of All Situations*.


