

(1)  
**Uncreative Manifesto (2005)**

Let's not create things. Let's not think about things. You are making troubles for yourselves by thinking and creating things. Let's make art by uncreating things. Let's put away things which are created and seduces people and replace them with uncreative things. If you stop to watch things for a while, your world will be renewed and new at the same time. Let's not create things! Uncreative! Let's uncreate! Uncreative! Don't think! The chair in front of you is an artwork. Let's make crafty works. Let's revisit Duchamp's fountain. Let's listen John Lages's 4' 3" silence music. Let's listen to Gertrude Stein's "Making Americans" Recall the uncreative poem by Kenneth Goldsmith, the technique of retyping and choosing to copy words and sentences from New York Times newspaper. Make a record of how your legs, hands, body, eyes, noses and ears are moving. Restructure the material events in your room-the space play. You are an interval. Silence is you. You are a gap. This gap is a conceptual poetry. Let's not create things. Baudrillard's simulacrum you are in there. Reality you are touching. You cannot create it. Uncreative. The clock that stops is a real-time clock. Time is real when clock stops. The highest point of the real time. This is a manifesto and a conceptual map. Be uncreative. Things around you have already had concepts. You don't need to create them. As soon as you wake up, don't think anything. Sit by yourself and watch the sensation bones touch on each other. Be uncreative. Don't think. Things, human voices and car noises are all art. You don't need to create anymore. That's why, Andy Warhol carry out the task of restructuring things. Be uncreative. The second nature or the second face of creativity is an act of uncreativity. Kenneth Goldsmith wrote an article which told 'Uncreative is new creative'. Be uncreative. Be in the reality and play around with the reality a reality game or a reality T.V. show. By doing this find your conceptual map! Have you found it? Are you sure? If it is not certain, try to restructure your found conceptual map. You are a conceptual world citizen. Creations and thinkings are leading to a meaning protectionism. Don't trap yourself in a fixed meaning. So, dada poets said "we live by meaning, we live die meaning". Be uncreative. Don't be obsessed with artistic prejudice! You are a poor animal who think art is the highest form of all things. Be uncreative. Don't think anything. Write down how your hands are moving now. Paint them. Do a performance about them. This is an anti-art awareness of empty art. It's raining. Water is falling down from the sky. Open an umbrella. It is not wet. That's all. Be uncreative. Don't think anymore. You are a machine. The soft-ware of a computer replaces your left brain, a thinking area of the brain. Your don't need to think it anymore. Do replacing and restructuring. Move it. Play it. Be self-reflective. Be contemplative and meditative. Search for it and find out about it. Be uncreative. Boring Boring and unboring boredom are totally different zones. Unboring boredom is uncreative manifesto. It doesn't rain. You don't need an umbrella. Don't think it anymore. If you are used to holding it, take it together with you. An umbrella has a concept. Rain has a concept. Don't manifest it. Meanings are running. Run. Run. Run. Run. till the end of the world. Whatever, be uncreative.

**Uncreative.**

(2)  
**Sentences On Conceptual Poetry (2005)**

Conceptual writing styles comes from intuition in a psychological area. It is an idea. It is a plan. From the sphere of idea and plan, conceptual poetry makes multi-formness of a writing degree. Idea and plan are like a machine. Conceptual writing style is flexible and alive with conceptual life-styles. Idea and plan make a shaping of a poem. Conceptual writing focuses on pre-stage and while-stage of making a poem. Pre- and while centre on ideas and plan. Because idea and plan are like a machine, conceptual poetry is a craft. 'Self' of a person has no place in conceptual map. Lacan's famous saying 'I think where I am not, therefore I am where I do not think' is very meaningful in post-structuralism. The sentence 'I think, therefore I am' has no place in there. Conceptual poetry is related to post-structuralism. Sensibility, sensation and emotion are in the stage of postness and they are concerned with readers. If readers cannot speculate on pre-stage and while-stage reflecting and contemplating on surreality of language use, they cannot reach conceptual map and conceptual poetry. This is the most crucial point in conceptual poetry. Readers have to use their intuitive capability to speculate about pre-stage and while-stage of a conceptual poem.

So, in conceptual poetry, if a reader likes a word, a phrase or a sentence, he can predict what the conceptual map or what the pre – and while – stage of it are. It's like a zen koan. You can understand how a zen koan is decoded and encoded if you can understand and realize how a conceptual poetry is decoded and encoded as a multi-dimensional meaning system. We cannot say conceptual poetry is zen practice. It seems to be like that. Conceptual poetry is not constructed on socio-economic ideology (not a maxiast or a capitalist's). It does not base on logical facts. It's not a logical thinking. It's a thing in illogical awareness. You cannot say exactly what will happen tomorrow. Intuition, surreal awareness and illogical awareness are conceptual formations of life and they are backbones of conceptual poetry. Because high art and low art came from logical thinking, they are away from conceptual poetry. Time is based on pre-and while-condition

and it depends on idea and plan. Time is not obsessed with socio-economic ideology and it is not under the influence of political correctness. It is a apolitical existence. It is concerned mainly with post-structuralism's concepts of time and space. Remember the quote by Lacan 'I think where I am not, therefore I am where I do not think'. Language has a crucial position in conceptual poetry and conceptual writing. However, conceptual writings are not religions or sacred texts and they are not against religion, too. It has a relation to post-structuralist's writings. The modernism's "project enlightenment" is finished. Conceptual poetry is intellectual chemistry and crossing border zone.

It is a mental awareness on inner language arts. By doing awareness on mental formations, it enhances and improves the quality of intuition and idea. The idea and plan are based on such sort of intuition, it has a flexible, mobile and open form. It doesn't possess a fixed form. It's not a dead form. So, if there are a hundred readers on a conceptual poem, there can have a hundred meaning systems. As it has a nature of diversity and pluralism, it is a democratic poetry. It is more connected to deconstructive and reconstructive awareness and it is more than thesis – antithesis condition. Conceptual poetry is engaged with mind, mental chemistry and mental integration rather than just emotion, sensibility and feeling. It is certainly an exercising of mind. Conceptual writing has pluralism's impact on human existence. It is not like conceptual art because it focuses on an existence of a language, multi-dimensional reality of a page, fluidity of language as contents leading to fluid contexts. Conceptual art is based on solid objects. Forms are means in conceptual poetry. If form are not becoming means, it's not conceptual poetry. 'Shaping a poem' is based on idea and plan and so it neglects skills in poetry. Here, it means that conceptual poetry doesn't pay much attention on skills in making a poem. It doesn't mean elimination of classical and lyric poetic strategies and tactics. It is not philosophy and mathematics founded on formal logic. Idea and plan, if I have to use it as a scientific term, are 'electricity'. The combination of mystic process and scientific field is the architecture of a conceptual poetry. The cup-up methods of William S. Burroughs, Gertrude Stein, John Cage and Charles Olson's projective verse are linked to conceptual map and conceptual poetry. Language poetry is so much based on socio-economical ideology, it is not so much related to conceptual poetry. It is zen koan in a way.

If so, where is the conceptual poetry project leading to? It is a good question.

Conceptual poetry is a trendy intellectual zone where exercising of mind, engagement with mental formations, intuitive hard work and chemistry of intellect against expression are happy to be played, made, constructed, reconstructed and deconstructed.

It is a new poetic trend which diverts from the mainstream socio-economic ideologies, reflecting and contemplating on zone of intellect, a conceptual map. You can walk on it !!! However, in the post-stage, feeling, sensibility and emotion have a forum to talk about from the stand-point of a reader (it can be a conceptual poet – an uncreative person). Remember Roland Barthe's quote 'The author is dead'. Texts are always alive and dynamic in contemporary conceptual river! It is diversified, pluralistic and democratic. Such kind of awareness is in the fluid nature of conceptual poetry a contemporary river in a human body and in a skeleton, flesh and blood of a community. So, conceptual poetry project is a real independent zone which no one can rule and possess. No one can put a dead or fixed meaning into it.

Conceptual poetry project is a gap in your life and your working philosophical investigation of life.

It is certainly your own

Philosophy of life.

Nyein Way  
(2006)

### (3)

## Manifesto Of Contemporary Poetry (2012)

Contemporary poetry is a junction zone of distilled sky and earth of

- (1) psychology
- (2) philosophy (the end of philosophy, the end of modernism.....)
- (3) ethics
- (4) new aesthetics
- (5) contemporary socio-cultural-economic-moral-political-technological issues reflecting power and knowledge.
- (6) initiated knowledge and creative wisdom of contemporaneity leading to moment-to-moment decision making process.
- (7) Alchemy between existing contemporary literary theory and working definitions of a practising and operational poet after modernist's literature and poetry
- (8) the end of literary genre concept.
- (9) the concept of the continuum-chance, change, revisiting and reconceptualization and

(10) Contemplating on quotidian mental and physical experiences.

(11) Understanding, realization, appreciation and making conceptual-postconceptual poetry

**Poet Nyein Way**

**1:25 pm February 21, 2012**

**[www.poemhunter.com/nyein-way](http://www.poemhunter.com/nyein-way)**

## (4)

### Conceptual Poetry

#### Part (1)

A contemporary poem with 21<sup>st</sup> century concepts

When I study history of Myanmar poetry, history of American poetry, history of European poetry, I find that however different names of poems are, it is serious to consider the importance of a poet's intellect or concept.

- (1) Concept drives language use. Poet's concept on language has influenced the birth of a poem. For example, how a sentence can make or create sound or voice, meaning, musical quality and visual strength. We can find linguistic concept owned by each poet in language poetry, talk poem, post language poetry, khitsan poetry, traditional Myanmar poetry, modern poetry, postmodern poetry and conceptual poetry. The basic components of a poem called language have frictions in sounds, morphemes, phonemes and syntaxes and make readers find meanings of the texts difficult and empty at the same time. For instance, you can find lost of syntax in postmodern language poetry and in avant-garde poetry. You can find the distinguished concept of language in language-made poetry by looking at how a language is defined in poetry and how a language is patterned and shapes form. The concept is always behind the poetic scene or poetic phenomenon.
- (2) Concept drives human life. Based on the concept on life, a conceptual poet sees through his or her surrounding and his or her inner realities and then he or she makes conceptual poetry or anti-art poetry. Depending on this concept on life, we can find those pieces-fragmentation, representation, story, narrative, content and context proportionately and without proportion. Early conceptual postmodernists focus a lot on fragmentation but late conceptual poets use representation, non-representation, post-representation story and narration more to make poems. They use the above techniques in the style of cup-ups and mix-ups proportionately and impropportionately.
- (3) Concept drivers poet's writing style. A conceptual poet's use of language and concept on life express his or her writing style. If we study details of a whole poem, a poet's use of language by choice and his or her life style influences his or her writing style. If a poet is a hypocrite, his writing style is hypocritical writing style apart from writing techniques. A poet's belief system always influences his or her writings. Moreover, a poet's artistic ethics and social ethics has a relation on the poetry's aesthetic value a lot. If we study Alan Ginsberg, John Ashbery, Charles Bernstein, David Antin, Charles Olson, Rita Dove, Billy Collins, Carl Phillip and Michael Longlay, their linguistic concepts influence their poems a lot. They also support their writing styles. John Cage, according to his studies on Buddhist's meditation technique, creates his silent music. His poems were also driven by the concepts he digs in.
- (4) Concept is mostly concerned with poetic isness, poetic way of isness, techniques and simulation in making poetry. For example, in conceptual poetry, visual image, sound image, existential condition of life, structural design in language use, open form, process of signification, music of poetry, collage technique, pop art, post-pop art, oneness in life and poetry, the overlapping happening of poet's existence and isness of conceptual poetry and formations of a poem are driven by concept. Therefore, the role of concept in conceptual poetry is multi-faced beings of layers in reality-making and reality-finding process.
- (5) Concept drives the phenomenon "what is art?" Contemporary poetry concept drives art and it makes poetry, too.
- (6) Concept drives technical liberation. A poem with techniques packed is like a cup with full of water called meanings dead. Remember Charles Olson's open form in projective verse.
- (7) Concept drives psychological liberation. Alan Ginsberg recites Buddha's mantra in his poetry reading. He made meditation, performance poem and mantra poems. Late post-modernists make selfless poems by composing docupoems packed with writings from newspaper, journals and cartoons. In this case, remember the ration of components in conceptual poetry.

- (8) Everything already has its own concept. Tables, chairs, books, songs, languages, poems, proses, novels, songs, music and others have already been packed with their own concepts. Those were touched by conceptual poets and readers can sense the depth of conceptual poetry's neoaesthetics or neuroaesthetics, intellectual design, intellectual power, life's vision, views on society and reaction and proactive conditions on social issues.

So, the twenty-first century poet's concept is its century's poem. I am just trying to talk about the concepts behind the beauty and behind the poet – a philosophical investigation and contemplation on epistemological beings and ontological beings.

What's behind the Myanmar Contemporary poetry.

## **Part (2)**

### **Conceptual Poetry (or) a concept behind the poem**

Today 21<sup>st</sup> century world is changing (developing). Here, I use the word 'change' with the meaning 'develop' and 'integrate'. What change or integrate or develop more and more is the concept about life, about politics, about are and about environmental issues. So, concepts in making poetry is integrated into post-colonial period's thinking. Neo-colonialism, racism and religious fundamentalism are also considered to be part of conceptual structures.

#### **2.1. The Roots of Concepts**

Concepts surely have the roots of their existences – social process, political process, art process, history of art, philosophy of art, identity, perspectives on reality, cultural values, post-colonialism, post-modernism, post-post-modernism attitude and belief moral and intellectual phenomenon...etc. Such things strikes a poet's mind. These roots have indirect impact on poet's use of concepts. It is more than the saying "I am waiting. Poetry is coming towards me. I'm feeling now."

So, how is concept driving a poem? A poem includes all – moral, ethics, spiritual, conceptual, ideology and aesthetics.

#### **2.2. Conceptual poetry is .....**

Actually, conceptual poetry is too much based on concept when making a poem. Oxford Dictionary defines concepts as following:

- |             |  |
|-------------|--|
| Concept (n) | an idea or principle that is connected with something abstract idea                      |
| Idea (n)    | (1) a plan, thought or suggestion, especially about what to do in a particular situation |
|             | (2) a picture of impression in your mind of what something is like                       |
|             | (3) an opinion or belief about something   |
|             | (4) a feeling that something is possible   |
|             | (5) the aim or purpose of something  |

So, the word 'concept' is a plan, a map, a thought, a suggestion, a possibility and an aim or purpose. They have posses abstract abstraction.

When we read conceptual poetry,

- (1) We need to approach to know what poet's concept is.  
Why the poet is using loss of syntax, open system (Charles Olson), psychological liberation (Alan Ginsberg) and beyonness of technology (it leads to technopoly). According to my studies, after 1980, poets focus more on process of conceptualization rather than emotional properties, a duet dance of high and low art and experimental art. More and more poets pay more attention on knowledge, high technology, attitude, community-oriented sensibility, ontological awareness, political awareness (not politics in a big term) on quotidian life styles, process of cultural hybridity, epistemological consciousness on oneness of art and life, documentary poem (docupoem) and David Antin's talk poems.
- (3) Poem in concept and a poem's conceptual process
  - (a) A poem's concept is a process of signification. What does the poem mean? Which poetic devices are used? What is the sound? What is linguistic orientation? Are language uses dialects, common ones, sociolinguistic ones? What does the poet mean? Why does he write this way? Why are there gaps in a poem? All these things are meaning-making systems of a poetics. If we read and reach a meaning, it is an end of a meaning process. It is an end of a poetry reading. The main focus is on post-colonial studies, identity search, reality search and meditational beings leading to multiple meanings of a conceptual poem.
  - (b) A concept that makes a poem is a map of poetry. A map of poetry is a road to a poem. It's not the end of a poem. The fixed identity of meaning is the end. There is no fixed identity of semantic build-

ups in conceptual poetry. Readers enjoy dealing with complexities, misunderstandings, mobile form, mobile time and space and indeterminate human condition out of marginalized aesthetics while reading conceptual poetry. This is called post-conceptual poetic experience (PCPE) and post-postmodern voyage through literary arts in an age of digital revolution.

(4) Let's write conceptual poetry.

(a) Deconstruct obsessed – isms, composed thoughts and predetermined illusions, first. Then, we have to contemplate on contemporary perceptions, contemporary mental condition and construct a conceptual map.

If we can study Derrida's deconstruction, John Cage's silence music, Buddha's meditational awareness on mind and body, conceptual artist's views on art and life, Duchamp's fountain, anti-art concepts of dadaists and neodadaists (here, you must be careful that all dada artists and poets go for revolutionary ideas and conceptual poetry stand for conceptual evolution) and Gertoude Stein's writings. If we can study after-1980-post-post-modern literary theories and criticism, feminists' criticism, it will be very helpful to realize and reflect conceptual poetics.

(b) We need to examine what our idea now is. Is it fixed and dead? Is it contemporary? Does form connect context? Is the condition of content is confused and complicated? So as to show the identity of content-variation we have to watch and see contextual composition which will lead to new form, open form and mobile form.

(c) A poet's creation is too much controlled by his or her belief systems and so poets need to examine on their belief systems. When we can reconstruct poetic intellectual property which go together with contemporary culture and society, we can make new poetics of conceptual poetry.

(d) The last thing is that of networking activities among peer poets in different channels – magazines, facebook, blogs and journals.

### **Part (3)**

#### **A Gap seen in Conceptual Poetry**

(a) A gap seen in conceptual poetry is caused by emotion, passion and sensation. What emotion? What passion? Concept is planted as a map of poetry and ways to appreciate conceptual poetry. While making conceptual poetry a poet's sensibilities and style appears to be alive. As it is concept-driven emotion, it leads to intelligence. While a touch between a written paper and a poet's hand and a response to poet's surrounding noises happen, a poet's meditational practice reveals a mental dig in language systems, the automaticity of the appearances of habitual language use. We can think of Freudian psychology, William James's automatic writing and the proportionate combination of the two.

Like a text 'Table is a table but it's not a table', a paradoxical nature of poetics and ironic representation of a poem can be involved and constructed in a conceptual poetry. Because constructive aesthetics used in conceptual poet's life is reflected upon the conceptual poems, this makes new poetic aesthetics happen largely. This is the happening while walking on a road of concept in a poem. There is another concept gap between a poet's concept and a reader's concept on constructing and performing his own poetic journey in reading conceptual poetry, and understanding conceptual poetry is so much depending on the energetic power of a poet and a reader, which is composed of new aesthetic appreciation and knowledge-making process. To understand a conceptual poem is to focus and reflect highly on the poem. It's not like a puzzle. The meaning is a halo in a poem. It's difficult to grasp whose meaning it is and what sort of meaning it is. As in 21<sup>st</sup> century, meaning itself is a player which performs in different identities, it is very difficult to grasp and catch 21<sup>st</sup> century's symptoms – uncertainty, indeterminacy and marginalization. It's a kind of anti-aesthetics and beyond-aesthetics. Look at the text from one of my poems "I have an eye which you lack".

Here, the concept is that life is a hybrid identity. You and I are one person? You and I are enemies? Why is an eye lacked? What is a concept behind this? What is the story? What is the end of the story? Why can't this story be told as a full one? In this case, the conceptual gap is the concept of the poem and form of the poem which is 'emptiness'. Conceptual poetics also drives page-based/shape-based form and it makes the poem appear intellectual and semantic gaps. "It is related but chaotic. It has no representation", some critics say.

For example, look at the poem.

### “A cup of Water”

Leaves are wandering  
I'm sick                   un  
Nyein Way                cert  
                                  ain  
                                  ty

one two three four. Let's count and sleep.

Nyein Way (2001)

This poem is not line-based pattern. We need to count on visual meaning so that we can grasp the halo of meaning pluralism.

It is a poem that tells the event—

‘ a poem which knows more than I know’ rather than the event ‘I-don’t-understand-poem’.’

- (b) Conceptual Poetry is one that leads to interactive conceptualization or conceptual interaction which can lead to conceptual synthesis among poets and readers or viewers. I use viewers as readers should view visual patterns and visual semantic map while reading conceptual poetry.
- (c) The conceptual link is conceptual contexts in society and culture. This conceptual link is the most important zone for conceptual poets and conceptual citizen, I would say ‘contizen’ should always remember and self-realize while reading and making conceptual poems.

### Part (4)

#### Some distinct characteristics in conceptual poetics

1. ‘Conceptual’ is not meant as concept. It’s the map of more-than-I-know-it event and attitude. It’s varied due to different persons.
2. Concept is not a fixed concept but a new concept of a-map-of-more-than-I-know which is uncreative. This uncreative one is a new creative one. The language which is need to make a conceptual poem are born out of an exclusive mental depth which is depthlessness:
  - (a) flexibility of language construction
  - (b) found language
  - (c) the loss of sentence construction
  - (d) a reader or a viewers’ way of deconstructive language
  - (e) designing space performance
3. Valuelessness, standardless, low art, marginalized issues, skew(ing), collage(ing), copy(ing), intellectual distortion, eroded contemplation, using commercial language and fashion media are the conceptual languages and texts in a conceptual poem.
4. John Cage, Gertrude Stein, Kenneth Goldsmith, Truman Capote’s new Journalism, John Barth’s poetics, Jack Kerouac’s ‘on the road’ are close examples of conceptual poets. Marjorie Perloff considered conceptual poetics as a differential poetics. Conceptual poems substract mainstream poetics’s values and make a conceptual gap with uncreative writing issues and conceptual and post-conceptual findings on a new poetics of the 21<sup>st</sup> century digital revolution age.
5. Conceptual poetry is not like conceptual art. Conceptual art’s art objects are solid. Conceptual poetry’s language is fluid and flux.
6. At first, for me, sound poetry and picture poem are like conceptual poetry. Later, I make it different category as the nature of making poetry is different.
7. Conceptual poetry’s use of internet, computer and high-tech make us realize that ‘I’ is deleted and substituted with machine. It is a condition of de-personalized moment.
8. The speed and flexibility of conceptual poetics and information age is useful in making, constructing and collaging space in digital age.
9. Artlessness, valuelessness and unboring boredom can be clearly seen in conceptual poetics.
10. Philosophical poems which tell us about loving kindness, complexion, happiness are not conceptual poetry. Conceptual poetry digs something out of human conception leading to what Marjorie Perloff say ‘differential poetics’.
11. Conceptual Poetry is not like experimental poetry from 1912, 1915 as they don’t have conceptual map like conceptual poetics.
12. Post-conceptual poetics is born out of conceptual poetry and it can be called as new face of conceptual poetics.
13. Multi-culturalism and multi-linguistics can be seen in conceptual poetry.
14. Playing space on pages is clearly seen in conceptual poetry.
15. The concept must be realized as a hybridity of language, concept and social structures.

16. Visual awareness, shaping on space, collaging, mental engagement out of physical connection are important touches on conceptual poetic trip.
17. Conceptual Poetry is not like a mathematical problems finding one solution. It leads to a map which makes the sense 'more-than-I-know' poem.
18. Aestheticized boredom is emphasized in conceptual poetry – for example, counting one to hundred make a person know phonemes and it can lead to a certain meaningful word.
19. "What-you-see-is-what-you-know" attitude is useful in conceptual poetry.
20. Touching on a fragmented awareness on mind can help a person a conceptual poem.
21. Conceptual Poetry is a stage theatre of simultaneous possibilities.
22. Language is flowing. Thought is flowing. They are rhythmic components which are connected to contextual realization which is "more-than-I-know" rather than I know. It is a map of selfless or no-self moment on a life-space.

## (5)

### **Manifesto Of Post-conceptual Poetry @ November, 2009**

- (1) It is a happy and prosperous to know that you are asked that what post-conceptual poet-writer is.
- (2) Post-conceptual poetics is constructed by the concept's speculation as a lack of the real' to investigate and analyse the conceptual frame.
- (3) Poetics is a machinery but it is not build up of Language, concept and physical realities. It is actually realized and known that 'I' is not the machine to run things and after-I consciousness contemplated and prone to realities seen and alternative realities unseen but realized and felt by aha moments of existential beings.
- (4) It can have the ability to touch the beyond-perceived realities in human chemistry called a post-conceptual voyage.
- (5) It accept icon, relic, image, symbol and metaphor to describe the ontological and plural realms of the arts. So, a post-conceptual poet can be traced as multi-disciplinary artist or poet or poet-artist.
- (6) Post-conceptual poet can talk about identity issues and apart from it, he or she can tell about outside operational realities.
- (7) Post-conceptual cultural identity is composed of e-culture/ technological culture and Buddhism's philosophy (I don't assume Buddhism as religion) of 24-things circle of human existence-Pahtana in pali text but post-conceptual poetics accept that God is dead; the author is dead. It is not a religion-oriented poetics.
- (8) Post-conceptual death is the knowledge that sees the allegory used in conceptual poetics is just liberated from the obsession of technique called narrational identity. It is a reflective and reflexive making of new or restructural knowledge pattern-a contemplative and initiative uncreativity in the digital revolution age.
- (9) Post-conceptual phenomenon is composed of
  - (1) senses
  - (2) received feeling from senses
  - (3) awareness on mental composition, decomposition and recomposition
  - (4) beyond-I existence of mental faculty
  - (5) geopsychological awareness
  - (6) continuum of reality as a characteristics of materiality, physicality and mental faculty
  - (7) beyond-prejudice insight for appropriation life in poetics of contemporaneity in the contemporary crises of identity, home, uncreativity, making and technological identity of anti-establishment or flexibility of carnivalization of defamilization upon creative, uncreative and art-making world together with quotidian experiences.
  - (8) humanity rather than humanism
  - (9) social values, intellectual values, ethical values and civic values
  - (10) feeding humanity components in the weak area of techno-fed writings
  - (11) robotics attitude and for-humanity attitude as a map of post-conceptual voyage
  - (12) post-colonial concepts
  - (13) site-specific concepts
  - (14) fashion
  - (15) mysticism
  - (16) metaphysics
  - (17) ecological awareness
  - (18) political awareness upon moment-to-moment behaviours
  - (19) digital politica
  - (20) scientific innovation
  - (21) Third mind

- (22) The fourth mind (I have self-discovered it and written about it)
- (23) endism
- (24) trans-aesthetics
- (25) trans-disciplinary practice
- (26) hermeneutics
- (27) phenomenon-noumenon-conceptualization discursal projects
- (28) spritualism-wisdom on contemporary society
- (29) dia-logic realities
- (30) anti-establishment or neo-establishment in versitility

## (6)

### Revisiting Contemporary Poetics in 21<sup>st</sup> Century (One)

#### A. Decentralization, fragmentation and Contemporary conceptual/ post-conceptual poetics

Decentralization and fragmentation are mostly discussed and interpreted in post-modernism literature. As an asian poet, I will write and introduce about conceptual/ post-conceptual poetics from the repertoire of today's contemporary poet as a standpoint from asian culture, especially Myanmar.

#### A. Decentralization

It is said that decentralization is interpreted as a decentred thing. I interpret it by using multi-dimensional meaning making concept from the standpoint of Linguistics. This is meant to be a working definition of mine as follows:

- A.1.1 Finding redefinition by deconstructing the concept 'centre'.
- A.1.2 The concept 'Centre' is alive with the gravitational energy of marginalized power.
- A.1.3 The concept 'Centre' happens to exist with the coincidence of individuality and others.
- A.1.4 The concept 'decentralization' happens because of lack of fixation on the concept 'centredness'. It is not because of the concept 'centredness'.
- A.1.5 Decentralization process happens to be appeared because of flexibility, possibilities, reconstruction, recomposition, cross-disciplinary existence of new poetics and the conceptual paradigm shift in changing society in a deep level. The above (5) skeletons of conceptual poetics are alchemised with the followings:
  - (1) the design of concept
  - (2) reasoning power
  - (3) the consciousness on deconstructive phenomenon
  - (4) social awareness
  - (5) political awareness
  - (6) awareness on quotidian experiences
  - (7) strategic theatre
  - (8) pattens
  - (9) social capital
  - (10) historical capital
  - (11) intellectual capital
  - (12) neuroaesthetics

And a conceptual poetry and a post-conceptual poetry become a deep, difficult, multi-dimensional, cross-disciplinary and intellectual multifaceted poetics.

#### B. Fragmentation:

It is translated that fragmentation is meant to be broken into pieces and dispersal beings. As a Myanmar poet who is coming from a working definition, I will define 'fragmentation' as follows:

'A quotidian life is really fragmented, not in an order. Unexpected things can happen. We can expect the unexpected. It's not certain. 'Plan' is certain. Plan is text. Meaning is a by product of life experience and so it is an uncertain process. After a certain meaning is fixed, another uncertain meaning condition is a quotidian life's strategy. It is like a theatrical culture. It is a centreless and selfless situation. Life and text co-exist and so texts are difficult to represent life. Life finds itself difficult to live as texts instruct it. The bridge between them is a conceptual and post conceptual one a post contextual and post content mindscape and landscape.

The condition of diverse and possible process of interpretation voyage is a puzzle between individuality and otherness. This is what I call the deep and intellectual feature of the concept 'fragmentation'.

Therefore, if we can approach the concepts 'decentralization and fragmentation' from the standpoints of post-modernism, post-structuralism conceptual poetics and post-conceptual poetics, we can be close and touch upon the 21<sup>st</sup> century's

- (1) social realities
- (2) political realities
- (3) aesthetic realities
- (4) neuroaesthetic realities
- (5) poetic realities
- (6) contents of a poem
- (7) global realities
- (8) local realities
- (9) glocal realities
- (10) personal or subjective realities
- (11) spiritual realities
- (12) post-enlightenment's conceptual realities
- (13) cultural realities

And euro-based and western-based ideas can meet asian-based beliefs and ideas.

By doing so, we can see the beauty zone of conceptual and post-conceptual truths from the poetics of 21<sup>st</sup> century.

This is the most important aspect of poetic considerations for 21<sup>st</sup> century conceptual and post-conceptual poetics and contemporary poetics.

B. What does 21<sup>st</sup> century contemporary conceptual and post-conceptual poetics mean? A Myanmar poet will copy the concepts of euro and western-based poetics? Will he do whatever he likes to do with recklessness? What does the word 'know' mean to you?

21<sup>st</sup> century is the time when sociology, herme neutics, identity search, historicity, social landscape and political awareness are reconstructed, reconsidered, deconstructed, dissolved and revolved. This is the first prominent skeleton of this century.

The second prominent skeleton is that post-colonialism is discussed and reinterpreted in the arts and culture. Site-specific arts and literature are born out of this culture. The examination of the word 'know' is too much delated to traditionalisms, regionalisms and ancient rootism.

The third skeleton is that of globalization and deglobalization. Globalization is universalization, transparency and communication-based one and deglobalization is that of deconstructive awareness on globalization depending upon particular diversity and culture specific.

One must, at least, understand the above three facts to understand conceptual and post-conceptual poetics alive in Myanmar.

As a Myanmar poet, when I study conceptual poetry, the following three questions stricken me.

Question (1): Do I have to copy Sole Lewitt and Joseph Kusuth's conceptualism in 1950 and 1960?

Question (2): Do you have to copy 2008 conceptual poetics by Kenneth Goldsmith?

Question (3): Depending on the contemporary mindscape and landscape described above, do I have to make an appropriate conceptual poetics by myself for specific Myanmar society connecting to international society?

For me, I accept question one and question two as a study of international intellectual community. Question three is the most important one for me because I must search for my own poetics which will have to be appropriate for Myanmar culture, belief systems and intellectual dimensions.

So, conceptual poetry for me is a synthesis and analysis by reflecting the following zones:

- (1) Seeing is knowing zone
- (2) insight zone
- (3) social realities, knowledge and skills zone
- (4) The third Mind Zone
- (5) The fourth mind zone (this is my own finding.)
- (6) deconstructing my life zone
- (7) Simulacrum.

This is a junction zone of studies and personal discoveries. Here, 'talent' is the word we need to pay attention to.

## (7)

### Revisiting Contemporary Poetics in 21<sup>st</sup> Century (Two)

Contemporary poetics is both a parallel line (horizontally/vertically) and a circle. It holistically reflects poetics events and it is constructed, reflected, deconstructed and contemplated as conceptual and post-conceptual voyage to contemporary poetics.

**(1) Technopoly, Technocracy and Fuzzy logic**

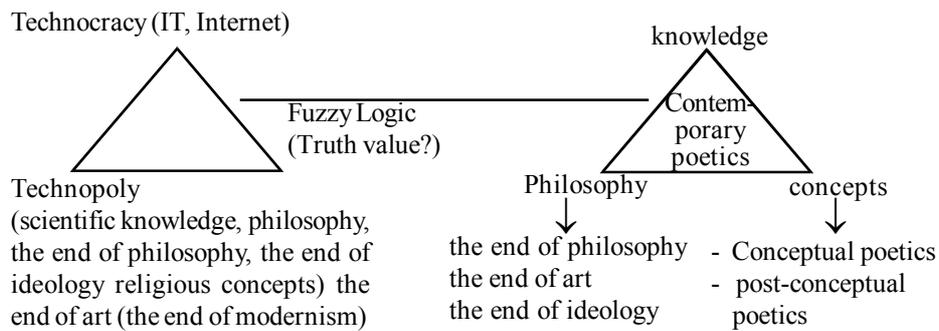
Contemporary poetics is so much focused on technopoly rather than technocracy. Sometimes, it uses fuzzy logic.

1.a Technopoly is a composition or alchemised becoming or synthesis of internet, digital culture, information technology and religious concepts. It is beyond-border attitude in the 21<sup>st</sup> century's society of complexities and complications.

1.b Technocracy is the use of high-technology by the new generation of 21<sup>st</sup> century:

1.c Fuzzy logic is a super zone of how we are dealing with half-true and half-false human condition in contemporary culture. It is a condition of post-modern sublime.

In a way, it is a research on finding a concept between the-zone-of- completely-true and the-zone-of-completely-false.



**Contemporary Poetics by Nyein Way (2011)**

Contemporary poetic is a wide, deep and open-ended discourse and it needs to develop transparency, independence and integrity zone of the current contemporary culture. So, it is a beautiful, soft, subtle, exclusive and holistic poetics which can enhance universal integrity zone in contemporary culture. It is also considered to be a development poetics and it can raise humanity, civic values and democratic integration in 21<sup>st</sup> century's society of complexities and complications.

**(8)**

**One Question, One Answer  
By Nyein Way & Others**

**(ONE)**

Q : L = A = N = G = U = A = G = E poetry's language use and conceptual language use, any difference?

A : Language use in langpo is 20<sup>th</sup> century socio-economic's product and it does not look like conceptual language use in 21<sup>st</sup> century. No. Never. Conceptual poetry is born in 21<sup>st</sup> century as an emerging poetics.

Conceptual language springs from a very exclusive area of mind, an exclusive idea and it uses

- (1) the materiality of language
- (2) the tension between concept and language as material, language as weight  
(Language is 50 much based on context to make meaning and it's not because of content for conceptual poets)
- (3) 'Form' as a theory of form
- (4) quotidian language use, human beings, misunderstanding so as to take a conceptual map
- (5) phonemes to recite them again and again to make a new word and a new meaning as a new rhyming system
- (6) the viewpoint that there is no 'I' and human being is just a machinery. Russian formalism is still useful in conceptual poetics. Russian formalism's "art as technique" is shown literature and the arts are so much made out of 'hows' (techniques) to us. It also accept Andy Warhol's words 'I want to be a machine' and it is "the end of 'I' and "The end of modernism" as a contemporary and conceptual cultural process.

**(TWO)**

Q : Are you a conceptual poet or a post-conceptual poet?

A : Yes and No. 'Yes' means I like conceptual poetry and 'No' means I know I need to extend conceptual scope up to post-conceptual transcendental nature of concepts. I wrote 'Post-conceptual poetics' in 2009 and a manifesto of post-conceptual poetry in 2009. They were published in local magazines like 'Payphyuhwar' and "Poetry life" in September and August in 2009. The post-conceptual poetics knows the conceptual frame of the conceptual poetics and it also includes culture, psychology, knowledge, technology, poetics strategies, technique, new aesthetics,

hybridity identities, psychogeography, geopsychology, the third mind (William S. Burroughs), the fourth mind (This is my own findings), a zone where different kinds of the arts and literature can involve in and the new historic trend. It is a trend which can see the networked aesthetics and networked concepts leading to both Yes and No zone.

To be exact, I am a conceptual/post conceptual and contemporary poet.

**P.S:** If you can't find the above writings,  
You can come to my school:  
"Kabanaryeegy Publishing House"  
Q.E.L.C Language Centre  
156, 46<sup>th</sup> Street, Anawratha Road, 4<sup>th</sup> (Fl) (left),  
Botataung, Yangon  
Ph: 09-73057103  
[mmtqelc@gmail.com](mailto:mmtqelc@gmail.com)

### (THREE)

Q : What's the difference between conceptual/post-conceptual poetics and contemporary poetics?

A : This question should be asked. Conceptual/post-conceptual/contemporary poetics has been born after the end of modernism and conceptual poetics is the child of the 21<sup>st</sup> century digital culture. This new zone of poetics is a networked point of trans-aesthetics, crossing border aesthetics, hybridity identities, post-modern literary theories, contemporary literary theory and high-technological culture.

This is the 21<sup>st</sup> century contemporary poetics, not the 20<sup>th</sup> century contemporary poetics.

It is a poetics of transparency, flux, trans-worlds, and knowledge.

It is transparent because it has

- (1) transparency
- (2) spoken, rhythmic quality
- (3) 3 or 4 titles as a conceptual title
- (4) a transparent conceptual view and vision in time of the end of the world.

It is comprehensive and broad-scoped visionary.

### (FOUR)

Q : Is there any connection between langpo and conceptual poetry? Does conceptual poetry descend from langpo?

A : No. Conceptual poetry does not come from langpo. It has its own long tradition of emerging quality. Gertrudstein, Joseph Kosuth and Vito Acconci made conceptual writings, too. However, "Conceptual poetry and Ollers" conference was held only on May 28, 29, 30 in 2008 at poetry centre of Arizona University, Tucson. Arizona State. They archived what they discussed in the conference. Charles Bernstein participated in it as a poet in 'Ollers' (other poetics). Kenneth Goldsmith considered Charles as a high modernist poet. His poem 'lift up' is just a minimalist poem.

The history of conceptual poetics is composed of the followings:

- (1) crossing borders
- (2) different academic subjects crossing over each other
- (3) map of indications
- (4) digital culture

It also aims for the world citizen of digital cultural revolution.

I have written post-conceptual poetics, reflecting the conceptual frame of conceptual poetics and putting humanity and civic values into the frame intentionally and published in local magazines such as Payphyhwar and Poetry Life in September, October in 2012. If you want to study text-based artworks and conceptual poetics, you should read my books "Conceptual Poetics and a contemporary poet (2009)" written in Myanmar. Contemporary Poetics is together with conceptual/post-conceptual poetics.

### (FIVE)

Q : A deep and serious conceptual poem, what is it? How is it made? Is there no content? What is context?

A : A deep and conceptual poem consists of

- (1) content and
- (2) context (present coherence, historical coherence, textual coherence, social coherence)

For example, Kenneth Goldsmith's 'Weather', Nyein Way 'Gaganana' and 'Anamataga' should be considered as coherence objects.

(1) Content:

- (a) characteristics : a plan, a process, a procedure, textual material
- (b) manifestation : realistic data, knowledge, self-realization
- (c) function : Think-good aesthetics
- (d) close cause : before, while and after of a conceptual poem

(2) Context:

- (1) pre-text - a cause that makes a conceptual text
- (2) text - words, syntax
- (3) post-text - engagement of life and text

The above three situation engages social and historical coherence and a conceptual context becomes alive. This is Nyein Way's conceptual poetics of synthesis on contemporary literary theories and visual text art.

### (SIX)

Q : What does the word 'negative' mean? What causes it?

A : It doesn't imply the meaning 'negative'. It is called negative capability. It is used by the romantic poet John Keat. In postmodern poems, this word causes

- (1) irony
- (2) paradox
- (3) intellectuality
- (4) trans-world experience.

Poetry can be as poetry and it can exist as no-poetry entity. 'Negative Capability' does not direct towards nihilism but it shows the development stage of intellectuality. The condition 'nothingness event' is the realization event of no-I.

It is an event of product-result-procedure-process. All these things can be seen in a conceptual poem. We compose, make and read poems for revelation, dedication and devotion.

### (SEVEN)

Q : In conceptual poetry, is 'paradox' technique or content (or) form?

A : Paradox is a feature of post modernism. In conceptual and post-conceptual poetry, paradox is that of

- (1) conceptually an engaged condition which is never known by the engaged parties  
(e.g. poetry/no poetry; truth/not truth; duet of presence and absence)
- (2) a technique where antonyms are composed and constructed together
- (3) a content where two events are composed although they are opposities.
- (4) a form which there is paradoxical shaping.

This paradox is the 21<sup>st</sup> century digital world's postmodern realities.

Nyein Way

### (EIGHT)

Q : Can you take out one model poem from 21<sup>st</sup> century contemporary and conceptual poetry?

A : No. The characteristics of a contemporary and conceptual poetics are multi-directional and multi-dimensional. If you read one contemporary and conceptual poem one time, it has different meaning. Next time you read it, it has different meaning. All contemporary and conceptual poems start from 'the end of modernism' and it shows the mindscape and landscape of post-modernism, post-postmodernism and post-structuralist's concepts.

### (NINE)

Q : Dedication and the end of poetry, what do you think of those concepts?

A : In 21<sup>st</sup> century contemporary poems and conceptual poems, not only dedication but also devotion are necessary for energetic and inventive poets and readers.

The end of poetry would be more meaningful if it is linked to the concept 'the end of art by Arthur Danto (1987). For me, dedication, devotion, and digital are a 3D poem.

Apart from them, we can add

- 1. different
- 2. differential
- 3. democratic

as a content to have fully-functional 3D-poem in digital age.

### (TEN)

Q : In conceptual poetry, what are the lives of texts, words, morphemes, sentences and phrases?

A : You must be a poet.  
In conceptual poetry,  
Language is used as  
(1) material  
(2) weightable thing  
(3) allegory  
(4) conceptual carpenter  
(5) map-drawer  
So, it is difficult. Contemporary culture is a complex one, too. Contemporary Poetry is a complex one, too.  
Nyein Way

**(ELEVEN)**

Q : Contemporary poetry, conceptual poetry and post-conceptual poetry; what are the differences?

A : A good question to be answered.

If a poem is a contemporary poem, it must include the followings: (I have made a research on conceptual and contemporary poetry since 1987)

- (1) the studies of Language use
- (2) conceptual consideration on meaning-making system
- (3) multi-forms independence, technique-oriented
- (4) Age of feminism, communalism
- (5) Identity
- (6) post-modernism, post-structuralism, post-post modernism
- (7) conceptual poetics, post-conceptual poetics
- (8) The end of modernism
- (9) sociology
- (10) composition, hybridity (texts, techniques, knowledge, neuro aesthetics)
- (11) hybrid existence of a poem
- (12) The criticism on modernism
- (13) model, allegory, map-making systems
- (14) appropriation  
(the composition of time, space, concept and choices)

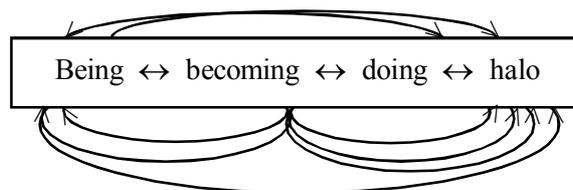
In a contemporary poetry, you can see 3 (or) 4 features art of 14 or more. The contemporary features are mostly seen a conceptual poetry and post-conceptual poetry. It is also a characteristics of post-modernism and post-postmodernism. Feeling! Aha! Of course, feeling is a part of contemporary poetics as an emotional intelligence – control.

You can read my published book “Conceptual poetics and a contemporary poet (2009)”.

**(TWELVE)**

Q : Your conceptual poetics is different from Kenneth Goldsmith’s one, isn’t it? You said “conceptual poetics is 24-pahtana in Buddhist’s philosophy (24-energies which make the world go round) and it is a contemporary poetics”, didn’t you?

A : Yes. Of course. 24-energies in Buddhist’s philosophy is talking about a machinery of cause and effect moving the world ahead. This is not religion. It is a science of things (organic/inorganic) in the world. It talks about energy, cause and effect, being, becoming, doing, halo and existential identities in a contemporary culture.



It is the most earliest conceptual syllabus in the world.

It shows the mental formation, mental existence, compositional existence of beings, contemplation, enlightenment, concept and phenomenal happenings as a conceptual poetics.

**(THIRTEEN)**

Q : Is conceptual/post-conceptual poetics a contemporary poetics? Why do you say “yes and no” when someone ask you whether you are a conceptual/post-conceptual poet?

A : Don't make the clear thing confused.

Since Saya Zawgyi's time (Khitsan), if someone wants to make new art and new literature, he/she has to know (1) history of literature and the arts and (2) it will be more effective if he knows about contemporary literary theories and literary arts.

If he/she doesn't know them, he/she needs to try to understand them properly.

If he/she understand conceptual, postconceptual, digital, postmodern and contemporary existence of multi-faced faces of poetics, he won't ask such questions. I have to thank for asking such questions so that I can get a chance to answer it. I need to smile like Monalisa's painting. My contemporary poetics starts from 1987 when some of my friends living abroad (Asia, Europe and America) sent me books about current art movements and projects. So, I have to admit my contemporaneity is almost (25) years old.

**(FOURTEEN)**

Q : To write contemporary and conceptual poems, what are necessary? Can you tell me at least 3 most important things?

A : You must be a poet. Conceptual poetry is contemporary poetry. To make new poems and new poetics, you must (1) study more and more, (2) understand and realize more and more and (3) know techniques.

The contemporary poetics was born after the end of modernism. Arthur Danto's “The end of art (1987)” should be studied.

You need to cultivate

(1) attitude to be good and open

(2) new energy to make new poetics and new art and

(3) deep and subtle wisdom and to have analytical mind. This is a dedicated, devotional and democratic (3D) practice.

**(FIFTEEN)**

Q : You told us before that you came across contemporary poetics in 1987. Can you tell me a little bit details about you literary identities?

A : Well. In 1987, we had a university student boycott on cancellation of paper money and students ran away from the country to abroad. Some of my students and friends were not satisfied with political repression and they went out of the countries as exiles. I was at Rangoon Arts and Science University (RASU) at that time. The good thing is they sent me cut-up pieces of newspaper from abroad, books of Jacques Derrida, Michael Foucault, Wittgenstein, Gertrude Stein, John Dewey and other postmodernist's philosophical books. I remember Phillip Stampbovsky's Philosophical Conceptualization and Literary Art (1952). My international friends (Americans, German, Asians ...) help me find some books I really want to read. I have more time to explore and take a voyage out of the country's isolated, repressive and suppressed conditions. Books have been windows for me till now. My friend Dominique from ICRC help me find rarely-read, unpopular and difficult-to-find books from Amazon-com for a long time. Thank to this great guy. Within 1987 and 1997 I wrote so many writings and (3) self-published books-an anthology of my writings (1987-1997) titled “Thahazatha Pyitzee Workshoop (1987-97)”. “Thahazatha Pyitzee is a pali word which means staying together harmoniously”. One is in me. One is in my student ‘Shwe Thwe’ and the last one is in Poet Lu San.

Only a few of my writings has been published in local magazines. At least 50 underground poetry books were self-published with computer technology.

For me, postmodern, conceptual, contemporary, post-postmodern poetics are in the same boat voyaging to unknown place with more-than-I-know conceptual map.

**(SIXTEEN)**

Q : Where is ‘I’ in conceptual poetry? Where is ‘I’ in contemporary poetry? I am clear that modern poetry is not contemporary poetry after reading your writings.

A : Happy to hear that you have a clear distinction between modern poetry and contemporary poetry. I am sure modern poetry is not contemporary poetry. Conceptual and contemporary poetry in the 21<sup>st</sup> century shows that in the place and functional value of I substitute

(1) more-than-I-know map

(2) concept

Here the word ‘concept’ implies

- (1) mind : mental formation,  
mental compositions and  
mental decompositions
- (2) trans- : trans-worlds, transendental, trans-aesthetics and trans-experiences
- (3) Wisdom : decision making process, decision, analytical knowledge and skills
- (4) Knowledge : skills, technique, expertise, esthetics components, paradymys, technique

**(SEVENTEEN)**

- Q : According to my research on Myanmar art and literature, you are the earliest person who talked and created postmodern/conceptual/post-conceptual and contemporary poetics in Myanmar. However, post-conceptual poetics has not been invented even in the world, have it? I am a literary critic living in Yangon.
- A : You are right. I am too early to talk about new poetics of the world. That's my subjective findings. 'Subjective' doesn't mean 'selfish'.

(Nyein Way)

**(EIGHTEEN)**

- Q : Are you a genre-obsessive poet?
- A : No. You should read all the articles about contemporary art and contemporary poetics written in local magazines like Mahaythi, Padauk Pwint Thit ....etc. If you read the article 'Post-conceptual Poetics and manifesto of Post-conceptual Poetics (2009, November)' published in 'Poetry Life' 'Payphuhlwar' and 'Kabyar Lawka', it is much clear that post-conceptual poetics is genre-liberated one. I am a genre-liberated poet.

Thank you  
(Nyein Way)

**(9)**

**A Contemporary Poem: [(14) characteristics]**

To consider whether it is a contemporary poem:

If it is a contemporary poem,

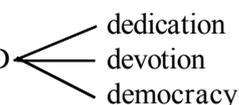
- (1) It must include a consideration language use.
- (2) It must include a conceptual reflection.
- (3) It must include multi-forms, independence of poetry making and technique-based.
- (4) It must include feminism and communalism.
- (5) It must talk about identity politics/issues.
- (6) It must talk about post-modernism, post-structuralism, post-postmodernism.
- (7) It must go through conceptual poetics and post-conceptual poetics.
- (8) It must show the end of modernism.
- (9) It must talk about social realities and issues.
- (10) It shows combination and collaboration nature.
- (11) It must express hybridity feature.
- (12) It must include criticism on modernism/modernist's literature, reflecting 'I' existence.
- (13) It must have a map of being, becoming, doing and poetry-making system.
- (14) It must include 'appropriation' as a technique of choosing appropriate time, space, knowledge, concept and of combining and crossing borders of different academic fields.

A contemporary poetics include at least the above (14) characteristics, functioning and manifesting as texts and poems leading to a contemporary culture. In some poems, (3) or (4) characteristics of the above will be shown and in the remaining ones, it may be more.

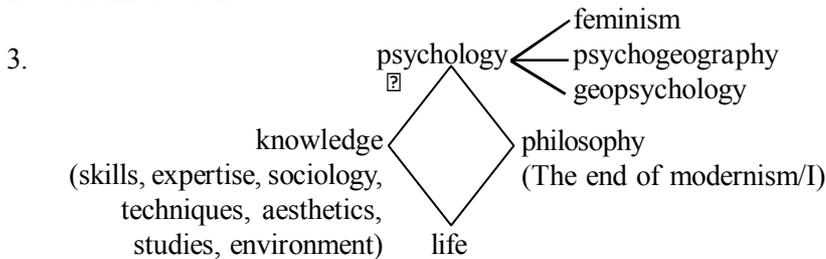
Nyein Way (2012)

**(10)**

**Conceptual/Contemporary Poetics in 21<sup>st</sup> Century Cultural Settings**

1. 3D 
- dedication
  - devotion
  - democracy

2. Manifestations



4.1. **pwf** - mind-mental composition/decomposition

4.2. **u j** - trans-world/trans-aesthetics

4.3. **yn m** - knowledge

4.4. **ÓP f** - Analytical/Decision making process/choice of quality/quality of choice

Manifestation - **pwfu j ÓP f yn m** - 3D

Nyein Way

### BIO-DATA Nyein Way (aka) Maung Maung Thein

#### Publications:

- (1) **an educational book "Classroomology"**  
(the study of the classroom) in Dec, 1998.
- (2) **a poetry book " Words and Trees" in Feb, 2005**  
(a collection of poems within 20 years)
- (3) **Self-publications: (underground literature)**  
a lot of poetry books (more than 50) from (1980 and 2005)
- (4) **A poetics book "Conceptual Poetics and Contemporary Poet"**  
in August, 2009
- (5) **A post-conceptual poetry book "Ga Ga Na Na"**  
in Oct, 2010
- (6) **A post-conceptual poetry book "Anamataga" which means "an unrecognizable beginning" in 2012**

#### Workshops & Paper Readings:

- (1) **Talk about poetry (Reality is speaking now!).**  
at NICA in Jan, 2003. (Yangon)
- (2) **Poetry Workshop for students**  
at International School Yangon.
- (3) **Poetry Workshop in Phnom Penh**  
(Mekong Project) Artists-in-residency in Nov, 2004. (Cambodia)
- (4) **New Direction Poetry Workshops**  
(5 times from July to November in 2005 at Gitameit Music Centre, Yangon.)
- (5) **Workshops on Performance Poetry, Talk Poems**  
at Alliance Francaise in Sept, 2005. (Yangon)
- (6) **Poetry Workshop on Conceptual Poetry in Nov, 2006**  
(reading uncreative manifesto at Q.E.L.C Language centre in June, 2006) (Yangon)
- (7) **Performance Poetry (A New Way to Engage Your State of Mind)**  
at "The American Centre" on November 20, 2006
- (8) **Artist Talk at New Zero**  
Art Centre in August, 2008. (Yangon)
- (9) **"Artists Communities in Myanmar"**  
Symposium of 'Beyond Pressure' International Performance Festival in Yangon, in Dec, 2008.

- (10) **The Contemporaneity and Making New Poetics of the Arts**  
"Crossing Border" at Lawkanat Gallery, Yangon, September 3, 2010
- (11) **"Conceptual/Post-conceptual/Contemporary Poetics"**  
Poetry Workshop at New Zero Art Space in October, 2012 in 'Creative Writing Class' by Thitsarni and James Byrne.

**Performance art pieces:**

- (1) **White Night in Phnom Penh**  
(in Phnom Penh in Nov, 2004) (Cambodia)
- (2) **Talk Shop**  
(in Phnom Penh in Nov, 2004) (Cambodia)
- (3) **Isolated Night (Performance Poetry)**  
(at Gitameit Music Centre in Dec, 2004) (Yangon)
- (4) **Butter Flies**  
(at Gitameit Music Centre in Dec, 2005) (Yangon)
- (5) **Moon (Performance Poetry)**  
(Gangaw Village Art Exhibition, Lokanut Gallery in 2005) (Yangon)
- (6) **Deidoe (Mr.Direct) Performance Poetry**  
(at Gangaw Village Art Exhibition, Lokanut in 2006) (Yangon)
- (7) **Death at Robotics**  
(at Gangaw Village Art Exhibition, Alliance Francaise in 2005) (Yangon)
- (8) **Nya, La, ka (Night, Moon, Dance) intermedia**  
Performance, collaborated with international artists from Thailand, Germany, Hong Kong, U.S.A in Dec, 2005. (Yangon)
- (9) **3-minute Absence Performance**  
at Performance Art Festival at Alliance Francaise  
(in April, 2006) (Yangon)
- (10) **Shadow Theatre (intermedia Performance)**  
at Inya Art Gallery in July, 2006. (Yangon)
- (11) **Peace**  
Collaboration Performance with Artist Myat Kyawt at Gitameit Music Centre in Sept, 2006. (Yangon)
- (12) **Weather Poetry Performance**  
at Alliance Francaise (Yangon)
- (13) **Poetry Reading/Poetry Performance/Poetry Discussion**  
at Linda Durham Contemporary Art Santa Fe, New Mexico U.S.A (in June, 2008)
- (14) **Poetry Reading**  
at Lita Albuquerque's house at Poetry & Pasta Malibu, Los Angeles, California U.S.A (in June, 2008)
- (15) **'Beyond' Performance with poetry (3 parts performance)**  
Part one: Body Poem, Part Two: Body Machine, Part Three: Sky Poem at 'Beyond Pressure' International Performance Festival in Yangon in Dec, 2008
- (16) **Inya Thaye/Inya Bawei multi-media Performance**  
with poetry reading collaborating with international artists, dancers, singers, musician, puppeteers and performance artists from New York, Thailand, Beijing and Germany in Dec, 2008 in the compound of a Hindu Temple in Yangon.
- (17) **Reading Poem "Clay Revolution"**  
at Gitameit Music Centre, together with performance artists at the event "Tribute to Htoo Ein Thin" in August, 2009
- (18) **Reading the translation of New Mexico Poet Laureate Arthur Sze's "Before Completion"**  
together with Artist Chan Aye's Light box installation at "Crossing Border Contemporary Art Movement" in Sept, 2010.
- (19) **"The Four Puppets"**  
intermedia/a multi-disciplinary performance, together with puppet masters from Thailand, U.S.A, Myanmar. Location: Empty space Chiangmai, Bangkok Art Centre (Jan-2011)
- (20) **Read Poetry "Truth-bank"**  
at Action Painting Festival held at Tagaung Art Gallery in Jan, 2012.
- (21) **Performance art piece "Puppetry/Humanity"**  
at conceptual art show at Myanmar Ink Art Gallery, Yangon in Feb, 2012.

**Writings:**

- Writing poems in Local magazines
- Writing articles about poetry in local magazines.
- Writing articles about performance art and contemporary theatre in local magazines.
- Writing educational articles in Local magazines.
- Contributing articles about Myanmar Theatre for "Encyclopedia" of Asian Theatre (Two Volumes) edited by Prof.Samuel Leiter and published by Greenwood Publishing Group, Inc.88 Post Road West Westport, CT 06881, U.S.A.
- Some of his poems are translated into Bangali Language in Bangladesh
- One of his poems was published in Santa Fe Literary Magazine "THE" in U.S.A in Nov, 2008.
- American Writer Steve Morrison wrote about him in 'Poets & Writers' Magazine (U.S.A), in Nov, 2008.

**Education:**

- B.A (English), Diploma in ELT, Cambridge Certificate in ELT (CEELT II)
- has been running a Language school
- (Q.E.L.C) Language Centre in Yangon Since 2003.

**Date of Birth:**

- January 19, 1962

**Contact Email:**

- mmtqelc@gmail.com

**Contact Phone:**

- (09-73243323) / 09-73057103

**Contact Address:**

- Q.E.L.C Language Centre  
No.(156), 4<sup>th</sup> Floor (left), between 46th & 47th Streets, Anawrahta Road, Botahtaung Township, Yangon, Myanmar.  
Ph: 09-73243323.

**Poetry Website:**

- (1) [www.poemhunter.com/nye-in-way](http://www.poemhunter.com/nye-in-way)
- (2) Myanmar Conceptual Poets Station (MCPS) on Face Book