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Mission Statement: The purpose of An International Journal of Exploratory Meta-Living is to provide a resource for the dissemination of creative works relevant to the subject of meta-living. The journal welcomes both academic and artistic exercises expressed in any medium capable of being transmitted through the physical mechanisms of the journal. Due consideration also will be given to submissions that do not conform to these mechanisms. The journal explicitly forbids the establishment of a regular publication schedule.

Meta-Living: One useful avenue leading toward an understanding of the term meta-living is through analogy, particularly by considering meta-fiction. Wikipedia, the oracle of all contemporary knowledge, defines meta-fiction as “the literary term describing fictional writing that self-consciously and systematically draws attention to its status as an artifact in posing questions about the relationship between fiction and reality, usually using irony and self-reflection.”¹ By straight-forward analogy, meta-living is the existential term describing a manner of living that self-consciously and systematically draws attention to its status as an artifact in posing questions about the relationship between existence and reality, using irony and self-reflection among other devices. These other devices include, but are not limited to, scientific inquiry, ontology, various theologisms, sophistry, rhetoric, tomfoolery, transcendental perspectivism and, of course, the omnipresent specter of post-existential relativism.

¹<https://en.wikipedia.org/wiki/Metafiction>, accessed 2014 April 16.

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A Note on the Font: This font is Dax Compact Regular, designed by the late Hans Reichel, musician, instrument maker and font designer.

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A Literature of Non-Idiomatic Improvisation

A Condensed Statement

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Abstract: This document provides a one-page summary of “A Literature of Non-Idiomatic Improvisation”. *Note:* This document was originally published on April 2, 2014 by the Poison Pie Publishing House. It is reprinted in *An International Journal of Exploratory Meta-Living* for archival purposes.

With the publication of [The Faerienomicon](#) by the Poison Pie Publishing House and the corresponding claim that the writing within the book was generated via a non-idiomatic, improvisational process, we at the Poison Pie Publishing House have been virtually inundated with virtual requests for clarification of the term. While a [lengthy article](#) on the subject written in a scholarly style is available, most folks want a short and to-the-point description.

Non-idiomatic, improvisational writing is a creative process by which a writer generates passages outside existing genres of literature without the aid of either a previously written draft or extensive post-editing.

Non-idiomatic, improvisation originated in music and the musical analogy remains useful in understanding its application to literature. Music is generated via both improvisation and composition, two forms that typically have readily identifiable differences and relative strengths and weaknesses. So too can writing be generated via improvisation and more traditional composition. The same characteristics, both thematic and stylistic, that

distinguish improvised music from composed music are apparent in the comparison of the analogous literatures. There exists a freedom and spontaneity in improvised writing, which attracts those with “an impatience for the gruesomely predictable” ([D. Bailey](#)). At the same time, improvised writing may be vulnerable to a lack of complexity, unless the writer engages in an intensive regimen of practice, which maintains the improvisational creative faculties at the ready. Such a model is again taken from the explicitly stated practice habits of non-idiomatic, improvisational musicians.

Some musicologists eschew the term, “non-idiomatic improvisation”, since, once a non-generic style is created and invoked multiple times, it becomes a new idiom. The Poison Pie Publishing House embraces the term “non-idiomatic improvisation” as an ideal toward which one strives, an endless process in which each subsequent creative act is disconnected from the previous. An appealing way to think of non-idiomatic improvisation is as a Zen riddle. Once you create a non-idiomatic process, it no longer exists.

The Implacable Absence

A Non-Idiomatic Improvisational Duet

by Henry E. Gorton & David J. Keffer

The Implacable Absence is a post-existential fantasy in which a mushroom man, a talking bug and a doppelgänger traverse Faerie, Nirvana, and other planes of existence in search of the Deadly Galerina, an ambiguous deity from the Kingdom of Fungi.

The novel is a non-idiomatic improvisational duet because two authors engaged in a genre-defying, spontaneous (improvisational) creative process, rather than a preplanned (compositional) activity.

To add intrigue to the process, one author opted not to commit to paper his passages, contributing instead an imaginative silence. Just as in a musical duet in which one participant decides not to perform, the duet becomes equally defined by the notes one musician plays as by the absence of the notes that the other musician does not play. The active musician still responds to the other, albeit now only to the other's silence. To call this half a novel is a misnomer. It is rather a complete novel, written by two authors, one of whom is expressed in silence.

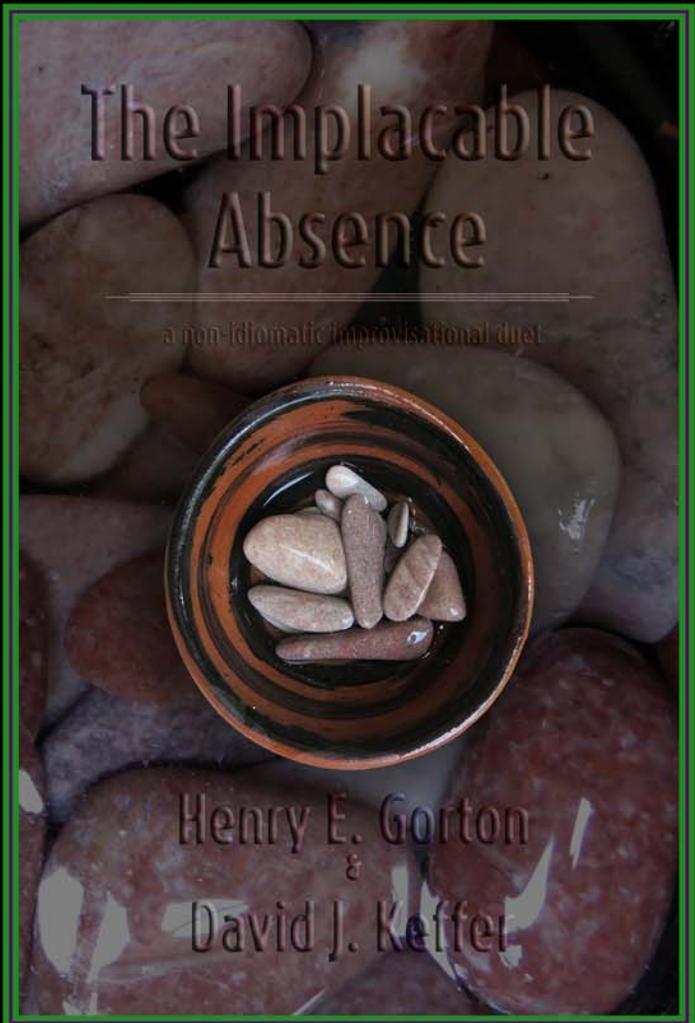


About the Authors

Henry E. Gorton is currently a student in the public school system of Phoenix, Arizona. He was awarded a first place prize in the Glendale Union High School District poetry contest in the spring of 2014. This is his first novel for the Poison Pie Publishing House.



David Keffer is a professor at the University of Tennessee and an autodidact in the realm of world literature. He has currently published 15 novels and 5 illustrated stories at the Poison Pie Publishing House.



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An Encyclopedia of Faerie Rendered in Felt



The Faerienomicon is "An Account of Faerie: Its Substance and Curiosities, Its Architectures and Landscapes, Its Hitherto Unsubstantiated Histories, And the Habits of Living Of the Diverse Creatures Dwelling Therein". The Faerienomicon was assembled by the Keffer Family of East Tennessee under the artistic direction of Miss Ruth Marie Keffer. The book is filled with felt finger puppets and photographs from wild places. It is intended for both children and adventurous adults.



The Keffers are a family living in East Tennessee. For this book, they traveled to wild places and took pictures. On rainy days, they made felt fingerpuppets. In between they dreamt up a story, and combined them all together in this illustrated book.

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