

ROB FITTERMAN

NO, WAIT. YEP. DEFINITELY STILL HATE MYSELF.

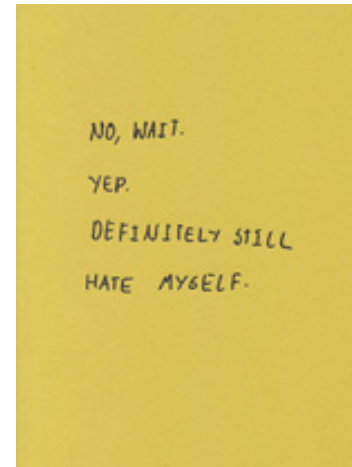
ABOUT THE BOOK:

Although a collective subjectivity composed through the avatar of a singular speaker emerges, the real protagonist of *No, Wait. Yep. Definitely Still Hate Myself.* is subjectivity as a mediated construct. It blurs the boundary between collective articulation and personal speech, while underscoring the ways in which poetic form participates in the mediation of intimate expression. Cover illustration by Natalya Lobanova.

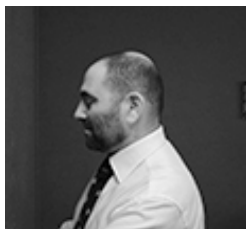
ADVANCE PRAISE:

The better part of Rob Fitterman's more recent work... concentrates on public performances of privacy. [He] has always mistrusted the ideology of lyric sincerity... But his well-earned cynicism is tempered by a countervailing sense that unoriginal language can indeed express heartfelt, if barely articulate and articulated experience. So underneath his source texts' self-dramatizations and clichéd self-pity you can hear echoes, however faint, of real pain. — **David Kaufman**

Fitterman's works constitute an anti-nostalgic and timely re-iteration of appropriation strategies and engagement in modes of radical mimesis that critically examine capitalism under digital culture, mounting an agenda of changing the distribution of the sensible... by proposing counter-reading to ambient distraction and ever-more insidious textual instrumentalities... — **Judith Goldman, *Postmodern Culture***



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ABOUT THE AUTHOR:

Robert Fitterman is the author of 14 books of poetry including *Holocaust Museum* (Counterpath Press, 2013); *Rob the Plagiarist* (Roof Books, 2009); and *Notes on Conceptualisms* (2009), co-authored with Vanessa Place. *Rob's Word Shop* — an artist's book based on a durational performance project — is forthcoming from UDP in 2015. He teaches writing and poetry at New York University and at the Milton Avery Graduate School of the Arts at Bard College.

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