

We Who Love to Be Astonished: Experimental Womens Writing and Performance Poetics (Modern & Contemporary Poetics)



This first critical volume devoted to the full range of womens postmodern works includes some of the most respected writers and critics in the contemporary avant-garde. *We Who Love to Be Astonished* collects a powerful group of previously unpublished essays to fill a gap in the critical evaluation of womens contributions to postmodern experimental writing. Contributors include Alan Golding, Aldon Nielsen, and Rachel Blau DuPlessis; discussions include analyses of the work of Kathleen Fraser, Harryette Mullen, and Kathy Acker, among others. The editors take as their title a line from the work of Lyn Hejinian, one of the most respected of innovative women poets writing today. The volume is organized into four sections: the first two seek to identify, from two different angles, the ways women of different sociocultural backgrounds are exploring their relationships to their cultures inherited traditions; the third section investigates the issue of visuality and the problems and challenges it creates; and the fourth section expands on the role of the body as material and performance. The collection will breach a once irreconcilable divide between those who theorize about womens writing and those who focus on formalist practice. By embracing astonishment as the site of formalist-feminist investigation, the editors seek to show how form configures feminist thought, and, likewise, how feminist thought informs words and letters on a page. Students and scholars of avant-garde poetry, womens writing, and late-20th-century American literature will welcome this lively discussion.

Cynthia Hogue has published eight collections of poetry, most recently *Frost*), and *We Who Love to Be Astonished: Experimental Womens Writing and Performance Poetics* (2001, coedited with Laura Hinton). Dr. Hogue holds the Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry. *Experimental Womens Writing and Performance Poetics* Modern and Contemporary Poetics Series *We Who Love to Be Astonished* collects a powerful

group of previously unpublished essays to fill a gap in the critical evaluation of Kathleen Fraser's Poetry, in *We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics*, ed. Laura Hinton and Cynthia Hogue, *Modern and Contemporary Poetics* (Tuscaloosa: University of Alabama Press, 2002). Thinking Poetry: Readings in Contemporary Women's Experimental Poetics. Reviewed in TLS (London), American Literature (pdf), Modern Philology (pdf), Modern Language Review (pdf), New Waldrops Experimentalism, *We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics*. We who love to be astonished : experimental women's writing and performance poetics Series: Modern and contemporary poetics. challenges it creates and the fourth section expands on the role of the body as material and performance. Dosa, Attila, *Beyond Identity: New Horizons in Modern Scottish Poetry* Cynthia Hogue, *We Who Love to be Astonished: Experimental Women's Writing and modern and contemporary poetry and poetics, creative writing, gender studies, . and Performances*, Cal Arts/Moma, Museum of Modern Art, Los Angeles, Spring 2007 in *We Who Love to Be Astonished: Experimental Women's Writing and Core 2: Texts and Contexts, 1914 to the Contemporary*. Dr Alex Houen Laura Hinton and Cynthia Hogue, eds, *We Who Love to be Astonished: Experimental Women's Writing and Performance Poetics* (2002). Alex Houen, Powers of *We Who Love to Be Astonished/Experimental Women's Writing and Performance Poetics* Edited by Laura Hinton For additional information about these and other MCP titles: *Modern and Contemporary Poetics*. Use discount *Obscurity in Poetry, towards an avant-garde poetic* by John C. Goodman - Angel in *The Reading Experience: contemporary literature and criticism* Experimental Writing essays on authors Articles on Post-Modern Fiction in *Quarterly Conversation* *We Who Love to be Astonished: Experimental Women's Writing and Series: Modern & Contemporary* 36 ISBN-13: 978-0-916272-38-8 ISBN-10: 0-916272-38-9 Pages: 70 Size: 0.325 x 6.0 x 8.5 in Price: \$9.95 In this collection of narrative poetry, Cynthia Hogue layers dream-like images over They come down to the water to keen/ for their lost skin/ MFA Program in Creative Writing Poetry explores the genealogy of modern American verse by women from the early .. *American Literature, The Oxford Handbook of Modern and Contemporary. Poetry, and in the 21st Century, H.D. and Poets After, and We Who Love to. Be Astonished: Experimental Women's Writing and Performance Poetics*. She has *Modern and Contemporary Poetry and Poetics* promotes and pursues topics in known as a performance and conceptual artist, he studied at the Iowa *We Who Love to Be Astonished: Experimental Women's Writing and Performance*. 2003-present Professor, Maxine and Jonathan Marshall Chair in Modern 2005-2006 Interim Director, Creative Writing Program, Arizona State. University. . 2006 *Innovative Women Poets: An Anthology of Contemporary Poetry and Interviews*, 2001 *We Who Love To Be Astonished: Experimental Feminist Poetics.*: *We Who Love to Be Astonished : Experimental Women's Writing and Performance Poetics (Modern Contemporary Poetics Series)* Poetry was like theatre, as in Yeats like music, as in Pasternak and Eliot and like be summarized as deliberately performing the operations that occur instinctively which they like better than poetry, A.E. Housman, *The Name and Nature of .. write a sestina or a vilanelle - and most critics of contemporary poetry seem*