

Joan Retallack is a poet, essayist, and critic. Born in Manhattan October 13, 1941, she grew up in Chelsea, the Bronx, and Charleston S.C., spending time in the mid-West before moving in the sixties to Washington D.C. where she was active in arts, antiwar, and civil rights groups based at the Institute for Policy Studies. She took part in many socio-political actions during that time, including the education project for Martin Luther King Jr's Poor People's Campaign. Her collage-constructions were exhibited in the Corcoran Gallery of Art's Rental Gallery, and she was part of a community of D.C. experimental poets (<http://www.dcpoetry.com/history/retallack>) before moving to her present home in the Hudson Valley. Retallack is the author of eight books of poetry and four critical volumes. Her most recent publication is *Procedural Elegies / Western Civ Cont'd / (Roof)*, chosen by ARTFORUM as a best book of 2010. Other poetry includes *Memnoir* (Post-Apollo, 2004), *How To Do Things With Words* (Sun & Moon Classics, 1998), *Afterrimages* (Wesleyan, 1995), and *Errata Suite* (Edge Books, 1993), chosen by Robert Creeley for the Columbia Book Award that year. (See complete list below.). She is also the author of *Gertrude Stein: Selections*, which includes an extensive introduction to Stein's work (2008) and *The Poethical Wager* (2004)—both from University of California Press. *Poetry & Pedagogy: The Challenge of the Contemporary* (2006, Palgrave MacMillan) is co-edited with Juliana Spahr; *MUSICAGE: John Cage in Conversation with Joan Retallack* (1996, Wesleyan University Press) won the America Award for Belles-Lettres. She is a recipient of a Lannan Poetry Award, two Gertrude Stein awards, National Endowment for the Arts funding for an artist's book project—*Westorn Civ Cont'd, An Open Book*. Retallack has read and performed her poetry, lectured, and participated in conferences, festivals, and invited residencies in Canada, England, France, Spain, Portugal, Italy, Germany, Sweden, Russia, Hungary, and the Czech Republic. Her work has been translated into six languages. In 2009, she delivered the Judith E. Wilson Poetics Lecture at Cambridge University, which hosted a two-day conference on her work. She is the John D. and Catherine T. MacArthur Professor of Humanities at Bard College where she teaches courses in poetics, poethics, and experimental traditions in the arts. Retallack directed the Language & Thinking Program at Bard for ten years and is currently participating in the development of an Arabic Language & Thinking Program at Al-Quds, the Palestinian university in Jerusalem. Her interests in poetics include polylingualism, ecopoetics, and the poethics of alterity.

BOOKS

Critical:

Gertrude Stein: Selections, edited and with introduction by Joan Retallack. Berkeley: University of California Press, 2008.

Poetry & Pedagogy. Co-edited with Juliana Spahr. New York: Palgrave/MacMillan, 2006.

The Poethical Wager, Berkeley: University of California Press, 2003.

MUSICAGE : John Cage in Conversation with Joan Retallack. Hanover & London: Wesleyan University Press, 1996.

Poetry:

Procedural Elegies / Western Civ Cont'd /. New York: Roof Books, 2010.

Memnoir. Sausalito: Post-Apollo Press, 2004.

Memnoir. Translated into French by Omar Berrada, Emanuel Hocquard, Juliette Valéry, et al. Marseille: CipM, 2004.

Steinzas en médiation. Translated by Jacques Roubaud. Bordeaux: Format Américain, 2002.

MONGRELISME: A Difficult Manual for Desperate Times. Providence: Paradigm Press, 1999.

How To Do Things With Words. Los Angeles: Sun & Moon Classics, 1998.

AFTERRIMAGES. Hanover & London: Wesleyan University Press, 1995.

Icarus FFFFFalling. Buffalo: Leave Books, 1994.

Errata Suite. Washington, DC: Edge Books, 1993.

Circumstantial Evidence. Washington, DC: S.O.S. Books, 1985.

Artist's Book:

WESTORN CIV CONT'D, AN OPEN BOOK. cardboard, grommets, movable images, handmade paper, collage and text. Riverdale: Pyramid Atlantic, 1996.

SELECTED ESSAYS, INTERVIEWS, CHAPTERS IN BOOKS

“On Not Not Reading *Stanzas in Meditation*: Pressures and Pleasures of the Text,” Introduction to new edition of Gertrude Stein’s *Stanzas in Meditation*, Yale University Press, forthcoming 2011.

“Arithmétique du langage et du plaisir: Stein Stein Stein Stein Stein,” translated from the English by Daniel Grenier. *Contemporanités de Gertrude Stein: Comment lire, traduire et écrire Gertrude Stein aujourd’hui*. eds. Jean-François Chassay et Éric Giraud. Paris: Éditions des archives contemporaines, 2011.

“N Plus Zero,” *Ecopoetics 6/7*, ed. Jonathan Skinner, Bowdoinham, Maine: Periplum Editions, 2009.

“What is Experimental Poetry & Why Do We Need It?” *Jacket 32*, April 2007.
<http://jacketmagazine.com/32/p-retallack.shtml>

“Tragi-Kitsch & Elegiac Comix” (on John Ashbery’s *Girls on the Run*). *Conjunctions*: 49, 2007.

“On Mina Loy’s Feminist Manifesto” and “Documented: The Future.....Undocumented:

- The Future” in *Rett Kopi, Dokumenterer Fremtiden: Manifest*. Edited by Ellef Prestsaeter and Karin Nygård. Oslo: PDC Tangen, 2007.
- “Gertrude Stein in the Forties: Politics and Poethics in Catastrophic Times.” In *Transatlantic Negotiations*, edited by Christa Buschendorf and Astrid Franke. Heidelberg: Universitätsverlag, 2007.
- “John Cage,” Conversation with Thomas Trummer, in *Voice and Void*, The Aldrich Contemporary Art Museum, 2007.
- “The Reinvention of Truth,” *Soft Targets*, v.1.1, New York: softtargetsjournal, 2006. Online in Critophoria 1: www.critophoria.org
- “Chance of a Lifetime: Joan Retallack on Jackson Mac Low.” *Artforum*, XLIII, No.6, February, 2005.
- “An Apollonian Dionysus and His Other,” Re and not Re John Cage, Aufgabe, Fall 2005.
- “Wager as Essay,” *Chicago Review* v.49.1, Spring 2003. Chicago: University of Chicago Press.)
- “Geometries of a Meadow: Tom Raworth,” *The Gig* 13/14, Spring 2003. (Willowdale, Ontario, Canada.)
- “Mountains & Rivers & Mountains,” *Chain* #10, 2003. (Honolulu, New York, Philadelphia.)
- “Writers & Readers, Partners In Crime—How Gertrude Stein Failed To Write A Proper Detective Novel While Writing Blood On The Dining Room Floor,” *American Letters & Commentary*, #13, New York, Winter 2001.
- “Geometries of Attention,” *Performance Research*, Vol. 4, No. 3. Special Issue, *On Silence*, edited by Claire MacDonald. London: Routledge, Winter 1999.
- "Uses of Form: Rosmarie Waldrop's Transgeneric Novels," accompanied by "A Conversation with Rosmarie Waldrop conducted by Joan Retallack," *Contemporary Literature*, Madison: The University of Wisconsin Press, Vol. 40, No.3, Fall 1999.
- "Blue Notes on the Know Ledge," *Poetics Journal* #10, Berkeley, 1998.
- "SECNÀHC GNIKÀT : TAKING CHANCES," *Moving Borders: Three Decades of Innovative Writing by Women*, ed. Mary Margaret Sloan, Talisman House, Jersey City, 1998.
- _____ : _____, Festschrift for Jackson Mac Low, eds. Andrew Levy

- and Bob Harrison, *CRAYON #1*, New York, 1997.
- "The Poethical Wager," *ONWARD: Contemporary Poetry and Poetics: 20 Contemporary American Poets*, ed. Peter Baker, Peter Lang, New York, 1996.
- " :RE:THINKING:LITERARY:FEMINISM: (three essays onto shaky grounds)" in *Feminist Measures: Soundings in Poetry and Poetics*, eds. Lynn Keller and Christanne Miller, University of Michigan Press, Ann Arbor, 1994.
- "High Adventures of Indeterminacy," *Parnassus: Twenty Years of Poetry in Review*, ed. Herbert Leibowitz, University of Michigan Press, Ann Arbor, 1994. Also in *Pushcart Prize, IX*, ed. Bill Henderson, The Pushcart Press, Wainscott NY, 1984-85. First published in *Parnassus*, V.11, No.1, Spring/Summer 1983.
- "Poethics of a Complex Realism," in *John Cage: Composed in America*, eds. Marjorie Perloff and Charles Junkerman, University of Chicago Press, Chicago, Spring 1994. Translated into Polish, *Warsaw Arts Journal*, 1995.
- "John Cage / Mundo e Idea," *Culturas, Diaro 16*, Madrid, Spain, April 1994.
- "John Cage in Dialogue with Chance," Museum of Contemporary Art, Los Angeles, Boxed Catalogue for Cage Retrospective, *Rolywholyover A Circus*, Rizzoli, New York, 1993.
- "Accident...Aeroplane...Artichoke, Gertrude Stein and *Blood on the Dining Room Floor*," *New American Writing*, Chicago, Fall 1992.
- "One Acts," in *Silence and Power: A Reevaluation of Djuna Barnes*, ed. Mary Lynn Broe, Southern Illinois University Press, Carbondale, 1991.
- "Notes on Strange Attractors; Chaos/Cage/3/etc." in *Patterns/Contexts/Time*, eds. Charles Bernstein & Phillip Foss, Tyuonyi, Santa Fe, 1990.
- "Fig. 1, Ground Zero, Fig. 2: John Cage--May 18, 2005," *Aerial #5*, Washington DC, 1989.
- "Post-Scriptum-High-Modern," in *Postmodern Genres*, ed. Marjorie Perloff, Discourse and Theory Series #5, University of Oklahoma Press, Norman, 1989. First published in *Genre* V.XX, #3/4, Fall-Winter 1987.
- "Non-Euclidean Narrative Combustion (Or What the Subtitles Can't Say)," in *Conversant Essays: Contemporary Poets on Poetry*, ed. James McCorkle, Wayne State University Press, Detroit, 1990. First published in *Parnassus*, V.15, No.1, 1988.
- "Local Ex-centrisms: The Dupont Circle Circle," in *The Mass Transit Poets: Washington Review Special Issue*, V.XIV, No.2, 1988.

First published in *Washington and Washington Writing*, ed. David McAleavey, GW Washington Studies, #12, George Washington University, Washington DC, 1986.

"H.D., H.D.* Doctor of Hermeticism," *Parnassus*, V.13, No.1, Fall/Winter 1985.

"The Meta-physick of Play: L=A=N=G=U=A=G=E USA," *Parnassus*, V.12, No.1, Fall/Winter, 1984.

"ceirr, purp. sizens fosse: Poetry of P. Inman," in *A Critical Assembling*, ed. Richard Kostelanetz, Precisely Editions, New York, 1979.

SELECTED LECTURES and PERFORMANCES

"Rethinking Poetics," Poetics Caucus, Milton Avery School of the Arts, Bard College, July 15, 2010.

"Rethinking Poetics Log," Rethinking Poetics: The Columbia-Penn Poetics Initiative, Panel on "Our Social Field of Poetry and Poetics," Columbia University, June 11, 2010.

"Pressures and Pleasures of the Text: Reading *Stanzas in Meditation*," Gertrude Stein Society Inaugural Panels, American Literature Association Annual Meeting, San Francisco, May 29, 2010.

"Poetry and the Mirror of Nature," Inaugural Lecture for Launch of "Program in Philosophy, Literature, and Poetics," New College of Interdisciplinary Arts and Sciences, Arizona State University, April 8, 2010.

"INTERRUPTUS," Performance Lecture (with Michael Ives) at John Cage Symposium, Bard College, October 31, 2009.

"Édouard Glissant's Poetics of Relation," Édouard Glissant: One World in Relation, New York University, October 27, 2009.

"Poetry and the Mirror of Nature," Judith E. Wilson Poetry Lecture at Symposium on Joan Retallack, University of Cambridge, Cambridge U.K, October 15-16, 2009.

"Notes on Bodies as Discourse," ADFEMPO, Conference at CUNY Graduate Center, September 24-25, 2009.

"Reconnoitering Present Pasts," Keynote Lecture for "Poetry and the Trace," a Conference sponsored by Monash University, Melbourne, Australia, July 2008.

"What's the Use of Poetry?" Panel and Poetry Reading, Lewis & Clark University, Portland, Oregon, February 9, 2008.

Informal Talk and Poetry Reading for Poetics Forum: Avant-Garde Poetics, Portland State University, Portland, Oregon, February 8, 2008.

“Lecture on Poethics,” Yale Seminar in Contemporary Poetry and Poetics, Yale University, December 12, 2008.

“N plus Zero,” Newlipo: Proceduralism and Chance-Poetics in the 21st Century, AWP NYC, January 31, 2008.

Lecture on the Weather (by John Cage), Dramaturg and Performer: John Cage Tribute, Performing Arts Center, Bard College, Sept. 28, 2007.

“Tragi-Kitsch & Elegiac Comix, Darger to Ashbery: *Girls on the Run*. Bard College, Celebration & Conference: John Ashbery at 80, Sept. 15, 2007.

“Composing A Public Lecture For MECA,” June 25; “Uncommon Senses,” June 27, 2007. Maine College of Art, Portland.

“Experimental Poetry and Reciprocal Alterity,” Poetics Program, SUNY at Buffalo, March 19, 2007.

“Uncommon Senses,” MLA Panel: “Sound of Poetry / Poetry of Sound,” Philadelphia, December 28, 2006.

“Terror and Pity,” Temple University Poetics Lecture, March 29, 2006.

“What is Experimental Poetry and Why Do We Need It?” Keynote Lecture, University of Southampton Centre for Contemporary Writing. Conference: Pressure to Experiment, Sept. 28-29, 2006. Southampton, UK. Post conference material in http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_1/inconference/intro.html

“Gertrude Stein in the Forties: Politics and Poethics in Catastrophic Times.” Keynote Lecture: Deutsche Gessellschaft für Amerikastudien /German American Studies Association, Annual Meeting: “Transatlantic Negotiations” hosted by the Johann Wolfgang Goethe University, Frankfurt, May 19-22, 2005.

Bilingual Poetry Reading and Performances, FESTIVAL ROARATORIO, France-Amérique: Poésies expérimentales, hosted by Attitudes, espace d’art contemporain, Geneva, Switzerland, April 21-24, 2005.

Scenes from the Door & Patriarchal Poetry, by Gertrude Stein. Directed by Joan

Retallack, Black Swan Night, Tivoli. A Bard College Event, March 2005.

Poetics Talk, Poetry Reading, Brown University, Poet in Residence, November 2004.

“Poethical Wagers” (Lecture) and Poetry Reading/Performance at “Textsounds: A Mini-conference,” Notre Dame University, December 2004.

“Poethical Wagers,” Notre Dame University, December 2, 2004.

“Recapitulating the Séance,” California Institute of Arts Conference: *Séance: A Two Day Public Meditation on the Condition of Language and Narrative in Contemporary Writing, L.A.*, October 31, 2004.

“The Reinvention of Truth,” Penn Theory Series, University of Pennsylvania, October 6, 2004.

“Translate This: The Zukofskys’ Catullus,” Columbia University, Zukofsky Centennial Conference, September 18, 2004.

Keynote Address: “Wars We Have Seen: Politics and Poethics of Gertrude Stein in the Forties,” University of Maine, Orono, June 2004.

“Poethics: Readings and Remarks,” University of London, Birkbeck, April 2004.

“Different From What Anyone Supposed,” Walt Whitman Arts Center, Camden, N.J., Panel: “Whitman, Dickenson, Compassion & War.” March 30, 2003.

“Geometries of Attention,” Naropa University, Boulder, Colorado, July 5, 2002.

“John Cage and the Poethical Imperative,” Naropa University, July 3, 2002.

“Performative Acts: Poetics of Performance,” Oxford (Brookes) University, Oxford, England, April 20, 2002.

“Poetry and the Public Sphere,” Dartington College of Arts, Totnes, Devon, UK, January 19, 2002.

“The Difficulties of Gertrude Stein,” Bard College Faculty Seminar Series, March 14, 2001.

“WRITERS – READERS – PERFORMERS,” Oxford (Brookes) University, Oxford England, Poetry & Performing Arts Symposium, April 1-4, 2001.

“John Cage’s Silence / Freud’s ‘Unconscious’,” Freud Museum International Lecture Series at St. Petersburg Psychoanalytic Institute, St. Petersburg, Russia, May 2000.

“Poetry and Ethics,” Georgetown University, Washington DC: Lannan Series on Poetry and Poetics, Feb. 2000.

"A Poethics of Improbability": University of Denver, Leo Block Lecture, April 16, 1999.

"Gertrude Stein's Fractal Prose": Washington University, St. Louis: Gertrude Stein @ the Millennium, February 1999.

VISITING ARTIST/PROFESSOR, INVITED RESIDENCIES

Visiting Artist, Milton Avery School of the Arts, Bard College, July 2010.

Brittingham Fellow in Poetics, University of Wisconsin, Madison, Week-long residency, Spring 2009.

Maine College of Art MFA Program, Portland, Maine, June, 2007.

University of Coimbra, VI International Meeting of Poets, On Poetry and Violence, Coimbra, Portugal, May 22-27, 2007.

Naropa University Summer Program, June, 2006.

Temple University, Visiting Poetics residency, March 27-31, 2006.

Emily Harvey Foundation, Poetry Residency. Venice, Italy. May, 2005.

American Academy in Rome, Visiting Artist. Rome Italy. April 2005.

FESTIVAL ROARATORIO, France-Amérique: Poésies expérimentales, hosted by Attitudes, espace d’art contemporain, Geneva Switzerland, April 21-24, 2005.

Deutsche Gesellschaft für Amerikastudien / German American Studies Association Annual Meeting: Transatlantic Negotiations. Johann Wolfgang Goethe University, Keynote Address: “Wars We Have Seen: Politics and Poethics of Gertrude Stein.” Poetry Reading, and Performance in “Music of John Cage,” Frankfurt, May 19-22, 2005.

Brown University, Poet in Residence, November, 2004.

Cambridge University, Trinity College, U.K. Visiting Poet, Contemporary Poetry Forum,

April 2004.

Naropa University Summer Program, July 1-7, 2002.

Centre de Poésie et Traduction, Marseilles, in conjunction with Bureau sur l'Atlantique.
Collaborative translation seminar on/of *Memnoir*; readings with translators and Jacques
Roubaud in Marseilles and Paris, France, May 12-22, 2002.

Dartington College of Arts, Totnes, Devon, UK, Invitational Residential Seminar on
Poetry and the Public Sphere, January 17-22, 2002.

Oxford Brookes University, Oxford, England. Performative Acts: Poetics of
Performance. Lecture, panels, readings. April 2001.

Royal Holloway University (U.K.), lecture, master class, poetry reading. April, 2001.

University of Pennsylvania, Kelly Writers House. Nov. 2000. Seminar, reading, Web-
Broadcast. "Innovative Poetries & Pedagogies."

Swedish Writer's Association, Stockholm. Celebratory readings on the occasion
of publication of Swedish translation of my work in "OEI." June 1-6, 2000.

Nabokov Museum, St. Petersburg, Russia: Poetry Readings with translators, May 2000.

St. Petersburg Psychoanalytic Institute. Lecture with simultaneous translation: "Freud's
Unconscious; John Cage's Silence." May, 2000.

Smolny College, St. Petersburg, Russia, Institute for Writing & Thinking Consultation.
May 21-June 1, 2000.

Universidad de Salamanca, Spain, Invitational Residential Seminar: "Transgressing
Boundaries & Strategies of Renewal in American Poetry," May 18-20, 2000.

Milton Avery School of the Arts, Bard College, Visiting Artist. June 28 - July 2, 1999.

Fondation Royaumont, Paris. Foreign Artist, Poetry Translation and Reading Residency,
June, 1999.

Dartington College of Arts, Totnes, Devon, UK, Visiting Foreign Artist, May, 1999.

Center for International Arts, London. Poetry Workshop and reading, May, 1999.

University of Denver, Denver Colorado, Leo Block Lecture, Reading, Workshop, April

1999.

Stanford Humanities Center & Department of English & Comparative Literature, Stanford University: Visual Poetics Reading and Lecture Series: March 2-8, 1998.

Kootenay School of Writing, Vancouver, B.C., Visiting Foreign Artist, November, 1996.

Central European University, Budapest, Hungary, Seminars on “No Translation: Writing in English,” October, 1996.

Univerzita Palackého, Olomouc, The Czech Republic, Visiting Poet, October 1996.

University of Maine, Orono, Department of English, Lloyd H. Elliot Visiting Professor, Spring, 1996.

Mills College, Center for Contemporary Music, in residence Fall, 1995.

Pyramid Atlantic: Center for Hand Papermaking, Printmaking and the Art of the Book, Riverdale Maryland, N.E.A. funded Poet's Bookmaking Residency, Winter 1995.

State University of New York at Buffalo, Butler Chair Professor of English, 1993-94.

Brown University, Poet in Residence, Spring, 1993.

SELECTED BIBLIOGRAPHY: On Author's Work

“Fields of Pattern-Bounded Unpredictability: Palimpsests by Rosmarie Waldrop and Joan Retallack,” Lynn Keller, *Thinking Poetry: Readings in Contemporary Women's Exploratory Poetics*, Iowa City, University of Iowa Press, 2010.

“Reconstructing Austin: Joan Retallack's *How to Do Things With Words*.” Mark Cantrell. *Arizona Quarterly: A Journal of American Literature, Culture, and Theory*, Volume 65, Number 1, Spring 2009, pp. 137-161.

“Into the Language Lab: Joan Retallack and Juliana Spahr's *Poetry and Pedagogy*.” Barbara K. Fischer, *Boston Review*, March/April 2007.

“Poetry and Pedagogy,” Adam Deutsch, *Rain Taxi* Vol. 12, No.4, Winter 2007/2008 (#48).

AIDS and the Postmodern Subject: Joan Retallack's "AID/I/SAPPEARANCE." Bryan Walpert, *Poetics Today*-2006, 27(4): 693-710. Duke University Press.

“Interview with Joan Retallack,” conducted by Thomas Trummer. Printed in *Voice & Void*, ed. Thomas Trummer. Catalogue published in conjunction with the exhibition *Voice & Void*, The Aldrich Contemporary Art Museum, Ridgefield CN, 2006.

Excuses and Other Nonsense: Joan Retallack's "How to Do Things with Words" Greg Kinzer, *Contemporary Literature* - Volume 47, Number 1, Spring 2006, pp. 62-90.

“Writing on Complex Surfaces,” John Cayley.
www.dichtung-digital.org/2005/2-Cayley.htm

“A Theory of Turbulence” (Joan Retallack’s *The Poethical Wager*), Gerald Bruns, Routledge: *The European Legacy: Toward New Paradigms*, Vol. 10, #5, 2005.

“Joan Retallack’s *Memnoir*,” Redell Olsen, Poetry Project Newsletter # 201, December/January, 2004-2005.

“The Poethical Wager,” Elizabeth Willis, *The Cambridge Review*, Cambridge, England, April 2004.

“Un Bureau sur l’Atlantique: Joan Retallack,” Juliette Valéry. *Le Cahier du Refuge*, 105. Centre international de poésie, Marseille, France, 2002.

“The Swerve of Curiosity: Joan Retallack’s *Memnoir*,” Will Montgomery, *The Gig* #12, Nov. 2002.

“Images After Errors/Errors After Images: Joan Retallack,” Redell Olsen, in *How(2)*, Winter, 2001-02.

“Joan Retallack: A Philosopher among the Poets, a Poet among the Philosophers,” Burton Hatlen, *Contemporary Literature*, Vol.42, No.2, Summer 2001, pp.347-375.

“ ‘Concrete Prose’ in the Nineties: Haroldo de Campos’s *Galáxias* and After,” Marjorie Perloff, *Contemporary Literature*, Vol.42, No.2, Summer 2001, pp.287-289.

“Taking a Poethical Perspective: Joan Retallack’s *Aferrimages*,” Ann Vickery, in *Leaving Lines of Gender: A Feminist Genealogy of Language Writing*. Hanover & London: Wesleyan University Press, 2000. pp.167-178.

“techne / nostos / physis: The procedural poetics of Joan Retallack,” Brian Lennon, *Electronic Book Review*, 10: www.altx.com/ebr10/10len.htm

“The Eighteenth Letter: Joan Retallack’s *Aferrimages*,” Randolph Healy, *Lynx*, Bath, England, 1999, Online: www.bath.ac.uk/~exxdgdc/lynx/lynx138.html.

“Writing in the Present Tense,” A review of *AFTERRIMAGES*, by Joan Retallack, in *To Speak: A Feminist Journal of Language and Art*: George Mason University Press,

Autumn 1998, V.8, No.1.

"The Aural Ellipsis and the Nature of Listening in Contemporary Poetry," Nick Piombino, in *Close Listening: Poetry and the Performed Word*, ed. Charles Bernstein. New York & Oxford: Oxford University Press, 1998.

"After Free Verse: The New Nonlinear Poetries," Marjorie Perloff, in *Close Listening: Poetry and the Performed Word*, ed. Charles Bernstein. New York & Oxford: Oxford University Press, 1998.

"After Joan Retallack," Deirdre Kovac, *Denver Quarterly*, Winter 1997.

"*AFTERRIMAGES*," Stephen C. Behrendt, *Prairie Schooner*, Fall 1996.

"*AFTERRIMAGES*: Revolution of the (Visible) Word," Marjorie Perloff, in *Experimental, Visual, Concrete: Avant-Garde Poetry Since the 1960s*, eds. K. David Jackson, Eric Vos, Johanna Drucker, Rodopi, Amsterdam-Atlanta, 1996. First printed in shorter form in *Sulfur* #37, Winter 95-96.

Review of *MUSIC AGE* "Conversations with John Cage," Kenneth Baker, Art Critic of *The San Francisco Chronicle*, March 10, 1996.

"Women Writers and the Restive Text: Feminism, Experimental Writing and Hypertext," Barbara Page, *Postmodern Culture*, v.6 n.2, Jan.'96.

"Partial to Error: Joan Retallack's *ERRATA SUITE*," Hank Lazer, *Opposing Poetries*, V.2, Northwestern University Press, 1996. First printed in *RIF/T* 2.1, SUNY at Buffalo, Winter, 1994.

"Spd of Snd--Grace of Lt: Joan Retallack's *WESTERN CIV* and the 'Cultural Logic' of the Postmodern Poem," Alan Devenish, *Contemporary Literature*, Volume 35, Number 3, The University of Wisconsin Press, Madison, Fall 1994.

"*ERRATA SUITE*," Elizabeth Burns, *Poetic Briefs* #16, Albany, June/July 1994.

"*Circumstantial Evidence*: Poems by Joan Retallack," Paul Green, *Archeus*, London, Fall, 1989.

"Joan Retallack Interviewed by P. Inman," *The Washington Review of the Arts*, V.XIII, No.2, Washington DC, 1987.