

THE IOWA POETRY PRIZE

A Point Is That



Poems by Liz Waldner

Which Has No Part

Winner of the 2000 James Laughlin Award of The Academy of American Poets

A Point Is That Which Has No Part Iowa Poetry Prize

JE Gale



A Point Is That Which Has No Part Iowa Poetry Prize:

A Point Is Which Has No Part Liz Waldner, 2000-04 Liz Waldner's bold new collection takes its title and its inspiration from Definition 1 of Euclid's Elements of Geometry. Its six sections point line circle square triangle and point again are explorations of various kinds of longing and loss sex death exile story love and time Drawing from culture high and low Eno and Aquinas Lassie and Donne Silicon Valley and Walden Pond these poems offer proof of and proof against the mortal right lined circle of memory and identity The innocence and Keatsian beauty of Euclid's geometry become poignant from a perspective that encompasses all that is non Euclidean as well as space time and the theory of matter With rare wit and linguistic daring Waldner opens resonant channels of communication that show there is indeed more than meets the eye or the mind in her poems Hand to Mouth Twist and Shout Cold comes slow up out of the darkness among the leaves that smell so good when bruised Do you too recognize me god so soon Her First Reckoning Pour wine into vessels the violet of woods wine of the reddening stars You are god you can do it Your lover calls you St John the Conqueror I have heard her This is the name of a root Asperge the thousands and thousands of rooms in which photosynthesis promises sun to the acolyte cells Rain yourself on a leaf Birch The bark is malleable as mushroom flesh Show that you know me Scratch out my name with this tree My name of trees On the day I arrive at the door of my death myself now hard to tell from the trees that had hid it from me I will demand that you love me You made me like this Why did you make me like this Transitive Intransitive Extemporaneous Measures Two crows above the marsh sew Stitch the seventeen sleek shades of blue to the shadow patterned greens below See fit to make me a suitable view who having nowhere to else to go might as well wear this world well Llama necks periscope the view yonder across the water you testing the air now a crow chases a redwing blackbird through What can I show you who sees I don't believe For now what the eye of the needle sees through through through clouds birds me trees soon in out with to something moving something moved a stitch in time's an avenue future's sutures revenue the shining hour improved *Syncopations* Jed Rasula, 2004-05-18 An analysis of the sustaining vitality behind contemporary American poetry from 1975 to the 2003 these 12 essays examine both exemplary innovators and the social context in which innovation is resisted acclaimed or taken for granted Dark Would Liz Waldner, 2002 The author explores the idea of self in the twenty first century venturing into Dante's dark wood in search of the truth about rootlessness and identity Winner of the Contemporary Poetry Series Competition Original **The Iowa Review**, 2000 *Something Has to Happen Next* Andrew Michael Roberts, 2009-03 The poems in something has to happen next if given the chance might peer down inquisitively from a great height they speak of quietness namelessness the reachlessness of love the fortune of animals and their silence apocalypse abandonment beginnings and endings Working with brevity and compression Andrew Michael Roberts first imagines how small he can go with a poem and still maintain some sort of emotional or imagistic center Then released from this limitation the rest of his playful unexpected poems expand to fill a world with imagery emotion and sound What Roberts

calls simply a book of small poems grew out of his obsessions with time and catastrophe and love and abandonment what is always possible almost attained but lost at the last minute When something ends or when everything ends something else must always happen next what will it be and who will be there to name and love and destroy it **Isolato** Larissa Szporluk,2010-09-13 The short lyric poems in Larissa Szporluk's new collection *Isolato* search for meaning and beauty for poetry in an unpredictable and incomprehensible world Publisher description **Poets & Writers**,2008 **The Lengest Neoi** Stephanie Choi,2024-05-06 *The Lengest Neoi* embraces and complicates what it means to err to wander or go astray a deviation from a code of behavior or truth a mistake flaw or defect Beginning with the collection's title which combines a colloquial Cantonese phrase *Leng Neoi* Pretty Girl and the English suffix for the superlative degree *est* these poems wander deviate and flow across bodies geographies and languages In this collection from Stephanie Choi you'll find the poet's tongue writing herself learning to speak *A Study Guide for Liz Waldner's "Witness"* Gale, Cengage Learning,2016 *A Study Guide for Liz Waldner's Witness* excerpted from Gale's acclaimed *Poetry for Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Poetry for Students* for all of your research needs *Lug Your Careless Body Out of the Careful Dusk* Joshua Marie Wilkinson,2006-05 Drawing from the paintings of Susan Rothenberg Gwyneth Scally and Eric Fischl as well as from the photography of Allison Maletz Joshua Marie Wilkinson's *Lug Your Careless Body out of the Careful Dusk* is a book length poem written in small fragments Comprised of seven sections the poem is formed as much by the poet's travels through Turkey the Baltics and Eastern Europe as it is by the movies of Rainer Werner Fassbinder Krzysztof Kieslowski and Bill Morrison The painters Francis Bacon and Lucian Freud are here alongside whispers of Emily Dickinson and Wallace Stevens *Lug Your Careless Body out of the Careful Dusk* is a book of cinematic images and fragments of small stories overheard and quickly abandoned of hidden letters and phone booths and of ghosts who return with questions Born and raised in Seattle's Haller Lake neighborhood Joshua Marie Wilkinson is the author of one other book of poetry *Suspension of a Secret in Abandoned Rooms* and the chapbook *A Ghost as King of the Rabbits* He holds an MFA from the University of Arizona and an MA in film studies from University College Dublin Presently he lives in Denver Colorado where he is pursuing his doctorate in English and creative writing and completing his first film **The Year of the Femme** Cassie Donish,2019-04-01 At the edge of a field a thought waits writes Cassie Donish in her collection that explores the conflicting diplomacies of body and thought while stranding us in a field in a hospital on a shoreline These are poems that assess and dwell in a sensual fantastically queer mode Here is a voice slowed by an erotics suffused with pain quickened by discovery In masterful long poems and refracted lyrics Donish flips the coin of subjectivity different and potentially dangerous faces are revealed in turn With lyricism as generous as it is exact Donish tunes her writing as much to the colors textures and rhythms of daily life as to what violates daily life what changes it from within and without **Self and Simulacra** Liz Waldner,2001

From airy lyric to ornate lament couched in the Latinate language of Gray's Botany or the lushness of Sir Thomas Browne's *Self and Simulacra* explores the motive force of longing in the growing of identity. Full Catastrophe Living Zach Savich, 2009-03 Merging the spirits of Don Quixote Shakespearean fools Theodore Roethke Frank O'Hara James Merrill and the Marx Brothers Zach Savich's first book does more than showcase the innovative fluency of its roving forms and moods these poetic hybrids are not hothouse blossoms but minotaurs With ebullient intelligence and high stakes insistence on the panic lust and suffering of the sensual world *Full Catastrophe Living* uses the self as an instrument to investigate art love and the hardest honesty In meditations songs slapstick sequences sonnets narratives and tightly carved fragments Savich explores the conflicts between romance and reality between inventing a new world and staying true to this one Relishing both traditional and experimental poetics he takes refreshing ecumenical risks to show the strange grace of bells that ring with a rag's polishing Like a Fourth of July band conductor guiding planes to land his poetic wit alters what's real This book will change the ways that readers think about poetry language's expressive capacity and the robust world around us **Like a Sea** Samuel Amadon, 2009-03-15 Drawing equally from Wallace Stevens Gertrude Stein John Berryman and Robert Frost Samuel Amadon's award-winning *Like a Sea* is a collection of poems where personality is foregrounded and speech is both bizarre and familiar Central to this weirdly talky work is *Each H* a sequence of eleven monologues and dialogues wherein an unknown number of speakers examine their collective and singular identities while simultaneously distorting them From a sequence of pared-down sonnets to a more traditional lyric to a procedural collage inspired by J.D. Salinger Ezra Pound Robert Lowell Walter Benjamin Jane Kenyon Joris Karl Huysmans Primo Levi Eugenio Montale and Edwin Arlington Robinson *Like a Sea* is a book of significant variation and originality Amadon's electric collection begins with the line *I could not sound like anyone but me* and through a wide range of forms and styles and voices he tests the true limits of that statement The image of a half-abandoned Hartford Connecticut remains in the background of these poems casting a tone of brokenness and haplessness Ultimately Amadon's poems present the confusion and fear of the current moment of Stevens's river that flows nowhere like a sea equally alongside its joyful ridiculousness and possibility Rather than create worlds they point out what a strange world already exists *Syllogism*, 2001 **A Little Middle of the Night** Molly Brodak, 2010-03-15 Normal dotm 0 0 1 98 562 The University of Iowa 4 1 690 12 0 0 false 18 pt 18 pt 0 0 false false false Style Definitions table MsoNormalTable mso style name Table Normal mso tstyle rowband size 0 mso tstyle colband size 0 mso style noshow yes mso style parent mso padding alt 0in 5 4pt 0in 5 4pt mso para margin 0in mso para margin bottom 0001pt mso pagination widow orphan font size 12 0pt font family Times New Roman mso ascii font family Cambria mso ascii theme font minor latin mso fareast font family Times New Roman mso fareast theme font minor fareast mso hansi font family Cambria mso hansi theme font minor latin mso bidi font family Times New Roman mso bidi theme font minor bidi This award-winning collection simmers with wit as Brodak confronts tragedy childhood losses transcendent love and the question of art itself Tinged with a

suffering I was the littlest wastebasket I was my own church Except scared scared that rises above personal sorrow her
fierce and painterly poems redefine nature and art and what exists between Lately there is spangled shade in my space and a
cold apple orchard to tend in place of consciousness As Reginald Shepherd said about the poems in Brodak s first collection
the chapbook Instructions for a Painting her world is small enough to sing in all directions and large enough to take us there

Aufgabe ,2001 **Five Fingers Review** ,2005 **Denver Quarterly** ,2000 *The Publishers Weekly* ,2000

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