

## Subfield - Innovations in 20th and 21st Century Criticism

The burgeoning popularity of autotheory over the past 10 years has highlighted a growing interest in alternative and creative models of critical writing. This list takes autotheory as its starting point, and then expands to consider speculative criticism, performative criticism, intersubjective criticism, criticism of radical interdisciplinarity, and criticism that privileges entanglement over disentanglement (what I'm calling "critics of the fold"). Critical engagement has always been an essential part of my creative practice, and this list offers the opportunity to directly interrogate what is afforded in the intersection of critical and creative modes.

Furthermore, creative writing students in academia are asked to perform the role of critic, often without discussion about what criticism is or how their own creative practice might enliven critical possibilities. This area positions me to facilitate creative writing students in developing a critical practice that they can understand as in mutuality with their creative practice.

This list speaks directly to interest from the job market on writers whose work is grounded in critical frameworks. Indirectly, the list speaks to the job market's interest in interdisciplinarity, hybridity, and creative non-fiction.

### **Reading List**

Paul Preciado - *Testo-Junkie*

Maggie Nelson - *The Argonauts*

Julietta Singh - *The Breaks*

James Baldwin - *The Fire Next Time*

Lauren Fournier - *Autotheory as Feminist Practice in Art, Writing, and Criticism*

Saidiya Hartman - *Wayward Lives, Beautiful Experiments*, "Venus in Two Acts"

Steven Mithen - *After the Ice: A Global Human History, 20,000-5000 BC*

Alexis Pauline Gumbs - *M Archive: After the End of the World*

Roy Scranton - *Learning to Die in the Anthropocene*

Timothy Morton - *Dark Ecology: For a Logic of Future Coexistence*

David Antin - *what it means to be avant-garde*

Douglas Kearney - *Mess and mess and*

Ronaldo Wilson - *Farther Traveler*

Jacques Derrida - *Glas*

Peggy Phelan - *Unmarked: the politics of performance*

Hélène Cixous - "The Laugh of the Medusa"

Claudia Rankine - *Citizen*

Anaïs Nin - *DH Lawrence: An Unprofessional Study*

Kazim Ali - *Anaïs Nin: An Unprofessional Study*

Christina Sharpe - *In the Wake: On Blackness and Being*

Bhanu Kapil - *Schizophrene*

Lauren Berlant and Kathleen Stewart - *The Hundreds*

Gloria Anzaldua - *The Borderlands/La Frontera: The New Mestiza*  
Susan Briante - *Defacing the Monument*  
Don Mee Choi - *DMZ Colony* (also listed in Form)  
Anne Carson - *Decreation*  
Lisa Robertson - *Nilling*  
Fred Moten - *Black and Blur*  
Anna Tsing - *The Mushroom at the End of the World*  
Paul Metcalf - *Apalache*  
Roland Barthes - *A Lover's Discourse*  
Wayne Koestenbaum - *The Queen's Throat*  
Carlos Monsiváis - *Mexican Postcards*  
Hilton Als - *White Girls*  
Charles Olsen - *Call me Ishmael*  
Octavio Paz - *The Monkey Grammarian*  
Anne Lauterbach - *The Night Sky*  
Anne Carson - "The Glass Essay," *Eros the Bittersweet*  
Jorge Agamben - *The Open: Man and Animal*  
T.J. Clark - *The Sight of Death: An Experiment in Art Writing*  
Edward Dahlberg - *Can These Bones Live*  
William Carlos Williams - *In an American Grain*  
Wallace Stevens - "Notes Toward A Supreme Fiction"  
Elizabeth Kolbert - *The Sixth Extinction*  
Lyn Hejinian - *The Language of Inquiry*  
Simone White - *Dear Angel of Death*  
M. NourbeSe Philip - *Zong!* (also listed in Form)  
Raymond Roussel - *How I Wrote Certain of My Books*  
Susan Stewart - *My Emily Dickinson*  
Gertrude Stein - *Four In America*