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Nota di contenuto	Preliminary Material / Cornelia Gräßner and Arturo Casas -- Introduction / Cornelia Gräßner and Arturo Casas -- Allen Ginsberg, "Howl," and the 6 Gallery Poetry Performance / Jonah Raskin -- Stage Fever and Text Anxiety: The Staging of Poeticity in Dutch Performance Poetry since the Sixties / Gaston Franssen -- Artimana, the Precise Moment of Being: Performance and Carnival in the Poetry of Brazil's Nuvem Cigana / Jeffrey Manoel Pijpers -- "The Hurricane Doesn't Roar in Pentameters": Rhythmanalysis in Performed Poetry / Cornelia Gräßner -- The Body's Territories: Performance Poetry in Contemporary Puerto Rico / Urayoán Noel -- Politics of Sound: Body, Emotion, and Sound in the Contemporary Galician Poetry Performance / María do Cebreiro and Rábade Villar -- Producing World and Remnant: Dialogue with Chus Pato / Arturo Casas -- Poetry and Autofiction in the Performative "Field of Action": Angélica Liddell's Theater of Passion / Anxo Abuín González -- Roberto Echavarren's Atlantic Casino and Oír no es ver: The "Neobarocker" Body in Performance / Irina Garbatzky -- My Life and Performances / Roberto Echavarren -- "Set in Stone": Lemn Sissay's and Suandi's Landmark Poetics / Deirdre Osborne -- Eartha Kitt Once Told Me / Suandi -- Heterotopical Routes through Barcelona: The Reshaping of Public Space in the "Galactic" Poetry of Jaume Sisa /

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Sommario/riassunto

Over the past decades, the poetry performance has developed into an increasingly popular, diverse, and complex art form. In theoretical and critical discourse, it is referred to as performance poetry, spoken word poetry, and *polipoesía* ; some theorists argue that it is an independent poetic genre, others treat it as a contemporary manifestation of oral poetry or of the poetry recital. The essays collected in this volume take up the challenge that the poetry performance poses to literary theory. Coming from a variety of disciplines, including Literary Studies, Theater Studies, and Area Studies, contributors develop new approaches and analytical categories for the poetry performance. They draw on case studies from a variety of contexts and in several languages, including Brazilian Portuguese, Dutch, Catalan, English, French, Galician, and Spanish. Essays are organized in three sections, which focus on critical and theoretical approaches to the poetry performance, on the mediatic hybridity of this art form, and on the ways in which the poetry performance negotiates locatedness through engagements with space and place. The structure of the volume intersperses essays on theory and analysis with self-reflexive essays from performance poets on their own performance practice.
