

Writing the Rockies 2015 *July 22-25*

Now in its 16th year, Writing the Rockies is one of the region's preeminent writers' conferences. It takes place each year during the last long weekend of July, in cooperation with Western's low-residency Graduate Program in Creative Writing.

The conference welcomes beginners, students, published writers in all genres, editors, teachers, and anyone else who believes in the magic and power of the written word.

Set in the beautiful Gunnison Valley of the central Colorado Rockies on the campus of Western State Colorado University, the conference offers a wide range of workshops, lectures, seminars, readings, and special events that create an intense, collegial writers' community and retreat across four days.

Conference faculty are highly distinguished and have published in every genre imaginable, including fiction, non-fiction, poetry, screenwriting, journalism, criticism and scholarship, as well as having experience as editors, publishers and agents. In addition to enrolling in workshops or seminars and attending other events, participants can sign up for manuscript reviews and pitch sessions.

Participants can also earn college credit for attending the conference. For more information, contact Western's Extended Studies Program at (970) 943-2885, or 1-800-876-5309, ext. 7.

<http://www.western.edu/academics/graduate-programs-western/graduate-programs-western/creative-writing/writing-rockies-6>

THREE-DAY CRITICAL SEMINARS

All Critical Seminars meet Thursday, Friday and Saturday, 7/23 - 7/25, from 10:15 - 12:15. Cost: \$250 in addition to registration.

Critical Seminar #1: "Poetry, Time and Space." Leader: Emily Grosholz

In this seminar, we will investigate the relation of time and space to poetry in various ways. We will look back over the treatment of cosmologies (Platonic, Biblical, Atomist, Copernican, Newtonian) in the English tradition, in the work of Gower, Chaucer, Marlowe, Spenser, Shakespeare, Donne, Pope, Dryden, Milton and the Romantics. Some of these poems involve dream visions, where the authorial voice travels up into the heavens (or climbs a mountain) and commands a synoptic view of earth and its surroundings, a strategy that in the 19th and 20th centuries is translated into a formal authorial stance where the earth is viewed from on high and time is contemplated outside of history. In the twentieth century, the speculations of scientific cosmology that grow out of general relativity and quantum mechanics (and the attempts of cosmologists to bring those two theories into some kind of rational relation) find their way into poems by the Modernists and later into poems by Donald Davie, Philip Larkin, Elizabeth Bishop, A. R. Ammons, Anne Stevenson, Charles Simic, Ruth Fainlight, Albert Goldbarth, Christian Bök, Diane Ackermann, Frederick Turner, Alice Major, Christopher Buckley, Lucy Lang Day, Diane Furtney and James Applewhite. A high point of this seminar will be a visit to the Gunnison Valley Observatory: <http://www.gunnisonobservatory.org/> so that we can see with our own eyes some of the heavenly bodies and systems we're reading about. The shape of a poem is also spatio-temporal, a fact that will lead us to think about periodicity as well as forms that are aperiodic. Though poems are recited or chanted and therefore thoroughly temporal, the formal devices that make them memorable also fold them back onto themselves, in a kind of layered periodicity, which (printed on the page) exhibits them as two dimensional shapes. And any memorable periodicity (phonic, metrical, grammatical, semantic)—because a poet must also avoid boredom—is always embodied as variations on a theme, or differences imposed upon sameness, so that aperiodicity also always surfaces in the midst of poetic patterns. This thought raises the further issue of how spatio-temporal poetic forms interact with meditations by the poet on the nature of space and time themselves, of beginnings and endings, of the great surround of stars and distances that frame our human life. **Limited to 10 participants.**



Emily Grosholz is a poet and philosopher. She teaches philosophy of science and British and Irish poetry at the Pennsylvania State University, where she is also a member of the Center for Fundamental Theory / Institute for Gravitation and the Cosmos: <http://cft.igc.psu.edu/> And she has been an advisory editor of *The Hudson Review* for thirty years: <http://hudsonreview.com/about-us/masthead/> She is the author of seven books of poetry (including a recent volume of poems that play with mathematical ideas and vocabulary) and three books on philosophical topics. She has also edited or co-edited seven collections of essays, including most recently a special issue of *Studies in the History and Philosophy of Modern Physics* on “Time and Modern Cosmology,” with essays by Abhay Ashtekar, Jeremy Butterfield, Lee Smolin, John Norton, Julian Barbour and Gordon Fleming. She previously edited a special issue of *Studia Leibnitiana* on “Leibniz, Time and History,” and authored the article “Space and Time” in the *Oxford Handbook of Philosophy in Early Modern Europe* (2011). Recent critical essays on poems by Eleanor Wilner, W. S. Di Piero, Deborah Greger, Dylan Thomas, John Keats, W. B. Yeats, Anne Stevenson, Weldon Kees, Ruth Fainlight, Yves Bonnefoy, and Olga Sedakova examine space and time both as structural features and as topics for meditation in their poetry.

Visit her webpage: <http://www.emilygrosholz.com>

And look under **Research / Literary Criticism** and **Research / Space, Time and Cosmology**

And listen to the songs under **Poetry & Translation**.

Register Now for **Writing the Rockies**:

<http://www.western.edu/academics/writing-rockies/writing-rockies-registration-form>

