

The Odes To TL61p

The Odes to TL61P Forms of a World Forms of Late Modernist Lyric Poetry & the Dictionary Communism and Poetry Wound Building Ed Atkins El horizonte fluvial Poetical Works 1999–2015 Keston Sutherland Walt Hunter Edward Allen Andrew Blades Ruth Jennison Danny Hayward Carolyn Christov-Bakargiev Sergio Delgado Keston Sutherland

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this is a collection of poetry by keston sutherland reader in poetics at the university of sussex

what happens when we think of poetry as a global literary form while also thinking the global in poetic terms forms of a world shows how the innovations of contemporary poetics have been forged through the transformations of globalization across five decades sensing the changes wrought by neoliberalism before they are made fully present poets from around the world have creatively intervened in global processes by remaking poetry's formal repertoire in experimental reinventions of the ballad the prospect poem and the ode hunter excavates a new globalized interpretation of the ethical and political relevance of forms forms of a world contends that poetry's role is not only to make visible thematically the violence of global dispossessions but to renew performatively the missing conditions for intervening within these processes poetic acts the rhetoric of possessing belonging exhorting and prospecting address contemporary conditions that render social life ever more precarious examining an eclectic group of anglophone poets from seamus heaney and claudia rankine to natasha trethewey and kofi awoonor hunter elaborates the range of ways that contemporary poets exhort us to imagine forms of social life and enable political intervention unique to but beyond the horizon of the contemporary global situation

what do we mean when call something a lyric poem how many kinds of lyric are there are there

fewer now than there were in 1920 or 1820 or 1620 the purpose of forms of late modernist lyric is to show that our oldest styles of poetic articulation the elegy the ode the hymn have figured all too briefly in modern genealogies of lyric and that they have proved especially seductive curiously enough to avant garde practitioners in the anglophone tradition the poets in question jorie graham frank o hara michael haslam j h prynne claudia rankine and others have thickened the texture of lyric practice at a time when the growing tendency in critical circles has been to dissolve points of difference within the genre itself the broader aim of this volume is to demonstrate that experimental poets since 1945 have not always been rebarbative and anti traditional but rather that their recourse to familiar forms and shapes of thought should prompt us to reconsider late modernism as a crucial phase in the evolving history of lyric contributors ruth abbott edward allen gareth farmer fiona green drew milne jeremy noel tod sophie read matthew sperling esther osorio whewell john wilkinson

communism and poetry writing against capital addresses the relationship between an upsurge in collective political practice around the world since 2000 and the crystallization of newly engaged forms of poetry considering an array of perspectives poets poet critics activists and theorists these essays shed new light on the active interface between emancipatory political thought and poetic production and explore how poetry and the new communism are creating mutually innovative forms of thought and activity supercharging the utopian imagination drawing inspiration from past connections between communism and poetry and theorizing new directions over the years ahead the volume models a much needed critical solidarity with creative strategies in the present conjuncture to activate movements of resistance on the streets and in verse

wound building is a volume of essays with digressions on one group of contemporary poets active in a self organizing political poetry scene in the uk most of whom have little to no audience outside of the little magazines that they publish and the reading series they put on the book is a front line report on the rapid development of this poetry in the period between 2015 and 2020 with a particular focus on the relationship of poetry to violence and its representation the poets discussed here write violent love poems and violent elegies as well as violent fantasies composed in stabs of violent verse and violet prose the poems themselves comprise fantasies of killing david cameron dreams of being split open along a seam basement songs hundreds of pages of notes on working life in a privatized care home in hove east sussex a four line slogan about the cologne groping scandal of new year 2016 variations on the refugees medical phrasebook a life wasted in a factory in guangzhou an autobiographical sci fi internet fever dream an anarchist

elegy and a refusal to argue ultimately hayward argues that the lessons this poetry teaches is never to write a worthy narrative when a fucked up collage will do rather than a cohesive account of a school of poets or a contribution to the boring tittle tattle of aesthetic debates over british poetry as an institution wound building is a front line report on the local disasters of a contemporary uk poetry caught in the grip of the historical cataclysm of capitalist culture wound building is further concerned with aesthetic problems related to marxism anarchism contemporary trans politics and class though its theoretical preoccupations are subordinated to its desire to provide a ground level view on the writing itself its production its intellectual aporia and the ways it finds itself outstripped by the ongoing march of events the book will be of interest not only for those concerned with contemporary british political and experimental poetry but also more generally for anyone who wishes to think carefully about what it means to make art about present day history and its many horrible enormities the book s title is derived from the idea of sublime woundedness that subtends the context of the poets discussed here the impressions of wounds opening up like led lit shopfronts in the night in a parallel universe in which injury is intoxicatingly impersonal and structural and which forms the environment in which the poems fight to absolutize the value of every last breath or face into the reality of extravagantly violent wish fulfillment or dissolve themselves in a search for new ways of professing love or transform into a kind of expressionism of vomiting up medical diagnostic categories found in abstract social labor or pump their verses full of the convulsive rhythms of surprise and sudden relief without any guarantee that this is the right thing to do or that anyone will even fucking hear wound building does not historicize this state of affairs as much as it attempts to live alongside the immediacy of this work in order to see what is still possible for poetry and criticism to make and do

conceived by atkins as an artist s book the main body is a collage of imagery text and graphical elements ed atkins oxford england 1982 makes videos draws and writes reflexively performing the ways in which contemporary modes of representation from bathetic poetry to computer generated animation attempt to do justice to powerfully emotional and embodied experience atkins work is at once a disturbing diagnosis of a digitally mediated present day and an absurd prophecy of things to come it is skeptical of the promises of technology yet suggests that it is possible to salvage subjectivity through a kind of sincere burlesque of love and hate suspending a hysterical sentimentality within the desperate lives of the surrogates he creates this catalogue edited by carolyn christov bakargiev and marianna vecellio accompanies the exhibition developed as a collaboration between castello di rivoli museo d arte contemporanea and fondazione sandretto re

rebaudengo with new essays by the editors and by irene calderoni and chiara vecchiarelli the book is accompanied by a scholarly timeline and an anthology that includes a selection of the artist s unpublished writings plus critical writings by kirsty bell melissa gronlund martin herbert leslie jamison joe luna jeff nagy mike sperlinger and patrick ward together with interviews by katie guggenheim hans ulrich obrist beatrix ruf and richard whitby

winner of times literary supplement book of the year over the last 15 years keston sutherland has gained the reputation of being at the forefront of the experimental movement in contemporary british poetry this book collects all of his work into a single volume including his recent the odes to tl61p among the previous works included are antifreeze hot white andy neocosis stress position and the stats on infinity

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