

7TH — 8TH MAY 2015



THE
PLACE
FOR
POETRY

GOLDSMITHS WRITERS' CENTRE
— GOLDSMITHS, UNIVERSITY OF LONDON

Goldsmiths
UNIVERSITY OF LONDON

The Place for Poetry

Goldsmiths Writers' Centre

Goldsmiths, University of London

7th – 8th May 2015

This dynamic two-day festival will investigate the spaces in which contemporary poetry operates. Through a programme of seminars, readings and academic papers from leading poets and poetic practitioners, we aim to explore the place of, as well as the spaces for poetry in modern life. From war reporting to mappings of migration, from defining individual identity to relating stories of community, contemporary poets take on huge themes. Yet what space does poetry occupy? What tasks can it perform? How is poetry used to negotiate the three-dimensional world? Where do we locate the impulse towards the experiential, the political and the experimental in contemporary poetry? How does poetry accommodate language shifts – especially urban languages? What are the fertile areas for growth and publication in poetry?

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PROGRAMME AT A GLANCE

Wednesday 6th May	
6.30p.m.	WHAT DO YOU MEAN, “OCEAN”? An evening of transatlantic and live readings from Emily Berry (London), Jennifer L. Knox (Iowa) and Sara Peters (Toronto), Stuart Hall/New Academic Building (NAB LG01) Curated and introduced by Jack Underwood. **Delegates who will be in London for the conference are warmly invited to attend, however please note that accommodation is not provided.**
Thursday 7th May	
9.30–10.00a.m.	Coffee and Registration: Richard Hoggart Building (RHB 352)
10.00–10.15a.m.	Opening Remarks: Maura Dooley & Blake Morrison (RHB 309)
10.15–10.30a.m.	Opening Readings (RHB 309)
10.30a.m.–12p.m.	PANEL SESSION ONE
12.00–1.00p.m.	Lunch (delegates to provide own lunch)
1.00–1.45p.m.	KEYNOTE READING: Dan O’Brien (RHB 309)
1.45–3.15p.m.	PANEL SESSION TWO
3.15–3.30p.m.	Tea/Coffee (RHB 352)
3.30–5.00p.m.	PANEL SESSION THREE
5.00–6.00p.m.	1. Q&A: Anthologising the Penguin Book of Russian Poetry Robert Chandler, Richard Hoggart Building (RHB 308) 2. Queen’s University Belfast Reading (RHB 309) 3. Translation Workshop (RHB 307) 4. Spotlight on: She Grrrows/Kid Glove Collective (RHB 356)
6.00–7.00 p.m.	Wine reception: (NAB LG01)
6.45–7.00p.m.	Goldsmiths Poetry Pamphlet Announcement & Reading (NAB LG01)
7.00 –9.00p.m.	KEYNOTE READING: Paul Muldoon (NAB LG01) with an introduction by Blake Morrison
Friday 8th May 2015	
9.30–11.00a.m.	PANEL SESSION 4
11.00–11.15a.m.	Tea/Coffee (RHB 352)
11.15–12.15p.m.	KEYNOTE: Patience Agbabi (RHB Small Hall/Cinema)
12.15–1.15p.m.	Lunch (delegates to provide own lunch)
1.15.–2p.m.	Reading: Rebecca Farmer, NJ Hynes, Kate Miller (RHB 309)
2.00–3.30p.m.	PANEL SESSION 5
3.30–4.00p.m.	Tea/Coffee
Friday 4.00.–5.30p.m.	1. The Complete Works I & II: (RHB 309) Karen McCarthy Woolf, Kayo Chingonyi, Rishi Dastidar, Malika Booker, Ed Doegar, Denise Saul with an introduction by Dr Nathalie Teitler 2. Making Poetry Happen: Transforming the Poetry Classroom (RHB 356) Sue Dymoke, Vicky Macleroy, Cat Brogan and students from the Lammas School 3. Contemporary Beats (RHB 308) <i>Howl</i> (performance) Rasp Thorne Translating the Beat: Moroccan Beat Poetry El Habib Louai & Band
5.30–6p.m.	Closing Discussion (RHB 309)
6.00–7.00p.m.	Gala drinks Ian Gulland Lecture Theatre
7.00–9.00p.m.	LITLIVE - Ian Gulland Lecture Theatre

WEDNESDAY 6TH MAY: 6.30 p.m. (NAB LG 01)

WHAT DO YOU MEAN, “OCEAN”? An exclusive, live, transatlantic, poetry reading with Emily Berry, Sarah Peters (via video link) and Jennifer L. Knox (via video link) to open the The Place for Poetry Conference 2015. Curated and introduced by Jack Underwood.

Sara Peters was born in Nova Scotia and lives in Toronto. She was a 2010-2012 Stegner fellow at Stanford, and her work has appeared in *Poetry magazine*, *The Threepenny Review*, and *Slate*, among other places. Her first book, *1996*, was published in 2013.

Emily Berry grew up in London and studied English Literature at Leeds University and Creative Writing at Goldsmiths College. She was an Eric Gregory Award winner in 2008, and her debut poetry collection *Dear Boy* won the 2013 Forward Prize for Best First Collection and the 2014 Hawthorn Prize. She is currently working towards a PhD in Creative and Critical Writing at the University of East Anglia.

Jennifer L. Knox was born in Lancaster, California. She received her B.A. from the University of Iowa, and her M.F.A. in poetry writing from New York University. She has published three collections: *The Mystery of the Hidden Driveway*, *Drunk by Noon* and *A Gringo Like Me*, and *Days of Shame and Failure*, will be published by Bloof Books in 2015. She has taught poetry writing at Hunter College and New York University, and currently teaches at Iowa State University.

Doors will open from 6:30 with readings beginning 7:00p.m.

1 PANEL SESSION ONE: Thursday 7th May 2015: 10.30 a.m.-12.00 p.m

1. FRAGMENT & PROCESS Chair: Jack Underwood Venue: RHB 309	2.POLYPHONIES 1 Chair: Laura Burns Venue: RHB 307	3. TRANSLATIONS 1 Chair: Joan Anim-Addo Venue: RHB 356	4.CONTESTED SPACES 1 Chair: Sarah Barnsley Venue: RHB 308
Susan Watson	Zayneb Allak	Robert Miles	Cahal Dallat
Kathryn Maris	Liz Bahs	Caroline Stockford	Martin Malone
Aoife Casby	Joanne Loo	Rebecca Tamas	Rob McLean

1.1 PANEL TITLE: FRAGMENT & PROCESS

1.1.1 Watson, Susan (Goldsmiths)

Title: Translation or recreation: what has Anne Carson made of Sappho?

‘When you’re reading Greek, you’re down in the roots of where words work, whereas in English we’re at the top of the tree, in the branches, bouncing around.’ The Canadian poet Anne Carson is also an academic classicist and literary translator; her work frequently incorporates and refers to her own translations of classical texts. Throughout her career, she has repeatedly returned to a lyric fragment written by Sappho, the woman poet whose work originally inspired her to learn Greek. Sappho’s poetry presents particular problems for a translator as only fragments of her original work survive. Should the translator try to recreate the missing text, or should she openly acknowledge its fragmented nature and obscured meaning? And how can a poet produce an original translation of a poem that has already been attempted so many times, by so many scholars and poets, including Robert Lowell, Mary Barnard and Josephine Balmer? In this paper, I will examine Carson’s version of ‘Fragment 31’ as it appears in her 2002 edition of the works of Sappho, *If Not, Winter* and elsewhere in her work. I will compare it with translations by other poets and consider the different ways in which Carson has incorporated ‘Fragment 31’, into her own prose poems and lyric essays. Finally, I will attempt to evaluate the impact that Carson’s translation practice has had on her own writing.

1.1.2 Maris, Kathryn (University of Sheffield)

Title: The 21st century fragment

Roland Barthes listed these modes of writing as examples of literary fragments: ‘haiku, maxim, pensée [and] journal entry’. Fragmented approaches to poetry, popular with the Modernists and again with the Postmodernists, is having another revival due, in part, to the influences of the internet and social media. In my presentation, I will discuss Canadian, American, British and Irish poets who work with fragments using a variety of methods, and who draw their influences from distinct lineages. Poets to be discussed are Anne Carson in the context of Sappho, scrapbooks, and ‘random integer generators’; Kimiko Hahn and the connection between her post 9/11 work *The Narrow Road to the Interior* and William Carlos Williams’ *Paterson*; Nuar Alsadir and her aesthetic link to Objectivist Lorine Niedecker as well as her use of the diary entry; Sam Riviere and the ‘fragmented voice’ of the internet; Sarah Manguso and the new aphorism; Michael Longley and the lyrical epigram of old Irish poetry; and George Szirtes and Twitter poetry. This PowerPoint presentation will be a swift visual survey of diverse modes of fragmentary writing in 21st century poetry and its lineage, sometimes ancient and sometimes relatively new.

1.1.3 Casby, Aoife (PhD Candidate, Goldsmiths)

Title: Place in Process

I propose to read from a series of pamphlets (works in process) that I am creating as a writer and practice-based research student. These poems / texts have their beginnings in an experience of place and attempt to trace how a particular experience of place affects the relationship with language, its deployment and the development of identity. Each piece has its roots in a dialogue with object and naming; in collecting word and object and being excited by process – the found word and image, the re-appropriated word becomes important. The poem and its drafts aim to make the world familiar again by unnameing, by loosening experience from specific words. If a poem is a place to pose a question, could a poem in process be a place to refine the questions? I will read from first drafts, final drafts and unedited but selected readings from notebooks. The very act of reading aloud is part of the process for many creative writers and is a valuable part of the critical examination of my own writing, an engagement in a dialogue with self, the reader and the creative practice based researcher.

1.2 PANEL TITLE: POLYPHONIES 1

1.2.1 Zayneb, Allak (Nottingham Trent University)

Title: ‘a kind of bright portal’: the uncanny space of ‘October’ by Louise Glück

Louise Glück’s long poem, ‘October’, features in her collection *Averno*, which takes its name from Lago d’Averno, a crater lake in Italy believed by the ancient Romans to be the entrance to the underworld. The collection speaks to us from the rim of that lake: poised between life and death, it is a meditation on the relationship between body and soul, absence and presence, what it means to depart and to remain. Hélène Cixous tells us, ‘I want the word *dépays* (un-country). I’m sorry that we don’t have it, since the uncountry is not supposed to exist’. With particular reference to ‘October’, this paper asserts that the poem is an ‘uncountry’, a space that challenges and unravels borders. Critic Daniel Morris observes that the voice in “‘October” at times borders on silence altogether”; this paper argues that it is the inherent liminality of the voice in the poem that establishes the uncountry. The speaker in the poem looks out from, and back on, what she describes as a ‘kind of bright portal’; this paper asserts that the voice both inhabits and traverses that portal and that the experience of the uncountry is to be always on a threshold, to be continuously crossing a series of portals. It argues that it is in this sense that the uncountry can be described as an uncanny space, as Freud conceptualises the term - at once familiar and strange, intimate and alien, spectral, unsettled, in flux.

1.2.2 Bahs, Liz (Royal Holloway)

Title: On the Threshold: Polyphonic Poetry Sequence

The polyphonic poetry sequence is a genre of poetry capable of occupying lyric, narrative and dramatic space. Although it has lately become a more popular form of contemporary poetry, it is still rarely discussed, perhaps because it does not fit neatly within the types of poetry as we know it. Since

the 1983 publication of Rosenthal and Gall's *The Modern Poetic Sequence*, little has been written on the poetry sequence and even less on the unique slant that polyphonics brings to the genre. An exploration of the polyphonic poetry sequence offers a unique approach to juxtaposition, the use of line / stanza / poem break to conjure silence as well as change of voice, and the workings of multiple voices in dramatic conversation. Drawing on Mikhail Bakhtin's theory of dialogism as well as the musical origins of polyphony, I offer a new understanding of what poetry sequence can do. I explore these themes through close analysis of two polyphonic poetry sequences: Jackie Kay's 'The Adoption Papers' and Gabrielle Calvocoressi's 'Circus Fire, 1944'. The aim of my research is to go some way toward filling the gap of knowledge that exists in the discussion of poetry sequences which do not fit into one simple category but reconfigure these types to encompass a genre of poetry that is a new category unto itself.

1.2.3 Loo, Joanne

Title: Seeing Sound: The Place for Deaf Poetry in a Phonocentric Literary World

In the last five decades, literary criticism on poetry has become particularly phonocentric, arising from a recent focus on formalism in literary criticism, which turns to sound and prosody to solve ideological and political debates. Attention to poetic sound has become the way to access poetic meaning and realise poetry's place in society. Textbooks such as *Meter and Meaning* by Thomas Carper and Derek Attridge didactically advocate reading and hearing poetry as the right way to read poetry. Deaf poets and deaf readers pose an ideological paradox to this contemporary understanding of prosody, and are thus sidelined by literary criticism. Despite this, Jennifer Esmail points out that poetry has been an integral part of life in the deaf community. Deaf poets have continued to write poetry in English as well as create sign language poetry, which has been shown to display a deep understanding of rhythm, through analytic studies conducted in discussion with sign language poets on their poetic form. I propose that sign language poetry shows that rhythm, not sound, is the underlying formal attribute of poetry that makes meaning, and this can be applied to written poetry as well, where poetry is a space for deaf and hearing people to understand each other through sharing a common experience of rhythms; I will demonstrate this by analysing the rhythm of poetry by Jack Clemo – a deaf poet – showing how the principle of rhythm can be applied to different mediums of poetry (sign language and written English) and understood by both hearing (me) and deaf people (Jack Clemo).

1.3 PANEL TITLE: TRANSLATIONS 1

1.3.1 Miles, Robert J. (University of Hull)

Title: The Shared Breath: Versioning the Sonnets of Seamus Heaney into Spanish

This presentation will focus on the Spanish versions of Seamus Heaney's sonnets produced by two celebrated poet-translators: the Mexican Pura López Colomé in collaboration with Chilean Luis Roberto Vera. Going beyond a conception of the sonnet as that 'more-British-than-the-British fixed form' —as it has been conceived, especially when ascribing some post-colonial resonance to Heaney's work—*this paper will explore the significance of the portmanteau technique adopted by these translators in the context of transcultural form-to-form versioning: where the sonnet/*soneto* already exists as an identifiable-prescribed design with its own history in the Hispanic-colonial literary tradition. The paper will examine the apparently unlikely coalescence of such distinct poetic voices and backgrounds, as well as the translators' implicit approaches to what Heaney considered 'craft and technique' as the translators find their own way of rendering not only work from another language, but also two inherited (and loaded) poetic forms. Mixing a general overview of some of the issues that arise when translating these poems with some examples and close analysis, the paper will tentatively propose that Heaney's own testing of form and his undeniable tonal mastery, in combination with these new convention-teasing, liminal multi-versions into Spanish, foreground questions of ownership, authority and belonging. *Thomas O'Grady, 'The Art of Heaney's Sonnets', *Dalhousie Review*, No. 80, Autumn, (2000), 351-363 (p. 354).

1.3.2 Stockford, Caroline

Title: Harmonies in Turkish and Welsh poetry – what happens in translation?

Questioning the hegemony of English and considering the reasons why Welsh and Turkish are a most suitable language pair. Mid-Wales poet and translator Caroline Stockford examines the suitability of Welsh and Turkish as a language pair in poetry translation with examples in English, Turkish and Welsh from two pairs of poets from the 14th and 21st century:

Dafydd ap Gwilym's 'Yr Ehedydd' ('The Skylark');

Yunus Emre (excerpts of his early poems);

Küçük İskender (contemporary gay Turkish poet);

Menna Elfyn (contemporary Welsh feminist poet)

1.3.3 Tamás, Rebecca (UEA)

Title: WITCH : A poem on female strangeness.

Can poetry speak the void of gender? Can poetic language resist the erasure of female experience, and create space for radical female alterity and nonidentity? An experimental poem, *WITCH* attempts to challenge the blankness that assaults all female and female identified writers when they look back through history. It confronts the resounding silence of a textual landscape practically devoid of women's perspectives and languages. *WITCH* imagines what would happen if this silence could become audible, if repressed female agency could seep back from the past and engage with our present understanding. To do this, I follow a witch through time:- Not the cackling hag of cliché, but an original figure of challenging, overwhelming femaleness, one in which competing and contradictory sites of desire, knowledge, enchantment and suffering can be interrogated. This long poem is a creative work, designed to be both read and performed, but it is underpinned by critical research into Adorno's theories of the nonidentical within aesthetics. Adorno proposes that the artwork is always signalling to the nonidentical element outside its grasp, to an experience beyond the reified structures of subjectivity. His theory shapes my attempts to speak the nonidentity of female gendered experience, as my witch searches for a form of language that could do justice the experience of difference as it is lived, textually, physically and verbally. I cannot return this experience to us, nor can I recreate it, but I hope that in this poem it can be gestured towards, that the space can echo.

1.4 PANEL TITLE: CONTESTED SPACES 1

1.4.1 Dallat, Cahal

Title: Pack Up Your Troubles: a generational response to Seamus Heaney's responsible tristia.

A broad association exists in the public (and critical) mind between the Northern Irish 1960s poetry renaissance and 'the Troubles'—clearly locating the overall experience in 'poetry of contested spaces' and 'poetry of resistance' in an era where self-determination and a variety of resistances were unquestioned goods—there is a seismic shift between the reactions, poses, and assumed responsibilities of the Seamus Heaney, Michael Longley and Derek Mahon generation, and the tactics of Ciaran Carson, Paul Muldoon and Medbh McGuckian; echoing postmodern stances elsewhere certainly; balancing genuine engagement with wilfully, playfully, unreliable responses to tradition, commitment, and political simplicities and complexities; elevating ludic over vatic; opting for the politics of language over the language of politics. With Paul Muldoon's blanket-protest poems, the nods and winks of on-the-runs and safe-houses, the parallels with the Native American condition, Ciaran's Carson's blackly humorous, typographic scattering of Belfast confetti from several generations of urban strife, his appropriation of Victorian ballads, news reportage, and Medbh McGuckian's rejection of political and religious patriarchy, spending those 'war years' like Matisse 'drawing ballerinas', all three offer resistance to oppressions other than the obvious targets of Sixties (artistic) upsurgency. Seamus Heaney's *Harvest Bow* proposes, with Coventry Patmore, that 'the end of art is peace': did an ensuing generation change its terms of resistance, create an art whose end is detachment, knowingness, whose end is an art in itself?

1.4.2 Malone, Martin (University of Sheffield)

Title: Re-imagining the Ghost Economy: Working towards a viable poetics.

My proposal addresses notions of poetry within an arguably *under-contested* space. At its core is a desire to exert some pressure upon the notion of ‘appropriate’ linguistic registers for the imaginative commemoration of a century-old war which has grown to represent the core mythology for subsequent poetic constructions of modern warfare. At the root of this purpose lies the question: are we simply so immersed in the poetry and mythology of the Great War that it has started to develop features of a comfort zone for writers; and, in particular, English poets? Perhaps it has become equally true of our commemorative efforts as with the creative ones of the period; so that, as Paul Fussell observes: “The problem was less one of “language” than of gentility and optimism; it was less a problem of “linguistics” than of rhetoric.” Indeed, to continue the Fussellian line, the collision might remain “one between events and the public language used for over a century” to commemorate the events of 1914 – 1918. Have we “mined out” the Great War as a source of meaningful new art, beyond that which merely pays respect to the past? My current PhD in Poetry at Sheffield University is developing along the lines of a creative and critical hybrid; part of which, hopes to open up new space between the literary and critical registers of the Great War, alongside those of the 21st century. The resulting collection seeks, then, a transitional idiolect of commemoration for our times and a poetry which, rightfully, *does not* know its place.

1.4.3 McClean, Robert

Title: Poetic Revolt in Post Conflict Northern Irish Poetry

Exposition of a project intent on discovering potential poetic methodologies to negate the traumatic legacy of the Northern Irish troubles. A study focused on Menippean Satire, Julia Kristeva’s, *Revolution in Poetic Language*, and the cut up technique of assemblage. The research aim was to establish if these literary strategies were applicable in a conducive, creative praxis that enabled a linguistic challenge to the stipulated trauma inherent in the legacy of the Northern Irish conflict. The creative praxis was developed with a determination to also transgress the traditional lyricism prevalent in contemporary Northern Irish poetics, to subvert the responsibility and expectation on Northern Irish poetries to conventionally represent experiences of the conflict, and also to relinquish the anxiety of influence bestowed by the Ulster Renaissance. The aforementioned compositional approaches were implemented to produce a sequence of poems that investigate the materiality of language, the abject, and the carnivalesque, constituting a conceptual, non linear, transinfinite and transhistorical text, potentially capable of socio-political agency in the form of a performative poetic revolt. This presentation explores the relevance of this conceptual approach within the socio-political and literary cultural context of contemporary Northern Ireland. A personal essay will be complimented by a reading of excerpts from the poetic sequence, *Pangs!*, forthcoming from Test Centre in September 2015.

KEYNOTE READING: Dan O'Brien, 1.00-1.45 p.m (RHB 309)

Dan O'Brien is a poet and playwright in Los Angeles. His poetry collections are *War Reporter* (CB Editions, UK; Hanging Loose Press, US), winner of the 2013 Fenton Aldeburgh First Collection Prize and shortlisted for the Forward Foundation's Felix Dennis Prize for Best First Collection, *Scarsdale* (CB Editions, UK, 2014; Measure Press, US, 2015), and *New Life*, due out from CB Editions in October of this year. His plays include *The Body of an American*, winner of the Horton Foote Prize for Outstanding New American Drama, the Edward M. Kennedy Prize for Drama Inspired by American History, and the PEN Center USA Award for Drama. *The Body of an American* was produced by the Gate Theatre in London and Royal & Derngate Theatre in Northampton in 2014, and will bow off-Broadway in New York City at Primary Stages in early 2016. O'Brien is the recipient of a 2015 Guggenheim Fellowship, currently at work on new play commissions for Center Theatre Group in Los Angeles, The Public Theatre in New York City and Oregon Shakespeare Festival in Ashland, Oregon.

2 PANEL SESSION TWO: Thursday 7th May 2015: 1.45-3.15 p.m.

1. VISUAL CULTURES Chair: Susan Watson Venue: RHB 309	2. RESISTANCE Chair: Ros Barber Venue: RHB 356	3. AUTONOMY & FULFILMENT 1 Chair: Ardashir Vakil Venue: RHB 307	4. MARGINS & CENTRES 1 Chair: Nathalie Teitler Venue: RHB 226	5. SPACE & PROCESS Chair: Tamar Yoseloff Venue: RHB 308
Sophie Collins	Sam Berkson	Carolyn Jess Cooke	Philip Jones	Wanda O'Connor
Chrissy Williams	Niall Munro	Alan Buckley	Rachel Bower	Luke Kennard
Lucy Burns	Katrina Mayson	Paul Carney	Daniel Barrow	Matthew Welton

2.1 PANEL TITLE: VISUAL CULTURES

2.1.1 Collins, Sophie (Queen's University Belfast)

Title: Less Than Half the Picture: Future Designs in the Reading and Composition of Ekphrastic Poetry

Although involving radical transformations across visual and verbal media, ekphrasis – the verbal representation of visual representation – has historically been subject to a number of orthodoxies that, if left unchecked, represent a threat to its vitality as a literary practice. These ideological inscriptions are manifest in gendered representations of the image-text relationship and its perception by leading critics as competitive and/or opportunistic. In today's climate, with increased awareness of social inequities and their (textual) manifestations, the pervasiveness of such ideologies within the literature contributes to a misconception of ekphrasis as an archaic literary mode that is resistant to modern aesthetic and social concerns. Through a close reading of contemporary ekphrases, including texts from Rachael Allen's *'Achan Poems'* series and Emily Toder's *Brushes With*, I wish to show that, on the contrary, as a means through which to manage and explore the friction between actuality and virtuality, the contemporary relevance of ekphrasis is in fact amplified by the ubiquity of the internet. I will suggest that the effects of the internet as a context of reception for both contemporary and historical artworks have not been adequately explored, even within the most progressive critiques, and will aim to track the potential effects of the shift from museum to web browser as the most common site of ekphrastic encounter.

2.1.2 Williams, Chrissy (University of Hertfordshire)

Title: Poetry and Comics

I'm interested in the intersection of poetry and comics, and how the visual language of comics can be applied to poetry. For example: economy of line, construction of the page, communication by what is not shown (between panels or lines), and the difficulties in rendering thought into words and lines. A range of poets have incorporated comics into their work, as far back as Blake, and more recently in the work of creators such as Bianca Stone and Anne Carson. It is only in the last few decades that

poets have really begun to embrace the possibilities offered by a collaboration between these two mediums. Graphic novels are now recognised by national literary prizes, and last year saw the publication of the first journal to focus exclusively on poetry and comics (*Ink Brick*). I run an ongoing informal monthly poetry comics workshop and this year am curating the UK's first contemporary Poetry and Comics exhibitions, at Southbank's Poetry Library and the Poetry Society's Poetry Cafe. I have had two illustrated pamphlets published and am currently editing a Poetry and Comics anthology to be published by Sidekick Books this autumn: a celebration of and introduction to this intriguing and fertile area.

2.1.3 Burns, Lucy (University of Manchester, PhD Candidate English Literature)

Title: Internet poetry and cuteness

My paper will examine the extent to which internet poetry employs a poetics of cuteness as a commodity aesthetic, in response to what it posits as a dominant poetic mode determined by a dependence on the publishing industry. Following Sianne Ngai's reading of modernist poetics and the cuteness of the avant-garde in *Our Aesthetic Categories: Zany, Cute, Interesting* (Harvard University Press, 2012), my paper suggests that internet poetry has cultivated a viral, corrosive poetics that deverbalses the reader and enacts a kind of violence or aggression. This poetics is necessarily founded on a belief that internet poetry is alternative, subordinate, or incomplete when compared to a mainstream, traditional, lyrical output. The paper suggests that this belief creates a form of poetry that posits itself as simple, pliant and useless—but actually has a transformative, deforming effect on language. My paper will examine the discussions around the purpose and potential of internet poetry alongside the poetry itself, including (but not limited to): *The YOLO Pages* (Boost House, 2014); I Love Roses When They're Past Their Best (Test Centre, 2014); Sam Riviere, *Kim Kardashian's Marriage* (Faber and Faber, 2015), and material from the Internet Poetry tumblr.

2.2 PANEL TITLE: RESISTANCE

2.2.1 Berkson, Sam (Influx Press)

Title: Saharawi Poetry as Resistance

Since the Moroccan invasion of Western Sahara (40 years ago this year) the Saharawi people have been actively resisting not just military but also cultural occupation and repression. As the 15 year war went on, so the traditional, oral poetry of the Hassaniyyah-speaking Bedouin underwent important changes. Poets were no longer writing on personal themes, but making their poems part of the general cause – composed to celebrate, inspire and spread news of the deeds of a mainly volunteer, guerrilla army which fought an asymmetrical war against its Moroccan invaders. After the ceasefire in 1991 and the prolonged diplomatic impasse, resistance took on different forms, not least cultural. Dealing with the steady erosion of Saharawi culture (half of its people under repressive occupation, the other half exiled from their homeland), Hassaniya language poetry became one of the means to maintain dignity, unity and a resistance to Moroccanisation. In April 2015, Influx Press will be publishing a book of my poems and translations drawn from my experiences in the camps. As recently noted, "In an era of globalisation and the supposed proliferation of 'ethnic' conflicts, the story of Western Sahara's unified anticolonial struggle for national self-determination seems like an anachronism. Yet Western Saharan nationalism continues to thrive in the face of such immense macro-level forces" Through a reading and contextualising of the poems, I hope to open debate on identity as resistance and whether poetry can fill the gap between hopes and reality, and how these are relevant ideas in our own contexts.

2.2.2 Munro, Niall (Senior Lecturer in American Literature, Oxford Brookes University)

Title: 'all the ways that you are present': read[ing] for witness in Claudia Rankine's Citizen: An American Lyric.

Even the judges of the 2014 National Book Award have struggled to place Claudia Rankine's book *Citizen: An American Lyric* (2014), and for the first time in the prize's history, have shortlisted it in the categories of both poetry and criticism. Such difficulty doesn't merely represent the challenge of categorizing a hybrid form of poetic work which contains prose, prose-poetry, essays, scripts for videos, and visual images, but also indicates the powerfully unsettling nature of the book in general –

a challenge which matches a form that confronts its reader on several different levels, with a challenge to a society which commits casual, quotidian acts of racism. In its second person address, the book implicates the reader in its processes, demanding that they bear witness to events. In her presentation of these incidents, especially in the first and third sections of *Citizen*, Rankine unsettles the reader into states of in-betweenness: of being unsure whether to laugh or not, of witnessing the performance of verbal double-takes, of being both present and absent simultaneously. This paper will analyse why Rankine creates these states, considering how doing so, in Carolyn Forché's words, encourages us to 'read for witness', and examining the extent to which *Citizen* can be said to fit into an American documentary tradition of protest writing.

2.2.3 Mayson, Katrina (University of Sheffield)

Title: 'The Masque of Anarchy': when only the dead can be heard.

Some weeks after the attacks on Charlie Hebdo, I found myself asking whether there had been any notable poetical responses to the massacre. My (limited) search proved fruitless, and I returned to my daily work. However, the question of a poetical response to these events continued to haunt me, and became entwined in my memory of a powerful performance by Maxine Peake of Shelley's 'The Masque of Anarchy', which now seemed to speak pointedly to contemporary events even though it is primarily a response to the Peterloo Massacre of 1819. Surely Shelley's poem, extraordinary though it is, is not the most 'contemporary' response to today's events? With this performance of 'The Masque of Anarchy' in the background, my paper asks whether we are more comfortable with the voices of dead poets rather than contemporary works responding to the extraordinary happenings of our times. If so, why? Perhaps this is nothing new; after all 'The Masque of Anarchy' was not published in England until the 1830's, after Shelley's death, having been deemed to be too risky to seek immediate dissemination and publication. Shelley was absent in Italy at the time of the massacre, from where he composed 'The Masque of Anarchy' in relative repose. Perhaps the connectivity of the global world has gone some way to thwarting contemporary voices, perversely making it difficult for poetry to find a sense of place? That Peake gave her performance almost at the exact site of the massacre helped connect her audience to an event long since passed from living memory. Contemporary voices responding to today's events have to acknowledge and function within both the poet's and the reader's living memory of the event; possibly the immediacy of response made possible in the digital age functions as much to silence the poet as also to facilitate the dissemination of their work. Phenomenology suggests that memory operates within the tripartite structure of time, body and place. I suggest that there is also a key fourth overlying component, historical time, which enables poetry to negotiate the events of the day and to respond in a voice that can be heard. Until that component comes in to play, perhaps it is safer to listen to the voices of the dead.

2.3 PANEL TITLE: AUTONOMY & FULFILMENT 1

2.3.1 Jess-Cooke, Carolyn Dr. (University of Glasgow)

Title: Poetry and Wellness

This paper explores some contemporary practices and studies in using poetry in recovery from mental illness to consider ways in which undergraduate and postgraduate creative writing programmes might integrate resilience-building techniques for the benefit of students, who may find some writing exercises 'triggering' or detrimental to their mental health. The question is also raised as to whether creative writing programmes should integrate resilience techniques, as many students draw upon material from their personal lives, and this can often prove upsetting, if not traumatizing. The article argues that resilience techniques might enable students to manage 'raw' material and personal narratives in a positive way, and therefore become better writers. The article concludes by proposing a new pedagogical model of creative writing that incorporates resilience and other strategies that support mental wellness.

2.3.2 Buckley, Alan

Title: 'Following the White Rabbit' – Poetry, Trauma and the Unconscious

"If I knew where poems came from," Michael Longley once said, "I'd go there". While it's generally accepted that the place poems come from is one that even a skilled practitioner can't locate at will, it's

also been suggested that the poet is resistant to going to that place, and with good reason: “The interrogation of the unconscious, which is part of the serious practice of poetry, is the worst form of self-help you could possibly devise . . . If you want to help yourself, read a poem, but don't write one” (Don Paterson, TS Eliot lecture 2004). Writing as both a poet and a psychotherapist, my paper explores the parallels between these practices, particularly in the context of clinical thinking around trauma. In *The Matrix* Morpheus offers Neo the red pill that will irrevocably awaken him from illusion. In similar fashion, both poet and therapist are, I argue, not setting out to not to make people feel better, but to disturb and in some way transform their worldview. Their aim is to make the reader / client less unconscious, and more connected to the embodied actuality of their lives. Just as a therapist cannot take a client to a place they haven't themselves visited, so the poet, in following the image or word association that forms the starting point of the poem, has to risk entering a space where the world is at once both highly (and overwhelmingly) connected, and also on the edge of disintegration.

2.3.3 Carney, Paul

Reading: The Empty Horizon

I am proposing to read a short selection of poems from my project, *The Empty Horizon*, which constituted my portfolio for the MA in Creative and Life Writing. The sequence is themed around a visually impaired woman in a small seaside town, living with “friends” who exploit her vulnerability, keeping her effectively trapped in a kind of Cinderella role. The character's fantasies concerning a man she knows only via telephone conversations merge with her dreams of escape. (None of these pieces is currently online, but texts can be e-mailed if required.) I feel this would be well placed, noting that equality is among the Festival's themes. In my experience, whilst the poetry “scene” is united in its passion for inclusivity and tolerance of minorities, disability often seems curiously underrepresented – even to the extent that some of London's best-known poetry venues, being typically above or below pubs or cafes and reached by narrow stairways, are quite inaccessible to people with some forms of disability. Of course, poets are not responsible for the architecture, but it has been distressing to find that, usually, no one even appears to be talking about it. My work is not “about” disability, but rather informed by it. (I was greatly encouraged by Ali Smith's remark, during a visit to Goldsmiths in 2013, that whilst most writing that engages with the world is inevitably political, it works best when it is not overtly polemical.) I am hopeful that the poems in my project, in the voice of a character who happens to be disabled but does have other things to say, may be a worthwhile contribution to the Festival.

2.4 PANEL TITLE: MARGINS & CENTRES 1

2.4.1 Jones, Philip (University of Nottingham)

Title: "You cannot economically contain the beach": Ownership and Belonging at the English Coastline in the poetry of Wendy Mulford and Frances Presley'

This paper will explore the contested spaces of the British coastline through the poetry of Wendy Mulford and Frances Presley. These two poets resist and challenge dominant cultural and historical ideas about how we interact with the coastal regions of Britain through their writing. My paper will develop how, through Mulford's *The East Anglia Sequence* and Presley's *Somerset Letters*, these poets use innovative poetic forms to bring together the multiple discourses that claim to interpret and define coastal regions. Through this juxtaposition I will suggest how Mulford and Presley push at the limits of different forms of knowledge (and the language used to convey such knowledge) to open up our understanding of these landscapes, creating a more complex sense of place. One that challenges and problematises questions of economic, legal and cultural ownership. In complicating notions of ownership these texts emphasize that all discourse is in some sense a blend of other discourses, suggesting that the use of hybridity and plurality may not be exceptional but rather typical in depicting everyday life. This paper will examine how such a reorientation challenges not just the ways coastlines are understood as marginal landscapes but also Mulford and Presley's own positions as innovative female poets. If, in Robert Crawford's words, hybridity in contemporary poetry ‘becomes typical rather than eccentric’ it suggests that the writing practices with which Mulford and Presley are

engaged should be regarded as commonplace rather than deviant or exceptional, challenging the marginalizations experimental poetry written by women is often subjected to.

2.4.2 Bower, Rachel

Title: Poetry or Bust: Tony Harrison's pursuit of an aesthetic of 'wholeness'

Tony Harrison, one of the finest poets of the twentieth century, is often championed of the voice of a region and of the dispossessed. From the skinhead in the controversial *V.* (1985) to the charred Iraqi in the specially commissioned "A Cold Coming" (1991), Harrison has relentlessly pursued a literary material that can adequately contain the unspeakable and the marginalised. His insistently flat vowels and distinctive iambs, class anger and extensive local networks, might lead us to champion Harrison as a defender of the margins. It is my contention, however, that Harrison's work is better understood as the pursuit of an aesthetic of wholeness, than a defence of the marginal. Harrison pursues a poetic material that looks and sounds true: that insists that the inarticulate and the repressed are not only worthy in their own right, but are crucial to the whole. This paper investigates this claim by focussing on Harrison's frenzied composition of *Poetry or Bust* in West Yorkshire in 1993. The exciting papers in the Harrison archive in Leeds reveal the extent of his collaboration at this time, where he worked with various artists, including David Hockney, and Barrie Rutter, founder of the theatre company, Northern Broadsides, with whom Harrison has long worked to create works for 'northern voices' in 'non-velvet spaces'. I combine close analysis of voice, language and form in *Poetry or Bust* with a consideration of the manuscripts and letters from this period, in order to think about the relationship between poetry and place; text and context. The paper provides new insights into the political contexts and artistic networks of this period, and argues that it is in the intricate composition of literary works that their orientation to the world resides.

2.4.3 Barrow, Daniel

Title: Clipart Pastoral: image, scalability and the labour of lyric selfhood in contemporary British poetry

Contemporary poetry begins with the site of lyric production: the small-scale, the anecdotal, the domestic. In this paper I will be arguing that contemporary poetry constitutes itself by a telescoping together of the scale of the personal and the cultural totality. Poetry constitutes a privileged zone in contemporary British literature, in which the (class-inflected) fantasy of a form of craft production can not merely be enacted but self-reflexively compose poetic form. But this is dependent on a continual, repressed relationship with the public scale of poetry's role in the creative industries – publication, performance, commentary, exhibition, prizes, etc. This in turn is inflected by the work's production and reception in what is termed the "poetic community", with its own networks of social relations and self-conceptions. If contemporary lyric, as Ben Lerner has suggested, is structurally defined by the burden of its own historical obsolescence, then poetry's instantiation of the local and personal, its construction of poetic labour itself, becomes an elegy for its vanished ability to – and the concomitant necessity of – narrating the public meanings of culture. But if the poetic, as Joshua Clover, Juliana Spahr and Jasper Bernes put it in a recent collectively-authored essay, is "a *form of timeliness* [...] the shape of being historical", then poetry's labour must struggle in an impossible position between scales of meaning. Through readings of texts by Sam Riviere, Emily Berry and Peter Manson, I will show how contemporary poetry negotiates the problems and opportunities of the construction of lyric selfhood, and suggests the possibility of a genuine relation between the personal text and sociopolitical context.

2.5 PANEL TITLE: SPACE & PROCESS

2.5.1 Kennard, Luke (U. of Birmingham) & Welton, Matthew (U. of Nottingham)

Title: Automatic Album Leaves – the collaborative poetic space

The idea is a simple one: two writers sit down in a room together and come up with a number of new poems. We will present the first poems this project produces at the Place for Poetry Conference, dividing our slot into a performance of the work and a discussion of the process of producing it. We aim to develop a method that, both in the writing process and the completed work, makes it impossible to distinguish between which of us did what. We don't know whether we will achieve that

but we're imagining we'll write the poems a phrase at a time, with each of us free to question the other's contribution until we've got something with which we're both happy. Research questions: How will the process determine the form of the poems? To what extent will the merging of our sensibilities create a hybrid aesthetic: is there a middle ground between Luke's writing and Matthew's? Given the relative scarcity of collaborations like this, does creating poems involve a process fundamentally different from those used in areas such as theatre and music where collaboration is more common? Our interest in space is both literal and figurative: We want to know what will happen when we try to write within this constraint. We want to see how the poetic landscape accommodates this approach to collaboration, and hope to use the collaborative nature of the conference to examine the success of the project.

2.5.2 O'Connor, Wanda (Cardiff University)

Title: Perpetual inroads: 'throwing the text' in contemporary poetry, a spatial inquiry

"How can time be made demonstrable except by its debris?" Rachel Blau DuPlessis

Taking a psychogeographic approach, my part critical part creative presentation will examine the contemporary spatial poem that seeks to inhabit new residencies. At once dwelling and residue, the spatial poem is a site of coterminous debris engaging in atavist 'call and response' behaviour. Beginning with the notion that a thing is at once a source and a supplement, spatial components are both heterotopia and counter-space, at times "mutually repellent" (Lefebvre). After Heidegger's notion of thrownness (Geworfenheit), the components of the spatial poem are thrown into being, marking the wayfaring nature of the poem and interpreting certain movements as 'evasive'. This renders uncanny surrounding texts and creates multiple entrances vis-à-vis mortarless architectures. The poem becomes a site of mobility, as Rilke notes, we are "always in the posture of someone going away... forever taking leave." This instructs form both to linger and to overlap. This "dérive," an unexpected walk through the landscape, reflects the abundant nature of the spatial poem that sets itself new conditions as it slices through, pauses, fixates and habituates. Examples may be drawn from the poetry of Rachel Blau DuPlessis, Gustaf Sobin, Ronald Johnson as well as the 'debris city' of Robert Grenier's "CAMBRIDGE M'ASS" poster-poem-map.

3 PANEL SESSION THREE: Thursday 7th May 2015: 3.30-5.00 p.m.

1. CONTESTED SPACES 2 Chair: Alan Downie Venue: RHB 308	2. TRANSLATIONS 2 Chair: Jocelyn Page Venue: RHB 309	3. PERFORMANCE Chair: Rebecca Farmer Venue: RHB 356	4. LANGUAGE 1 Chair: Chris Baldrick Venue: RHB 307
Kate Fox	Jane Walling	Hannah Silva	Claudia Daventry
Peter Raynard	Livia Franchini, Sam Riviere, Chrissy Williams, Jack Underwood & Laura Tenschert	Andrea Macrae	Davide Castiglione
Rachel Hegarty		Malika Booker	Catherine Humble

3.1 PANEL TITLE: CONTESTED SPACES 2**3.1.1 Fox, Kate (Leeds University)***Title: "Still Uz and Them"*

Northern voices have a prominent, if limited, platform on national radio in the UK- for instance Ian McMillan, Roger McGough and Simon Armitage on Radio 4 and Radio 3. Northern and other regional accents are common in high profile poet/performers- for example John Cooper Clarke, Pam Ayres and Kate Tempest. However, drawing on the work of cultural geographers, I would argue that Northernness (and regionality) is a rhetorically marginalised identity in British culture and suggest that poets simultaneously articulate and resist their regional identities in their writing and performances. Their performed identities exist in tension between the dominant hegemony of a Southern-centric media and the constructed and ghettoising "authenticity" and "otherness" of their regionality. My presentation will consist of a performance-autoethnography featuring some of my own poems broadcast on national radio stations - and a further critical reflection on some of the issues raised by being a female, Northern poet who is often read as working class. I will apply Beverley Skeggs' work on class and gender and Sam Friedman's work on Distinction in stand up comedy to the field of UK poetry in performance. This will demonstrate how poets' class and regionality are appropriated by cultural institutions and how they resist and use this in their work and words.

3.1.2 Raynard, Peter (Independent researcher, poet and editor)*Title: The Poetry of Working Class Lives*

Where are the poems of working class lives? They are out there, you just have to look. Some are front and centre in the work of performance poets, such as John Cooper Clarke and Kate Tempest, and those identified as working class poets, such as Tony Harrison and in the distant past, John Clare. Others are found within broader collections. Many cross boundaries, merging performance with lyricism and classic text such as Patience Agbabi's Telling Tales. So if there are such poems out there, what kind of stories do they tell? Is it the horror stories and fairy tales prevalent in novels and films, of dysfunctional and impoverished circumstances where the only hope is escape? Or is it a picture of working class lives that are as complex as any other, where people are not just heroes or villains but individuals with inner and outer lives? How do these poems explore universal themes such as love, family, gender, health and death? The answer to these questions will be drawn from research currently taken from my blog, Proletarian Poetry, which features poems from a variety of international poets, from Liz Berry and Kei Millar, Helen Mort and Jacob Sam-La Rose, to Malika Booker and Liz Lochhead. As well as looking at the content of the poems this paper will address the concern of the accessibility of poetry both in terms of the 'white on black' and how it is read, performed, listened to, and watched.

3.1.3 Hegarty, Rachael (QUB)

Title: An Academic and Creative Response

The paper will begin and end with poems. This paper will explore Bourdieu's theory of habitus and Heaney's binary notion of poetic place in working-class poetry, working-class representations, relationships, compounded inequalities and the lack of academic discourse on working-class poetry.

Introduction : Perform 'From Finglas' – poetry as a protest song.

The Place of Poetry and The Poetry of Place : Discuss Bourdieu's theory of habitus and Heaney's binary notion of poetic place with a focus on the work of Irish working-class poets – Paula Meehan and Dermot Bolger. The setting of poems on council estates and inner city neighbourhoods allows for an expression of social deprivation, dislocation and alienation.

A Working-Class Poet Is Something To Be: E. P. Thompson asserts that class is a relationship and not a structure. Thompson says class happens when a community identify themselves as a community due to common experiences and/or history. Michael Pierson argues that gender is a compounded inequality in working-class literature. We can explore the clash of form and content when working-class poets write poems to express the compounded inequalities of their communities.

Outside the University- the New Canon: Peter Hitchcock writes that most literary critics avoid theorizing working-class representations as it is 'too coarse'. Sally Munt argues that most middle-class academics are too uncomfortable researching working-class writers and yet this research has a lot to contribute to academic discourse on method, form, content. Working-class poets have an important role in the future of poetry.

Conclusion: Perform 'Nights on the Halting Site' – Travellers and Other Minority Voices

3.2 PANEL TITLE: TRANSLATIONS 2

3.2.1 Walling, Dr Jane (University of Durham)

Title: Poetry in translation: the space between

This paper will take as a starting point an analysis of some practical examples of English translations of 20th century French poems in order to suggest that translation (and particularly literary translation), by bringing languages and texts into dialogue, has the capacity to open up a new space between them. This virtual liminal space can be seen as a kind of resonance chamber which has the effect of re-energising the languages concerned and drawing attention to their fluid, processual quality. What Walter Benjamin calls the 'afterlife' of a text is thus, in his words, 'a transformation and a renewal of something living', where the translator works against the natural autonomy of languages and tries to bring them closer together. Translation could thus be said to work to with 'the living tip' of language (to use the expression Alice Oswald applies to Ted Hughes' representations of nature). In other words, the 'writerly' (Roland Barthes) quality of poetry, where the reader becomes involved in the creation of meaning (it has been said that any reading of poetry is already an act of translation), is heightened further by the activity both of translating poetry and of studying translations. My paper will undertake such a study, while reflecting on these broader questions.

3.2.2 Livia Franchini, Sam Riviere, Chrissy Williams, Jack Underwood & Laura Tenschert

Title: I Heard It Through the Grapevine / Stille Post / Telefono Senza Fili

An unverified anecdote says that one of the most famous poems in the German language, Goethe's 'Wanderer's Nightsong II (The Same)', was translated into Japanese in 1902, before being translated from Japanese into French in 1911, and soon thereafter, from French back into German. The poem had turned unrecognisable, only resembling the original in the distant echo of certain words, while carrying traces of the language changes it had undergone in the translation process, making it, to German readers, seem more 'Japanese' than 'German'. As a result, a German literary magazine, unaware of its origin, published the German 'translation' as the rendering of a Japanese poem called Japanese Nightsong. A hundred years later, writer Adam Thirlwell enlisted a literary all-star cast of 61

authors, including Zadie Smith, Jeffrey Eugenides, Dave Eggers and Sheila Heti, with the task of translating twelve stories into eighteen different languages, for the multilingual collection *Multiplies*. Full knowledge of the source language was not a strict requirement, since Thirlwell's idea at the core of this experiment was for the partial understanding of the original text to propel each author's creative impulse. With both the anecdote, as well as the idea of creative translation in mind, we are asking translators from various language backgrounds (4 translators: Livia Franchini, Jen Calleja, Laura Tenschert (co-coordinating the project) and Chrissy Williams) to work alongside some of the most interesting new poetic voices in the UK, Matthew Gregory, Sam Riviere and Jack Underwood, in order to actively experiment with the shaping forces of translation, and explore the ways in which the transfer between languages can distort and create meaning. The result of the collaboration will be showcased in a multilingual reading.

3.3 PANEL TITLE: PERFORMANCE

3.3.1 Silva, Hannah (Stirling University)

Title: Re-positioning Performance

At the 2014 launch of the Bloodaxe anthology, *Ten*, Bernadine Evaristo said, in reference to performance poetry, 'this may be controversial, but I think it's a separate genre'. This is controversial! What are the assumptions behind the drive to separate 'performance' from 'poetry'? Is it to do with content, or mode of delivery, or context? Does it stem from an assumption that poets working in performance draw on a narrower range of influences and have a more limited literary heritage? Does it have to do with distrust of the body and the physical presence of a poet in preference to a disembodied, cerebral and apparently fixed poetry on the page? Is it perhaps connected to the popular success of 'spoken word artists'? Poetry has always been performed, but critical discussion of the poetics of performance has fallen into the gaps between literary criticism, theatre, music, and oral literatures. We need ways of discussing poetry on the border of 'page' and 'performance', poets on the border of 'poet' and 'musician'. Poets such as Salena Godden and Anthony Joseph are expanding what is understood by 'poetry' and the practice of writing through their innovative use of voice, language and the body. Poetry in performance is a multimodal form and in order to re-position its importance within poetry as a whole, we need to expand the ways in which this work is critiqued and questioned. Drawing on performance studies, musicology and linguistics, I will open up a space within which to discuss how the use of the body and voice are part of the poet's craft. My project is to re-position the importance of performance in contemporary poetry today.

3.3.2 Macrae, Andrea (Oxford Brookes University)

Title: What can stylistic analysis tell us about how performance poetry makes meaning?

This paper offers a possible model for the stylistic analysis of performance poetry. Stylistics is an area of literary study which investigates the relationship between literary language and meaning, exploring the textual (and contextual) bases of interpretation. Stylistics, as a discipline, facilitates linguistically sensitive analyses of poems on the page, but, as in literary scholarship more widely, poetry on the stage is underexplored. Multimodal stylistics is going from strength to strength in the analysis of combined verbal and visual forms of literary communication, particularly textual and graphic visual forms. This paper aims to broaden the scope of multimodal stylistics, offering a model capable of engaging with the combined verbal, often non-textually visual and vocal forms of performance poetry. The model proposed, building on the work of Lwin (2010), integrates current research in performance and spoken discourse (e.g. research in phonology, gesture and use of space, and pragmatics) with aspects of stylistic approaches to poetry (e.g. analysis of foregrounding, syntax and sound, and linguistic and stylistic patterning), and current approaches to multimodal texts (e.g. investigation of symbolic systems and attention). The model is used to analyse a videoed poetry performance (Sarah Kay's 2007 performance of 'And Found') by way of illustration, investigating the ways in which the verbal, visual and vocal aspects of the performance work together to offer up interpretative inferences. The paper closes by critically reflecting upon the illustrative analysis, and through it the model, and by positing some avenues for the future development of academic approaches to performance poetry.

3.3.3 Malika Booker

Towards A Black British Poetic Aesthetic

Is it possible to construct the development of a Black British identity through music and could this could provide a frame work through which one can view the development of a black British poetic. This paper is the response of a poet to a question posed by Kei Miller at 'The Complete Works II: Black and Asian poets in the U.K' panel debate (October 2014). The panel were addressing the question: what has changed for black and Asian poets since the results of the 2007 Free Verse Report had been published. The major finding of that report commissioned by the Arts Council of England was that less than 1% of black and Asian poets were being published by mainstream poetry publishers. Miller shared the panel with Michael Schmidt (Carcanet), Neil Astley (Bloodaxe) and the chair Bernardine Evaristo. Miller noticed that the majority of poets the publishers quoted as representative of their black and Asian remit were poets whose writing could be seen to present other landscapes like Jamaica, Pakistan and Zimbabwe and insightfully asked "What about the voice of the Black British poet?" This papers attempts to use the evolution of a distinctive black British music (from the 80's to present day) ranging from Northern Soul to Jungle and Break beats to provide a context within which the poetry of Black British poets can read and illustrate this with a close reading of the works of Jacob Sam La Rose, Kayo Chingoni and Patience Agbabi. All of whom could be argued to be writing a British Poetry shaped and informed by the evolution of Black identity. A poetry that is critical of the wider political, social and cultural policies of the after effects of the Thatcherite government and the cultural and radical resistance and response of the music scene through pirate stations and the explosion of distinct British music and genres. A poetry that is distinctively British and could open up and challenge a British Poetry establishment 'subtlety of sensibility.'*

*Nagra, Daljit *The Taste of TEN: Questions of Propriety* in Poetry Review (volume 102:2 September 2012)

3.4 PANEL TITLE: LANGUAGE 1

3.4.1 Daventry, Claudia

Title: Heaney to Hegarty: how the press ad 'replaces' the poem

Roland Barthes defined 'punctum' as an element of a photograph that 'rises from the scene, shoots out of it like an arrow, and pierces me'. This is akin to what Heaney felt seeing the image of Tollund Man. Pure image projects itself onto the unconscious mind but its impact, the 'emotional' impact of what we call poetic image, is 'three-cornered', or to use Charles Peirse's term triadic, in that it is given connotative meaning through narrative, which is the natural human means of understanding. Philosophers and cognitive scientists concur on this. In a world where it is becoming harder and harder to extricate ourselves from an increasing exposure to advertising, it seems the furthest thing in the world from this intrusive, if not aggressive, form of communication would be anything that could be described as poetic. The author of this paper is a poet who has, in a murky past, also worked as an international advertising copywriter for Saatchi's and other multinational corporations, and since leaving the business for ethical – and many other – reasons has concentrated her attentions on the lovelier world of teaching, translation, languages and poetry. Now, working on a doctoral thesis which deals with theoretical aspects of poetic translation and version, she finds parallels can be drawn between the issues which arise in discovering aspects of intention in the poetic process and the semiotic manipulations present in the advertising image.

3.4.2 Castiglione, Davide (University of Nottingham)

Title: Mapping poetic difficulty: a new model and some examples

Among all the issues surrounding 20th and 21st century poetry, difficulty (or obscurity) undoubtedly occupies a central place. Scholars have tackled this contentious phenomenon ever since Empson's *Seven Types of Ambiguities* (1930). In the last decades, there has been an unfortunate move away from the typological enterprise of Empson, Press (1958) and Steiner (1978). The current fragmentation in the study of difficulty probably reflects the influence of deconstructionist thought, with its distrust for unifying models. As a consequence, studies have polarized in two major trends: a

reader-oriented one (Fish 1980, Purves (ed.) 1991, Yaron 2002, Diepeveen 2003) and a text-driven one (Leech 1969, Riffaterre 1978, Perloff 1991, Toolan 1993, Adamson 1999). Whilst the former speculates (and in a few cases experimentally tests) readerly response to radically disruptive or elliptical poetry, the latter examines the writing techniques leading to the feelings of bafflement, confusion and even anger that are well-documented in literary history (Diepeveen 2003). The picture gets even more complicated if one takes into account the range of ethical stances towards difficulty, from the apologetic (Eliot 1933, Prynne 2010, Bernstein 2011) to the resentful (Tuma 1998, Diepeveen 2003). The present paper attempts to bring both trends to a synthesis by tracing a map of poetic difficulty. I will outline a model where the interaction between language-based and response-based cues gives rise to a multifaceted picture of poetic difficulty. The model is illustrated through sample analyses of poems by Wallace Stevens, Ezra Pound, Susan Howe, Jeremy Prynne, Paul Muldoon and others.

3.4.3 Humble, Catherine (Goldsmiths)

Title: Objects of loss in Dorothea Lasky

And I become almost, but not quite

The green birds that are missing

This paper explores poetic stagings of loss in Dorothea Lasky's recent collection *Rome*. Bringing together Lasky's poetry with the psychoanalytic writings of Laplanche and Winnicott, the paper looks at how flat language, enigmatic affect and everyday objects are used to explore traumatic separation in Lasky's poetry. I start by carrying out a close reading of 'The Wall Hanging I Never Noticed', looking at poetic affects of flatness and enigma. Drawing on Laplanche's account of mourning, I suggest that it is only through a language of distance, and through self-distancing, that Lasky can approach the pain of the lost object. I explore the difficulty the reader experiences in translating meaning in Lasky's poetry, considering this in relation to Laplanche's 'enigmatic message' – the difficulty the infant experiences in translating the mother's unknown, enigmatic desires. In my conception of the *enigmatic pull* of Lasky's poetry, I hope to form an important intervention in current debates on poetic affect. Turning to 'George Trakl in the Green Sun', and other poems, I develop my thinking about mourning in relation to Winnicott's 'transitional object', considering how Lasky uses everyday objects (lemons, brown suits, eyelids, green birds) as a playful means of dealing with painful separation from a loved object. As well as looking at poetic presentations of transitional objects, I am interested in how Lasky, and contemporary poets like Sam Riviere and Sophie Robinson, use the internet as an everyday transitional object – a space to renegotiate identity after loss, to claim spaces of separation and, in Winnicott's terms, to creatively foster 'true' and 'false selves'.

1. ROBERT CHANDLER: Anthologising the Penguin Book of Russian Poetry (RHB 308)

The *Penguin Book of Russian Poetry* includes poems by over 60 poets, from the late C18 until the late C20. A great many different translators have played a part in its compilation. As well as talking about the general aims of the anthology Chandler will focus on the way that C20 Russian poetry has clung to metre and rhyme to a far greater extent than the poetry of most other European cultures.

Robert Chandler's translations from Russian include Alexander Pushkin's *The Captain's Daughter*, Vasily Grossman's *Life and Fate*, and stories and novels by Andrey Platonov. He has compiled three anthologies for Penguin Classics: of Russian short stories, of Russian magic tales and with Boris Dralyuk and Irina Mashinski, *The Penguin Book of Russian Poetry*. He is also the author of a *Brief Lives: Alexander Pushkin*. He runs a monthly translation workshop at Pushkin House (Bloomsbury) and works as a mentor for the British Centre for Literary Translation.

2. QUEEN'S UNIVERSITY BELFAST READING (RHB 309)

Readers: Sophie Collins, Stephen Connolly, Manuela Moser, Pdraig Regan, Stephen Sexton

As five current postgraduate students at Queen's University Belfast, we propose a poetry reading to take place at the festival. Collectively, our critical and creative work addresses several of the festival's key interest areas: forms and traditions, poetry and the internet, poetry as resistance, translation, and performance. Our individual interests are rooted in poetic form, the role and responsibility of the 'civic voice' in the long poem, new forms of translation, and ekphrasis. This should prove an engaging and dynamic performance that will demonstrate the range of creative activity taking place across the Schools of English and Modern Languages at Queen's.

3. TRANSLATION WORKSHOP (RHB 307)

Lewis, Jenny & Al-Sayegh, Adnan : Translation workshop and reading in English and Arabic

Title: War as a multicultural space: enacting an inclusive politics through poetry in translation and performance

When war brings cultures together through clash rather than confluence, an abrupt space is created. This juncture can act as a forcing ground for creative responses which are particularly meaningful for translators working on the poetry of shared conflict. In this workshop we will look at a short extract of the (anti-) war poetry of Adnan Al-Sayegh in Arabic, using a basic transliteration, and ask attendees to make their own translations/ versions which we will then discuss. This gives an opportunity to explore many of the challenges of translation including versioning versus translation, cultural difference and anachronism, vocabulary and register, lack of equivalence, literary traditions, literary influences, tropes and forms. We will also demonstrate how vocalisation influences translation, especially from English to Arabic. For example, the tradition of drawing out and resonating vowel sounds in classical Arabic recitation (which gives an effect like singing) determines word choice and also the placement of open vowels at the ends of lines. We will then give a reading in English and Arabic, with Q&A opportunities, to show how we approached the translation of poems inspired by the First World War Mesopotamian Campaign and the 2003-2011 Iraq war. Our reading will include poems from my collection *Taking Mesopotamia* (Oxford Poets/ Carcanet, 2014) translated into Arabic and poems from Adnan's book length *Uruk's Anthem* (Beirut, 1996) translated into English. We also hope to show how the experience of translation changed us.

Adnan al-Sayegh is an Iraqi poet. He has published twelve collections of poetry and his work has been translated into eleven languages. After being sentenced to death in 1996 by Saddam Hussein because of the publication of his 550-page poem *Uruk's Anthem* (which expresses his hatred of war

and oppression and the profound despair of the Iraqi people) he took refuge in Sweden. Since 2004 he has lived in exile in London.

Jenny Lewis is a poet, playwright and teacher. She is currently working for an MPhil/ PhD on a new version of the Sumerian *Epic of Gilgamesh* at Goldsmiths.

4. SPOTLIGHT ON: SHE GRRROWLS / KID GLOVE COLLECTIVE (RHB 356)

She Grrrows is an event that features women within poetry, comedy, music and everything in between. For this session, you will get a taste of the poetry from the event and an opportunity to take part in a Q&A with the featured poets. At usual events, topics may be more varied, but as time is limited, the focus will be on issues of equality. Expect poems that explore gender, sexuality, disability and ethnicity. She Grrrows is welcoming of transgender women, and a copy of the manifesto can be viewed here: www.shegrrrows.tumblr.com/manifesto. Carmina Masoliver and Rowena will be representing She Grrrows, along with Belinda Zhawi, from the She Grrrows alumni.

Carmina Masoliver is a graduate from the University of East Anglia and is a writer, poet and performer and part of the Burn After Reading community, and Kid Glove collective. Last year saw the publication of her first pamphlet by Nasty Little Press, and she performed at various festivals including Latitude, Camp Bestival, Bestival, Secret Garden Party and In the Woods.

Rowena Knight studied Ancient, Medieval, and Modern History at Durham University, where she established the university's Poetry Society. Her poems have appeared in *Rising*, *the Morning Star*, and *Magma*. She was longlisted in the Poetry School/Pighog Poetry Pamphlet Competition 2014 and has been twice longlisted in the Mslexia Women's Poetry Competition. She has work forthcoming in *Bare Fiction*.

Belinda Zhawi is writer, poet and educator, currently studying at Goldsmiths University. Belinda Zhawi is a member of the Rubix Collective and her poetry interest explore how storytelling builds frameworks for understanding history and memory. Belinda has performed across the UK at festivals and events including Bestival, Big Chill, Tongue Fu, Book Slam and Poejazzi. Her work has been published in the 2012 anthology *Liminal Animals*, alongside some of her poetry heroes. She runs free poetry nights in London, where she currently lives. She has also had her poetry featured on Channel 4 as part of 'Random Acts'.

The Kid Glove Poetry Collective is composed of eight poets who are resident artists at The Roundhouse. They are currently developing a collaborative show that seeks to weave together our individual narratives as we interrogate our everyday lives. Our performance has been developed through expanding on existing poetry forms and our own imposed frameworks to make for contemporary delivery. We stand as an example of how to write and perform poetry collaboratively. We strive for equality of voices within our work on the show, in terms of performance, writing and development, which makes us open to different territories that poetry can venture into and has resulted in our unified way of expression.

We will explore our identity and place within society and how that shifts in interaction with each other's reference point in the world; the histories we carry and the compulsions to pursue certain paths born out of our origins. We are writing from our desire for adventure, to divert from our journeys to work, in order to achieve an inward glance at what drives us as poets, as writers, as people. We want to know how we can take the solitary pursuit of writing and live the experience together, to learn that our individual processes can shape something bigger in collaboration than the worlds we craft and explore by ourselves.'

Maeve Scullion is a Drama and Theatre Arts student at Goldsmiths, University of London and a member of Kid Glove. She pursues poetry that explores feminism, disability and anti-racist activism, along with politics and history. She is also interested in community theatre, cabaret, queer theatre and playwriting.

Antosh Wojcik is a poet, writer, performer, joint champion of The Roundhouse Poetry Slam 2013, a member of the collectives, Kid Glove and Burn After Reading and a resident artist at The Roundhouse. He performs poetry at events and festivals around the UK. He facilitates poetry and writing workshops in schools.'

Chris Lawrence writes poems that occasionally rhyme, songs that sometimes have tunes and punchlines with jokes. He is a Roundhouse Poetry Slam 2013 finalist and an artist in residence at The Roundhouse Theatre with the Kid Glove collective. He has performed at events such as Bestival and The Last Word.'

Carmina Masoliver (see above)

**WINE RECEPTION & GOLDSMITHS POETRY PAMPHLET ANNOUNCEMENT
(NAB LG01) 6.00-7.00 p.m.**

Please join us for a wine reception at NAB LG01 at 6.00 p.m. At 6.45 p.m we will announce the winner of the Goldsmiths Poetry Pamphlet Competition for current undergraduate or postgraduate students of the Department of English and Comparative Literature at Goldsmiths. The competition is judged by Glyn Maxwell. The announcement will be followed by a short reading.

KEYNOTE READING: Paul Muldoon , 7.00-9.00 p.m. (NAB LG01)

Keynote Reading by Paul Muldoon with an introduction by Blake Morrison

Paul Muldoon was born in County Armagh in 1951, and after graduating from Queen University worked for 13 years as an arts producer for BBC Radio in Belfast. He is the author of twelve collections of poetry, the latest of which, *One Thousand Things Worth Knowing*, came out earlier this year. He has lived in the US since 1987, where he is the Howard G. B. Clark Professor in the Humanities at Princeton, but retains close ties both here and in Ireland: he was Oxford Professor of Poetry between 1999 and 2004, and is currently a Distinguished Visiting Professor at Lancaster University. He has won many awards, including the T. S. Eliot, Griffin, Shakespeare and Pulitzer Prizes. As well as teaching, chairing arts organizations, acting as poetry editor for the *New Yorker*, and contributing to many anthologies, he writes lyrics for the Princeton-based rock band in which he plays rhythm guitar – some of these were collected in his book *A Word on the Street*.

Blake Morrison is a poet, novelist, librettist and the author of two bestselling memoirs, *And When Did You Last See Your Father?* and *Things My Mother Never Told Me*. He has published studies of The Movement and Seamus Heaney, and he edited the landmark anthology *The Penguin Book of Contemporary British Poetry* with Andrew Motion. His poetry collections include *Dark Glasses*, *The Ballad of the Yorkshire Ripper* and *A Discoverie of Witches*. His latest publications are a pamphlet, *This Poem...* (2013) and the collection *Shingle Street*, just out from Chatto & Windus. He is Professor of Creative and Life Writing at Goldsmiths.

4 PANEL SESSION FOUR : Friday 8th May 2015: 9.30-11.00 a.m.

1. CONTESTED SPACES 3 Chair: Blake Morrison Venue: RHB 308	2. ECOLOGIES Chair: Francis Gilbert Venue: RHB 307	3. PROJECTS & DIRECTIONS Chair: Hannah Lowe Venue: RHB 356	4. LANGUAGE 2 Chair: Karen McCarthy Woolf Venue: RHB 309
Richard O'Brien	Emma Trott	Jo Bell	Rachael Allen
Martin Monahan	Eleanor Widger	Mark Thompson	Sam Buchan-Watts
Gail McConnell	Sohini Basak	Carl Sealeaf	Bridget Vincent

4.1 PANEL TITLE: CONTESTED SPACES 3**4.1.1 O'Brien, Richard, (Shakespeare Institute, University of Birmingham)*****Title: 'Poetry "where it is not wanted"': Making Space for Verse in Contemporary Theatre***

In 1995, The Independent's Robert Winder identified one of Tony Harrison's 'major ambitions' as a desire to 'take poetry "where it is not wanted" – out of the garret of lyrical despair and into the public arena.' The context was a discussion of Harrison's career-long commitment to writing verse for theatre and film. Winder implies that the theatre is and remains a space where poetry is unwelcome. But the undesirability of poetry in theatre is both a recent phenomenon, and a remarkably uncontested one. How and why have we come to accept that – with the exception of Shakespeare and a handful of other 'classic' writers – hearing verse on stage is unacceptable? Harrison himself points out this paradox, and offers one reason for its emergence: "The great tradition is all poets . . . And it's not just a question of poetry – it's metricality. People don't realise what its power is." This paper will consider the power of verse drama, and the unique possibilities afforded to a dramatist writing in metrical verse, opposing its productive limitations to the more familiar restrictions of prose realism. It will also explore how and why these possibilities have been curbed and overlooked within contemporary (prose) theatrical culture, drawing on reviews and the experience of modern verse dramatists including Glyn Maxwell and Peter Oswald. Examples of what verse drama makes possible will be drawn from contemporary practice, including the author's own, and from the seminal and at times inhibiting corpus of Shakespeare's plays.

4.1.2 Monahan, Martin***Title: The tough and the tender: the interdisciplinarity of political science and poetry.***

Poetry can help political science understand human action by being employed as a deductive qualitative model. We are long used to the rationalist use of deductive theorising. But can we create irrationalist models using creativity and imagination? This allows the role playing of scenarios that are difficult to see, such as leadership discussions, or things we could never see, such as internal monologues and motivations. Or to develop a sensitivity to narrative when developing qualitative evidence (see, for example, Ruback 2010). What we are seeking here is metatheoretical reflection on the role of creativity in social science, an area of interest to anyone working outside of the positivist paradigm: a sensitivity that can be enabled by reference to the creativity process in poetry writing.

4.1.3 McConnell, Gail (QUB)***Title: 'Writing ...In non-existent chalk': Poetry and the University***

All of the six poets listed as contributors to The Place for Poetry are employed as Lecturers, Senior Lecturers, Readers or Professors of 'Creative Writing' – five in Goldsmiths, and Paul Muldoon at Princeton and Lancaster. This suggests the importance of poetry's place in the academy, if 'Poetry' can be understood within the context of 'Creative Writing'. But what kind of place? Senior management teams in universities across the UK recognise the value of teaching Creative Writing in terms of its power to attract and retain fee-paying students to the academy. They also recognise the research value of including volumes of poetry in the Research Excellence Framework, making poetry, in some way, *for* the university. At the same time as slim REFable volumes of poems are added to output lists, however, poets working within the academy are under ever-mounting pressure to express and account for poetry's utility and value, particularly in terms of its benefits for health and

wellbeing, in an age of impact measuring. What does all of this mean for poetry's cultural authority in contemporary society? This paper picks up on the important critique of instrumentalism found in contemporary poetry – the insistence on poetry's important uselessness; its refusal to be translated into something else, for employability agendas and impact regimes. It reflects on the place of poetry in the academy by asking some questions about what kind of home the university can and should be for the reading and writing of poetry.

4.2 PANEL TITLE: ECOLOGIES

4.2.1 Trott, Emma (University of Leeds)

Title: *Material States of Poetry: the Creative Collaborations of Simon Armitage's Stanza Stones Project*

At the 2011 Ilkley Literature Festival, Simon Armitage premiered six poems that were to be carved onto separate stones on the Pennine watershed in West Yorkshire. Each poem describes water in a different state (rain, beck, mist, snow, dew, puddle), and while the poems stand individually, they comprise a poetic ecology. The project was collaborative: for example, Armitage's words were inscribed by stone-mason Pip Hall. This generates enquiry into the nature of creativity, while moments when the stone's size or surface demanded a shortening of words reveal one aspect of this material poetics. In accompanying discursive texts, Armitage's description of his creative process suggests it is organic: material and accumulative. The Yorkshire landscape is central, both literally and ideologically, as are interactions between the stone-poems and their audience. This paper explores Armitage's public art project in the context of contemplating the nature of 21st-century ecopoetics, where 'ecopoetics' means a manifested understanding of relationship between organic and poetic forms, with an ethical consciousness. The Stanza Stones privilege water's mutability. That material transformation is connected with concerns about environmental degradation, and the stones have the potential to become gravestones memorialising an ecosystem that is currently at risk. They embody Stacy Alaimo's 'recognition not just that everything is interconnected but that humans are the very stuff of the material, emergent world': in this unique project, poet and audience are changed by experience of the landscape, and the poetry is absorbed by the landscape, which becomes neither human nor non-human but a composite mix.

4.2.2 Widger, Eleanore (University of Dundee)

Title: *'A new tactile domain': The Ecology of Embodied Experience in Contemporary Radical Landscape Poetry.*

Focussing on Harriet Tarlo's anthology of radical landscape poetry, *The Ground Aslant* (Shearsman, 2011), the proposed paper will offer readings of a small selection of the works included which engage with ideas of topography, phenomenology, embodiment and perception. I will suggest that contemporary innovative landscape poetry acts less as the *representation* of the landscape for visualization, but as the commemoration – or marking, naming, mapping – of a particular point, and as a way of orienting an experience *within* the landscape. The works in Tarlo's anthology will be seen to exemplify how the graphic properties of language can be used in this way. Demanding consideration as poem-objects, they embody alternative types of map, or situate themselves in particular named landscapes through dedicatory inscription. This will involve some discussion of Jonathan Bate's claim, in *Romantic Ecology* (Routledge, 1991), that landscape poetry is descended from epitaphic, place-naming practices, and has always been an inscribed or written poetry, distinct from the oral, bardic tradition. Lucy Lippard's *Overlay: Contemporary Art and the Art of Prehistory* (New Press, 1983), and Christopher Tilley's *Body and Image: Explorations in Landscape Phenomenology 2* (Left Coast, 2008), will provide the basis for additional discussion of the kinaesthetic potential of innovative poetry. Just as Tilley claims Mesolithic and Bronze Age rock art necessitated the movement of the viewer through the landscape, and codified cultural relations to it, innovative poetic techniques will be seen to demand alternative interactions with the poem space on the page.

4.2.3 Basak, Sohini

Title: Arun Kolatkar and Bombay: the Legacy of Indian Poetry in English

Not to worry.
For it's breakfast time at Kala Ghoda,
And they'll all be here.

—Arun Kolatkar

Bombay can be seen as the birthplace of Indian poetry in English. The birth can be traced in the subculture of little magazines, café discussions, and the fraternity of artists who on one hand merged global and local influences in their work, and on the other hand stayed away from mainstream publications and a wider public life. Arun Kolatkar (1931-2004) who wrote in both English and Marathi is a figure much like Walter Benjamin's flâneur-cum-ragpicking-poet who turns urban objects and metropolis refuse into poetry. In this context, I want to take a close look at Arun Kolatkar's second book of poetry *Kala Ghoda* which was published in 2004, almost three decades after his Commonwealth Prize winning debut collection *Jejuri*. Tracing the poet's relation with the city, its other poets, namely Adil Jussawalla and A K Mehrotra, I will examine the cartographic and multilingual fabric of Kolatkar's poetry which sits on the crossroads of modernism and postcolonialism. Taking cue from the critical works of Amit Chaudhuri and Laetitia Zecchini, I want to argue how the poet and the city write each other in *Kala Ghoda*, often by an interesting inversion of subject and object. I will also attempt to look at how Bombay (renamed Mumbai in 1995) continues to occupy a space of urban nostalgia by making some remarks on Imtiaz Dharker's latest poetry collection *Over the Moon* (2014).

4.3 PANEL TITLE: PROJECTS & DIRECTIONS

4.3.1 Bell, Jo

Title: 52

Social media are far more than a tool for conversation, or a means of creating 'community poetry'. They are underused as tools for creating a real and robust critical community. Few are using them intelligently to generate serious writerly environments, or to encourage real creative development. In 2014 Jo Bell ran a year-long experiment called 52, with the slogan "Write a poem a week. Start now. Keep going." Using a mixture of free blogging and closed Facebook groups, it rapidly became the world's largest active critiquing group, mixing long-established poets with new voices on equal terms. By the time it ended on December 31st, the output of 52 had been recognised on international prize lists, in the most serious journals and a slew of new publications. Its impact continues with many members describing the group as life-changing, and this year will see the publication of two new books as a result. This session explains why I felt the need for such a community, how Facebook enabled this work to be done privately and to best effect - and how social media can be much more than background chatter for the writer in need of confidence, a creative spur and solid critical comment.

4.3.2 Thompson, Mark

Title: Without poetry, resistance is futile

"Every beautiful poem is an act of resistance" - Mahmoud Darwish

Poetry and verse are woven into traditions of popular resistance and protest throughout history, they have been since before Shelley and still will be beyond Zephaniah. In printed form, poetry's ability to gently, or otherwise, satirise the powers that be, to stylishly and often with great humour, to draw focus to issues that could otherwise come across as dry, depressing or even downright painful, is probably unique. In parallel, verbal expressions in verse have an ability to communicate clearly, simply and crucially memorably, while unifying huge groups, has made chanting a central part of mass protest. Occasionally even crossing linguistic barriers, the likes of "¡El pueblo, unido, jamás será vencido!" have given crowds one voice, where prose and other art forms have singularly failed to. In modern times, the potency and immediacy of the protesting poetic response are magnified

exponentially by the power of social media, creating levels of rapid exposure the romantics could only have dreamt of; imagine the masses with access to Shelley's 'Masque of Anarchy' hours after the Peterloo Massacre. Memes now spread verses virally online, videos reach multimillion viewers in months, movements can generate momentum around phrases from 'Je suis Charlie' to 'I can't breathe'. If political poets can be reality TV stars or political heroes like Darwish in the Middle East, and the likes of Linton Kwesi Johnson and Richard Wilbur can be cited as activists with international influence, over the course of a I propose attempting to consider two searing questions; What would the state of protest be, without verse and rhyme? Is there any more important place for poetry to reside, than in the hands and mouths of activists?

4.3.3 Sealeaf, Carl (Pangaea Poetry)

Pangaea Poetry is a project experimenting with digital technology to create a stronger global community for poetry. It attempts to replicate and enhance several aspects of real-world production, interaction, discussions and networks around poetry to broaden the range of people included in its community, and enable more effective projects, partnerships and decision-making. The project started as an online poetry slam in 2012, which received 41 submissions from 5 countries. A successful crowdfunding campaign was organised for its successor: the Pangaea Poetry Slam. The initial model was adapted to better facilitate interaction between participants - the competition ran in four weekly rounds, a points system was introduced, and interaction between participants was extensively encouraged. Surrounding the slam several social elements were introduced, including Google Hangout sessions for participants, an online forum and opportunities to interview artists from around the world. Participants highlighted these social elements as being more significant for their artistic careers than the slam itself, and their necessity in rural areas where real-world equivalents of resources and networks don't exist. Conversations with funders and academic partners revealed a gap in understanding surrounding the value of digital participation and its measurement. Depth of engagement and retention are generally neglected. Recommendations include better systems for evaluating online activity, knowledge-sharing between funders around the value of digital participation, and further projects experimenting with long-term online networks in poetry. Goldsmiths has partnered with Pangaea to act on some of these recommendations in 2015, including online workshops, online lectures and online summits.

4.4 PANEL TITLE: LANGUAGE 2

4.4.1 Allen, Rachael

Title: Poetry and Animals

John Berger's 'Why Look at Animals?' traces human history alongside that of animals, outlining their slow but sure progression into a state of physical and cultural marginalisation. To Berger, animals have become commodities for our usage, or else anthropomorphised out of reality. What concomitant shifts – psychological, technological, ecological – have, and continue to, contribute to this distance?

Through celebration and idealisation of the natural world, poets writing contemporary nature poetry in the UK and US claim to work towards ecological preservation. Yet a number of these lyric poems' common tropes, including the ubiquitous narrator and a cyclical and self-serving catharsis, in fact work towards an 'othering' of nature.

I propose the presentation of a paper about the work of postmodern and L=A=N=G=U=A=G=E poets, such as J. H. Prynne and Mei Mei Berssenbrugge, who are working against the traditional lyric mode to expose the instability of human perception, and the difficulties in communicating the various and inexplicable patterns of nature via fragmentation, shifting perceptions, and a blending of poetic forms with scientific terms and bureaucratic jargon.

Through a focus on poets' opposing studies of the garden or yard as a contained pastoral space, and the tension between the garden as curated idyll and garden as metaphor for our limited perceptions (focusing on J.H. Prynne's 'L'Extase de M. Poher' with a full reading of the poem), I will argue that we need to work towards a poetry that eliminates the power consigned to an omnipresent narrator in order to face more directly nature and the animal.

4.4.2 Buchan-Watts, Sam

Title: Self-generating, Self-reflexive: Modern Experiments with Rhyme

There have long been objections to rhyme. Most famously, Milton lambasted the device, in 1674, as the 'jingling sound of like endings [...] to all judicious ears, triveal'. And yet rhyme, a formal device so historic that its emergence within an organized verse structure coincides historically with organized Christianity, persists in ways that surprise, delight and prompt pertinent questions regarding intention, agency and cognition. David Samoilov (in 1973) went as far as to write that '[P]oetic thought is "formed" in the rhythm, sound and rhyme of verse. This is the novum which the composer of poetry introduces into thinking'. This paper will show how certain contemporary avant-garde poets are concerned with what exactly rhyme can 'form'. They are poets who have been explicitly ambivalent about rhyme but who have fruitfully harnessed this ambivalence into the work itself. Remarkably, their self-reflexive innovations subvert rhyme orthodoxies and tacitly offer us their own theory of rhyme as precipitated by their practice. Rhyme, then, has profound potential to work beyond a simple, 'triveal' echoing of poetic diction. In the extreme case it might help enable a 'smashing and rebuilding of the forms of thought', in the words of the poet Veronica Forrest-Thomson, (where the means of 'technical experiment' become the 'subject' of the poem). Through an assortment of techniques – including parody, nonsense and song – self-reflexive rhyme can comment not only on its own making but on a greater, long-standing critical anxiety surrounding formalism in the wake of *vers libre*.

4.4.3 Vincent, Bridget

Title: 'Not that I mean my word': Geoffrey Hill's admissions

The publication of Geoffrey Hill's *Broken Hierarchies: Poems 1952-2012* reveals an intensifying and ramifying preoccupation with poetry as a form of ethical resistance. What Hill resists, in part, is the language of commodity culture, which involves linguistic slippages being exploited to the point of dishonesty and deceit. For Hill, countering this involves not a striving after linguistic perfection, but rather, the vigilant acknowledgement of language's inherent imperfection. The late poems collected in 'The Daybooks' refer, with increasing explicitness and frequency, to their own linguistic processes and their shortcomings. Many of the poems issue imperatives in which the action being ordered is, specifically, a verbal or compositional one, and Hill's habit of performing his own directives in real time presents significant new questions for the critical understanding of his late poetry. Specifically, how does Hill's acknowledgement of his own linguistic imperfection contribute to his larger critique of deception in our collective language? What, in other words, is the difference between the slippages inherent in all language (including, necessarily, that of the poet) and the active use of these slippages for deceitful purposes? How might this difference be registered in a poem? 'The Daybooks' are scattered with poetic manifestations of the liar's paradox, in which Hill's lines scrupulously underline their own falsity, and these are surrounded by many other forms of self-cancellation and provisionality. This paper proposes that these admissions and disavowals (summarised by the wry suggestion that 'I do not mean my word') play a key role in the linguistic and ethical negotiations of his late work.

KEYNOTE: Patience Agbabi, 11.15am – 12.15p.m. - (RHB Small Hall / Cinema)

Patience Agbabi is a sought-after poet, performer, mentor and Fellow in Creative Writing at Oxford Brookes University. She read English at Oxford and has an MA in Creative Writing from Sussex. She has lectured in Creative Writing at Greenwich, Cardiff and Kent Universities. In 2004 she was nominated one of the UK's 'Next Generation Poets'. She has published four poetry collections, *R.A.W.* (Gecko Press, 1995), *Transformatrix* (Canongate, 2000), *Bloodshot Monochrome* (Canongate, 2008) and *Telling Tales* (Canongate 2014). Patience has spent over 20 years celebrating the written and spoken word. Active on the literature and arts scene, she's on the Council of Management for Arvon. Her poem, 'The Doll's House', was shortlisted for the Forward Prize for Best Single Poem 2014. She was Canterbury Laureate from 2009 to 2010 and received a Grant for the Arts to write a contemporary version of *The Canterbury Tales*. This fourth collection, *Telling Tales*, was shortlisted for the 2014 Ted Hughes Award for New Work in Poetry.

READING: Rebecca Farmer, NJ Hynes, Kate Miller - 1.15p.m. – 2p.m. – (RHB 309)

Rebecca Farmer read Drama at Manchester University, has an MA in Creative Writing from Goldsmiths and is studying for a PhD with a focus on Louis MacNeice. Her work has appeared in *The London Magazine*, *The North*, *The Rialto*, *Poetry Review*, *The Warwick Review*, and other journals. Her pamphlet *Not Really* won The Poetry Business's 2013-14 Pamphlet Competition judged by Carol Ann Duffy.

NJ Hynes' collection, *The Department of Emotional Projections* (2014), won the Live Canon inaugural first collection prize. She moved to the UK in 1994 to do research on West African artists working in London, received an MA in Creative Writing from Goldsmiths in 2010, and recently was resident poet at Greenwich Rail Station. Look for her poem posters on the station platform when you pass through.

Kate Miller completed her PhD at Goldsmiths while teaching in the English Department. Previously a visual artist she explores the act of paying attention, the need for watchfulness. Her first collection *The Observances* is fresh out from Carcanet.

5 PANEL SESSION FIVE: Friday 8th May 2015: 2.00-3.30 p.m.

1. VIRTUAL CULTURES Chair: Michael Simpson Venue: RHB 309	2. POLYPHONIES Chair: TBC Venue: RHB 356	3. AUTONOMY & FULFILMENT 2 Chair: Seraphima Kennedy Venue: RHB 307	4. MARGINS & CENTRES 2 Chair: Malika Booker Venue: RHB 308
Sophie Louise Hyde	Kate Potts	Jarad J Zimbler	Hannah Lowe
Ros Barber	JT Welsch	Seni Seneviratne	Margot Douaihy
Francis Gilbert	Rebecca Farmer	Charlie Atkinson	James Leveque

5.1 PANEL TITLE: VIRTUAL CULTURES**5.1.1 Hyde, Sophie-Louise (Loughborough University)**

Title: ‘Tweet, Tweet’: The Practice of Crowd-sourced Poetry in establishing Online Imagined Communities

‘If we rely on the traditional definition of community – as a spatially compact set of people with a high frequency of interaction, interconnections, and a sense of solidarity (Wellman and Leighton, 1979), [...] there is a possibility that Twitter can host sets of interlinked “personal communities”.’ To begin, this paper will contextualise the argument that “‘Tweeting”, with rapid updates’ has been, in part, responsible for the creation of an online ‘imagined political community’ (Anderson, 1976). In doing so, it will analyse two key articles: Edward A. Tiriyakian’s ‘Imagined Communities in the 21st Century’ and Gruzdt et al.’s ‘Imagining Twitter as an Imagined Community’, both published in 2011. From this, the paper will then move to examine the creative practice of writer Dan Simpson, in his crowd-sourced poetry from social networks. This will involve an exploration of digitally crowd-sourced works of verbatim poetry - focusing, specifically, on the consequences of a restriction to creativity in the application of raw material written in 140 characters on *Twitter*. This work demonstrates how one might, effectively, use digitalised verbatim techniques as part of creative practice. Finally, this paper will conclude by demonstrating creative practice as research in an explanation of my own work; to make use of the raw material found on these social-networking sites in order to create digitalised verbatim poetry based on the 2011 riots as they spread across the West Midlands. As such, this paper will examine the role of *Twitter* in the existence of this ‘online community’ in Birmingham.

5.1.2 Barber, Ros (Goldsmiths)

Title: *The Viral Poem: Rape Joke*

The internet has changed the way poetry is discovered, read, and distributed. It has also created a new phenomenon: the viral poem. This paper examines the viral poem with reference to Patricia Lockwood’s ‘Rape Joke’. Published on New York’s culture and current events website *The Awl* in July 2015. Within hours of being published, it had 10,000 Facebook shares. The story was picked up by *The Guardian*, who wrote that the poem “casually reawakened a generation’s interest in poetry”; the Poetry Foundation announced the poem as “world famous”. What factors lead to ‘Rape Joke’ going viral? Does the self-distributing nature of this poem tell us anything about the changing nature of poetry in the internet age, or the internet as a place for poetry in the 21st century? Does its success argue against Auden’s dictum that ‘poetry makes nothing happen’? Has the internet reinvigorated the poem as an agent for political and cultural change?

5.1.3 Gilbert, Francis (Goldsmiths)

Title: *The Rise of “Voetry”: an exploration of YouTube poetry*

My 20 minute presentation would explore the ways in which poets, teachers and video artists present and use poetry on YouTube. It will argue that a new genre of poetic expression has arisen, which I dub “Voetry”: videoed poetry. My presentation would offer an overview of what poetry is on YouTube, deploying a taxonomy that I have devised myself. In brief, using my own PhD research into aesthetic education, I will argue that “Voets” are “aesthetic learners”; artists and educators who are consciously learning about new ways to present art; stretching the forms of poetry and video in ways

that have not been seen before. I would examine the unique context of poetry on YouTube and show how the interplay between audience and creator have helped shaped this new form. I would show some short clips of notable Voetry, and illustrate how this Voetry fits into my taxonomic and philosophical framework. Theoretically, I will draw upon the work of Gilles Deleuze, Hans-Georg Gadamer, Paulo Freire and Michel Foucault.

5.2 PANEL TITLE: POLYPHONIES 2

5.2.1 Potts, Kate (Royal Holloway)

Title: Constructions of Cultural Specificity, Community and Place in Poetic Radio Drama

This paper will examine constructions of cultural specificity, community and place in Dylan Thomas' *Under Milk Wood*, Katrina Porteous' *Longshore Drift*, Jo Shapcott's *Erebus*, and my own original poetic radio drama *The Blown Definitions*. Radio voices are enddistanced yet often intimate, conflating and counterpointing notions of public and personal space and voice; radio voices are experienced simultaneously in time and across geographical space, creating and utilising imagined spaces, places and "cultures in common." As part of what Walter Ong terms "secondary orality" the poetic radio drama displays characteristics of both 'oral' and 'literate' cultural modes. It is sound-based, communal, human-centred and totalising and, at the same time, text-based, individualistic, abstract and plural. Poetic radio drama foregrounds relational bodily voice, sound-sense and musicality, and other less 'rational' and translatable aspects of language and communication, making it an ideal genre for the exploration of cultural specificity, community and place in an increasingly globalised world. Poetic radio drama is defined, for the purposes of this paper, as a radio drama for two or more voices of fifteen minutes or more in length, written by a poet and explicitly utilising poetic features such as sound patterning and figurative language.

5.2.2 Welsch, JT Dr. (York St. John University)

Title: The Anthology as Poem: Radical Curation in Nineteenth-Century Commonplace Books

Jerome Rothenberg, series editor of *Poems for the Millenium*, has suggested that anthologies be approached as 'a grand assemblage: a kind of art form in its own right.' (1995; 2003) This paper will relate this idea of holistic curation to modes of collaboration at work in nineteenth-century 'commonplace books'. By revisiting the overlapping history of both forms, I'll suggest ways in which the commonplace model might help us rethink the anthology as a more interactive space for contemporary poetry. From the seventeenth- to nineteenth-centuries, the widespread practice of 'commonplacing' was part of a broader Enlightenment emphasis on self-improvement, for which these personal archives 'constituted the primary intellectual tool for organizing knowledge and thought' (Peter Beal, 1993). In popular contexts, these personal collections of favourite poems, bits of fiction, sermons, essays, or periodicals offered women and others without formal education a means for more active engagement with literature. Although the impulse persists in digital forms, with sites like Pinterest and Tumblr, the popular decline of commonplacing coincides, I'll argue, with the rise of the modern, mass-produced anthology in the later nineteenth-century. Drawing on historical examples, I'll contrast these books' radical, more open-ended strategies of appropriation, re-writing, and re-contextualisation with the often authoritative or individualistic premise of contemporary anthologies. While both forms share what Christopher Kuipers (2003) describes as a universal 'will to anthologize', I'll argue that the commonplace model might be one way to encourage more of what Matthew Brown (2007) describes as 'disorderly reading' within that space.

5.2.3 Farmer, Rebecca (MPhil / PhD candidate, Goldsmiths)

Title: A yellow ball and a yellow dress(a creative response to the poems of Louis MacNeice with an introduction followed by a reading)

The yellow ball is a good place to start: as Hugo Williams said, 'No other colour would have done. Only sixteen lines and yet it rolls such a lifetime' (Poetry Review Vol 75, No 3). The yellow ball is a croquet ball and the sixteen lines it rolls through are those of *Soap Suds* – the opening poem in *The Burning Perch*, MacNeice's final collection. The poet and critic Peter McDonald has said of this collection, 'It has come to be seen as one of MacNeice's strongest volumes and, in terms of its influence on later poets, his most original and influential book'. MacNeice and I 'met' because I am

interested in poetry, radio and voice. MacNeice described a sentence in prose as being like a golf ball whereas a sentence in poetry is like a squash ball. In this case, a yellow croquet ball ricocheted like a squash ball and sent me back to the ‘yellow dress’ worn by MacNeice’s mother in his poem *Autobiography*. She died when he was seven. Writing about CS Lewis’s *A Grief Observed*, Hilary Mantel spoke of a sense of loss and a ‘permanently provisional feeling’. In MacNeice’s case and, to some extent my own, it was a loss that was going to be lived with for a long time because the loved one died ‘before their time’. How are such ghosts to be accommodated both in writing and in life? They live alongside us, both in his poems and mine: ‘In the callbox for instance lifting a receiver warm from the ear of a ghost’ – Louis MacNeice, *October in Bloomsbury*.

5.3 PANEL TITLE: AUTONOMY & FULFILMENT 2

5.3.1 Zimbler, Jarad Jon (University of Birmingham)

Title: From Lyric to Lyric: South African Poetry Today

David Attwell, writing of the 1970s and 1980s in South Africa, speaks of a shift from lyric to epic, particularly noticeable in the verse of the Soweto poets, Oswald Mtshali, Mongane Serote and Mafika Gwala, who sought forms less invested in the personal and affective, and more consistent with an emphasis on community and objectivity. In fact, across the field as a whole, poetry itself was being eclipsed, as erstwhile poets turned not only to epic, but to prose, and to the novel in particular. Only now, a quarter of a century since the end of apartheid, is there something like a resurgence of verse. This paper will consider the continuing relevance of Attwell’s account, and its critique of the lyric, by addressing poets such as Karen Press, Ingrid de Kok, Rustom Kozain and Mxolisi Nyezwa, all writing English-language verse in the aftermath of apartheid. The paper will consider the claim that, far from disappearing, the lyric – particularly in its confessional strain – remains the dominant mode in South Africa today, and this because social transformation continues to be viewed through the prism of personal suffering and wrongdoing.

5.3.2 Seni Seneviratne

Title: Speaking the Unspeakable through Poetry: The Search for a Place of Healing and Witness after Trauma

The starting point for my research is my experience as a poet and as a psychotherapist who has worked with traumatised individuals. My aim is to develop a framework for understanding the relationship between poetry and trauma and the extent to which poetry can provide a place of safety, healing and witness. If trauma by its very nature defies language, compels silence and shatters meaning, can poetry make a relationship with it? Can poetry articulate what has been disarticulated, reconstruct what has been fragmented? If trauma is marked by the collapse of witnessing in the face of atrocities too unbearable to contemplate, what place is there for the poetry of witness as a response to trauma? Can poetry redeem speech from the silence of pain? To answer these questions, I have drawn on existing research into the impacts of psychological trauma and linking trauma work with developments in the field of neuroscience. With reference to published poetry and existing discourse on the relationship between poetry and trauma, I have developed theories of the unique ways in which poetry can respond to trauma and contribute to healing and recovery at an individual and societal level. My presentation will also include the outcomes of a Winston Churchill Travel Fellowship which funded a three-month process of dialogue with South African poets on the issue of trauma, language and the craft of poetry as well as interviews with refugees and survivors of abuse.

5.3.3 Atkinson, Charlie (Goldsmiths University)

Title: Poetry writing and the process of bravery

A man takes his sadness down to the river and throws it in the river
but then he’s still left
with the river. A man takes his sadness and throws it away
but then he’s still left with his hands.

RICHARD SIKEN – THE BOOT THEORY

Whether unwitting or willing, poetry is an act of revelation. In the creation of a poem, the choice to do or not do says as much about the writer as it does about the words on the page. Yet conversations about process can often be seen as an attempt to justify the end product like a used car salesman selling something which cannot run on its own. Even in creative writing workshops, conversation is typically restricted to discussions of product rather than process. Yet process is important not just because of what it says about the work, but because of what the act of creation does in creating space for bravery and innovation.

My focus is on the act of how writing poetry is an act of self-revelation, and a poem is a manifestation of bravery. Using my own research and investigation of process, I want to talk about how even though the adage “write what you know” can be perceived as a limitation, there really is no other option: even when everything is thrown, a poet is “still left with his hands”. Through writing the hands, through writing the act of throwing the sadness into a river, an act of revelation results in the product of bravery. This poem then, out of the hands of the writer and into the realm of the reader, can become a place for something further to happen: representation, argument, dissemination, discussion.

5.4 PANEL TITLE: MARGINS & CENTRES 2

5.4.1 Lowe, Hannah (Newcastle University)

Title: Ormonde 1947: A Reconstruction in Poetry

This is a creative and academic proposal of 20 minutes related to the conference theme of “Poetry and Migration”. During my presentation I will read from, discuss and project images from my poetry chapbook *Ormonde* (Hercules Editions, 2014). The chapbook combines a cycle of poems and unique archive material to chart the 1947 journey of SS *Ormonde*, one of the first post-World War II ships (followed within a year by the *Almanzora* and the more famous *Empire Windrush*) to carry significant numbers of migrants from the Caribbean to England. My father was a passenger on this boat, and the poems assume his voice and the voices of other passengers - “Dressmaker”, “Schoolboy” “Boxer” “Stowaway” and the six “Distressed British Seamen” who were on board. The poems are accompanied by public historical and personal archive material such as the 1947 passenger list, newspaper clippings, photographs, and extracts from my father’s notebook about his early life in Jamaica. In between reading the poems, I will discuss how I used archival research as the genesis for creative work and my creative strategy in working with this material. I will contextualise the work by discussing the impetus to re-create this voyage in poetry, from my position as a diaspora descendent, seeking to articulate a narrative of arrival and origin related to my own identity. I will also briefly discuss the ways in which the book seeks to complicate and disrupt the narratives that exist around the *Windrush* and post-war Caribbean migration to Britain.

5.4.2 Douaihy, Margot (Lancaster University)

Title: Poetry as Queer Phenomenology

Same-sex marriage is now legal in 19 countries, including the UK, but just a few decades ago, homosexuality was a criminal act. As societal mores and social codes shift, how is contemporary poetry reflecting the evolving queer consciousness and lyrical impulse? Margot Douaihy uses poetry as a phenomenological tool in her book, *Girls Like You* (Clemson University Press, 2015). In diverse poetic forms, Douaihy tracks the contours of awareness and identity, from the daily microaggressions of heteronormative culture, to internalized homophobia, to tensions around gay marriage.

5.4.3 Leveque, James Dr. (University of Edinburgh)

Title: We don't know the rules and there's no way to win: poetry, labour, and games we have to play.

In Stéphane Mallarmé’s 1895 lecture, ‘La Musique et les lettres’, he famously declared literature as a game that served to celebrate the ‘vacant spaces’ of life – spaces that included the silent contemplation of the poet as much as the raucous weekend of the labourer. Although the game recalls a somewhat capricious practice, in the pieces ‘Conflict’ and ‘Un Coup de dés n’abolira jamais la chance’, Mallarmé compares this literary game, in very different ways, with the material circumstances and necessities of productive labour. The sociologist Michael Burawoy presents an

improbably analogous viewpoint from the other side of divide. From his studies of manufacturing work in the 1970s, he argued that the choices, rules, and rewards – what he calls a ‘game’ – were instrumental to capitalist labour by ‘securing [workers] a margin of freedom’, leaving the relations of production effectively secure. Crucially, Burawoy identified an irresolvable ‘double-consciousness’ between playing the game and critiquing its conditions – a double-consciousness that Mallarmé demonstrates throughout ‘Un Coup de dés’. What, then, are the rules and stakes of a poem such a ‘Un Coup de dés’, whose title references games, chance, and necessity, and can its ‘goal’ of unbounded aesthetic pleasure be reconciled with the inevitability of material circumstances? The questions raised in this paper should then have implications for the social or political role of contemporary poetry, particularly in our competitive neoliberal atmosphere. And though it likely won’t resolve the contradiction between labour and poetry, it might imagine an impossible space for the two to meet.

1. THE COMPLETE WORKS (RHB 309) Introduced by Dr Nathalie Teitler

1) Ten: Complete works poets in Conversation: In 2005 Bernardine Evaristo approached The Arts Council to initiate a research into the publishing reality for Black and Asian writers. The result was The Free Verse Report published in 2005, which found that less than 1% of poetry published by major publishers in the UK was by black and Asian poets. This gave birth to The Complete Works - a National development programme for black and Asian poets. There have now been two such programmes resulting in two Bloodaxe anthologies; *Ten: new poets from Spread the Word* and *Ten: the new wave*. I propose a panel reading with Karen McCarthy Woolf, Denise Saul, Malika Booker (The Complete Works I/ Ten New Poets) and Kayo Chingonyi, Rishi Dastidar, and Edward Doegar (The Complete Works II/ Ten: The New Wave). The panel would be introduced by Dr Nathalie Teitler the director for the project who would provide the context and an update of the developments for black and Asian poets to date. The poets would then all read for ten minutes followed by a short Q&A led by Karen McCarthy Woolf - the editor for *Ten: the new wave* anthology.

Kayo Chingonyi is the author of a pamphlet entitled *Some Bright Elegance* (Salt, 2012). He was awarded the 2012 Geoffrey Dearmer Prize by The Poetry Society and is a graduate of the universities of Sheffield and London and a fellow of the Complete Works programme for Black and Asian poets.

Rishi Dastidar is a member of Malika's Poetry Kitchen and a fellow of The Complete Works. A runner-up in the 2011 Cardiff International Poetry Competition and the 2014 Troubadour Poetry Prize, his work most recently featured in 2014's *Ten: The New Wave* (Bloodaxe). He is part of *The Rialto* / Poetry School's editorial development programme.

Edward Doegar's poems, reviews and translations have appeared in various magazines including *Poetry Review*, *Poetry London*, *The Rialto* and *Poetry Ireland Review*. A Complete Works fellow, six of his poems are featured in the Bloodaxe anthology *Ten: The New Wave*.

Karen McCarthy Woolf holds a Glenna Luschei Prairie Schooner prize and an AHRC doctoral scholarship at Royal Holloway, where she is researching new ways of writing about nature and climate change. Her collection *An Aviary of Small Birds* commemorates the loss of a baby son and is published by Oxford Carcanet.

Denise Saul's *White Narcissi* (Flipped Eye Publishing), was Poetry Book Society Pamphlet Choice for Autumn 2007. Her *House of Blue* (Rack Press) was PBS Pamphlet Recommendation for Summer 2012. She is the winner of the 2011 Geoffrey Dearmer Prize. Denise is a PhD candidate in creative writing at the University of Roehampton. She is currently a PBS pamphlet reviewer.

2. MAKING POETRY HAPPEN: TRANSFORMING THE CLASSROOM (RHB 356)

Our panel presentation celebrates *Making Poetry Happen: Transforming the Poetry Classroom* (Bloomsbury, 2015) by introducing two of the book's key research themes regarding speaking and listening to poetry and transformational poetry cultures. The book is the second publication to be developed from the ground-breaking ESRC-funded *Poetry Matters* seminars which enabled poets, teachers and researchers from Canada, England, Northern Ireland, Malta and the US to explore emerging issues in poetry pedagogy together for the first time. The panel session will provide opportunities for the audience to participate in a poetry conversation in which we explore elements of a distinctive poetry pedagogy and present examples of case studies of poetry practice that are transforming students' and teachers' engagement with poetry across the 5 – 19 age range. A group of Spoken Word Poets from the Lammas School (11-16 age range) will share their ideas through poetry.

Paper One: Inside the Poem's Engine Room (Sue Dymoke, University of Leicester)

Through listening to poetry, thinking about how images and sounds take shape in their heads and savouring the sound of the words spoken aloud, young people can discover so much about how

language works. This presentation will explore research and practice on some of the innovative ways in which students have been able to attain a deep attentiveness to language by being taken 'Inside the Poem's Engine Room'. It will focus on rhyme, slam and spoken word activities which have been proven to have a lasting impact on young people's relationship with and understanding of poetry.

Paper Two: Transforming the Poetry Classroom (Vicky Macleroy and Cat Brogan, Goldsmiths, and Lammas School, London)

What different spaces can be opened up for EAL learners through new pedagogical approaches to poetry and why are these spaces important? In this presentation, we will be drawing on the work and experiences of a range of teachers and spoken word educators/poets working in London secondary schools. We will be exploring why co-operation and discussion are key to developing an intercultural perspective and opening up spaces for students to write and speak about their own lives and lives of others. By bringing music, imagery, structure and story to self-expressive writing students start to connect and comprehend their worlds. We argue that these practices around stories and poetry will enable EAL learners to develop a sense of intertextuality and support them in the comparison, analysis and writing of poetry.

Paper Three: A Long Journey to Our Voice, Spoken Word Poets, Lammas School

Cat Brogan has been working as a full time Spoken Word Educator at Lammas School since September 2013. Lammas has the highest percentage of new arrivals of all the schools in Waltham Forest, which is one of the most deprived boroughs in London. Cat has published an article in NALDIC about making spoken word poetry accessible to EAL learners (*NALDIC Quarterly*, 14.3, 2014). Cat will present students who have been involved in the programme. The students will perform their poems and reflect on their perspective of the impact that having a Spoken Word Educator has had on them and their school.

3. CONTEMPORARY BEATS (RHB 308)

1. Howl (performance) Rasp Thorne

Hailing from Montana, with extended residencies in New York and New Orleans, Rasp now lives in London. Along with writing, he is also a performer and musician and can be seen around London at theatre's and spoken word events or playing out with his band 'Rasp Thorne & the Briars'. He is currently on the MA course of Creative and Life Writing at Goldsmiths University where he is putting the shine on his third novel, 'Ophelia's Fix' as well as focussing on a collection of poetry.

2. Translating the Beat: Moroccan Beat Poetry- El Habib Louai & Band

Does poetry change anything? Can one effectively resist through the medium of translation? My work at the moment revolves around these recurring issues whenever one undertakes the act of writing/translating. Most of my work for the moment concentrates on translating contemporary revolutionary poetry from English into Arabic and vice versa. I believe one can contribute to a slow, but positive change in one's own community through the transplantation of successful poetic experience that led to positive change. My focus in this phase is on post second world war American poetry, particularly the Beat poets. My effort to bring Beat poetry to an Arab audience will change the Arabic archaic frameworks within which we see literature in its relation to consciousness and political engagement. Allen Ginsberg, Michael McClure, Philip Whalen, Diane DiPrima and Amiri Baraka have clearly expressed their denouncement of war, racism, corporate control, religious oppression and segregation in their poetry, wishing for a world where the individual is highly regarded as a powerful element that can effectively bring peace, tolerance and coexistence to different groups in various communities. My contribution to this conference consists in a performance of some of my poems in English Arabic and some of my Arabic translations of the Beats accompanied by Berber, jazz and Sufi rhythms played by two members of my band.

An evening of poetry curated by Goldsmiths Writers' Centre, showcasing the best talent from Goldsmiths students, alumni and guests. Featuring a selection of current and past MA students, from our Goldfish journal:

ELLY PARSONS is a singer-songwriter who graduated from Warwick with a degree in Philosophy and Literature last year. She has recently started writing poetry and short stories. She lives and performs in South East London. In 2014 she was shortlisted for the Bare Fiction Prize for flash fiction.

RICH COOK lives in the West Midlands, he is currently completing his MA portfolio, a collection of poems about growing up in the region and its industrial past. His work has appeared in *Ink Sweat and Tears*, the Goldsmiths Anthology-*Goldfish*, and as part of the Royal Philharmonic Society's Notes into Letters project.

EMILY ANDERSEN is an Australian poet living in London, whose work is inspired by pop music, politics and place. Emily was mentored by the late, celebrated Australian poet Dorothy Porter between 2004 and 2005, and made her Edinburgh Festival Fringe debut in 2012 with her one-woman spoken word show *Love in the Key of Britpop*. She has performed her poetry on the BBC 6 Music breakfast show, as well as at festivals and spoken word events in the UK, Australia and New Zealand.

JAK PAYNE grew up in Peckham, South London. His work has been featured in several online and printed publications, including *Script Illuminated*, *We Are RE:* and *The Belleville Park Pages*.

WILLIAM WYLD is a drag artist, scenic carpenter and landscape painter who started writing poetry and short stories last year. He lives on a hill in South London.

JOCELYN PAGE is a poet from New England, currently living in South East London. Her pamphlet, *smithereens*, was published by the tall-lighthouse press in 2010. She has poems published or forthcoming in *Poetry Review*, *Poetry Salzburg*, *The Rialto*, *Poetry Review Ireland*, *The Moth*, *Smiths Knoll* and *Magma*. Jocelyn teaches English and Creative Writing at the University of London.

An Australian from Perth who lives in London, **CATH DRAKE** has been published in anthologies and literary magazines in UK, Australia and US. In 2012, she was short-listed for the Venture Poetry Award, awarded an Arts Council England grant and was writer in residence at the Albany Arts Centre café. Cath's pamphlet *'Sleeping with Rivers'* won the 2013 Mslexia/Seren poetry pamphlet prize was the Poetry Book Society summer choice 2014. She was included in *Best Australian Poetry 2014* anthology (Black Inc books). <http://cathdrake.com/>

AOIFE CASBY works as a writer, teacher and visual artist and is currently studying towards a PhD at Goldsmiths University. Her work has appeared in *Stand Magazine*, *Envoi*, *The Interpreter's House*, *Poetry Ireland*, *The sHop*, *Cyphers*, *Poetry Salzburg*, *Orbis*, *The Cork Literary Review*, *The Cúirt Annual* and others. Aoife was shortlisted for the Hennessy Literary Award for Emerging Poetry and a Literature Award from the Irish Arts Council in 2010.

SAMANTHA WALTON has published three chapbooks, most recently *Amaranth*, *Unstitched* (Punch Press) and the forthcoming *Animal Pomes* (Crater Press). In 2013 she co-organised the Syndicate poetry series in Edinburgh, and will be Poet in Residence at this year's SoundEye Festival in Cork. She lives in Bristol and teaches English at Bath Spa University.

SAM RIVIERE is the author of *Kim Kardashian's Marriage* (2015), *Standard Twin Fantasy* (2014) and *81 Austerities* (2012). He writes a poetry column for *The Quietus*.

MALIKA BOOKER is a British writer of Guyanese and Grenadian Parentage. She is the founder of the London poetry Collective –Malika's Poetry Kitchen. Her poems are widely published in anthologies and journals including: *Ten New Poets* (Bloodaxe, 2010) the *India International Journal*

2005, *Bittersweet: Contemporary Black Women's Poetry* (The Women's Press, 1998). She has represented British writing internationally, both independently and with the British Council including Slovenia, New Zealand, India, and Azerbaijan. Her collection *Breadfruit* was published by flippedeye in 2008, and recommended by the Poetry Book Society. She was the first Poet in Residence at the Royal Shakespeare Company.

KAREN MCCARTHY WOOLF was born in London to an English mother and a Jamaican father. She is the recipient of the Kate Betts Memorial Prize and an Arts and Humanities Research Council scholarship from Royal Holloway, where she is a PhD candidate. She is the editor of three literary anthologies, most recently *Ten: The New Wave* (Bloodaxe, 2014). Her poetry has been published in *Poetry Review* and *Modern Poetry in Translation* among others.

With music from Bernadette Reed.

BERNADETTE REED is a singer songwriter and in collaboration with record producer Le'Voy Wilson released a Jazz/RnB Album of original songs in 2009 called "Walking on Water". As a full time student on the MA in Creative and Life Writing at Goldsmiths 2011-2012 she is majoring in poetry. She is also the creator of the Poetry and Music Open Mic Talking Rhythm! which meets on the second Monday of every month in New Cross, SE London and has featured performances from major contemporary poets and musicians since its launch in May 2010.

PERFORMANCE SPACES

'PLACE FOR POETRY' FILM POEM EXHIBITION 10.00 a.m.- 4.00 p.m. daily (RHB 251)

THE 'PLACE FOR POETRY' FILM POEM EXHIBITION - an exhibition of short, contemporary film poems exploring ideas about 'the place for poetry' by leading poets and filmmakers from the UK and further afield.'

Interactive Poetry Installation: Here To Listen (Peripatetic)

Title: Here to Listen

Poems are places of deep listening – both for the writer and the reader. In this interactive poetry installation, I aim to give people the chance to experience that uninterrupted, deep listening in a tangible way. The installation draws on my recent auto-ethnographic study, entitled *Stepping into Silence*, in which I stopped speaking for 12 days, to explore how not speaking would impact my writing practice. For *Here to Listen*, I will once again stop speaking, this time with the aim of creating spaces in which people are able to share without interruption or judgement. I will be seated at a table with a second, open, chair. A sign above the table will read “Here to Listen”. A short description on the wall will invite people to sit down and simply have someone listen to them. There are no restrictions on what people can share – it could be a true story or fiction, an idea, a question, anything they feel they would like to talk about. I will listen without speaking. I will not ask clarifying questions, or offer advice, or even speak in agreement. Once people have left, I will write short poems – either one-liners, a few stanzas or full-length poems in response to what I've heard. These will be instinctual responses, rather than crafted poems, as a way of capturing the stories. The works will then be pegged to lines strung up near the table as a visual representation of the stories.

Allak, Zayneb

Zayneb Allak is completing a PhD in Creative and Critical Writing at Nottingham Trent University. Her research explores the relationship between writing poetry and travel, and ways in which both experiences can be described as uncanny.

Allen, Rachael

Rachael Allen studied English Literature at Goldsmiths College, University of London. She is the online and poetry editor for *Granta*, co-editor of poetry anthology series *Clinic* and online journal *Tender*. A pamphlet of her poems is published with Faber as part of the Faber New Poets series. Her reviews and other writing have appeared in *Ambit* magazine, *Dazed and Confused* and *Music & Literature*.

Atkinson, Charlie

Charlie Atkinson is a queer poet and academic working on a practice-based phd at goldsmiths. Her research explores liminality and the outside, and exploring different methodologies for the assessment of creative writing. her poetry can be found in several anthologies, and isa regular contributor at 'the rumpus'.

Bahs, Liz

Liz Bahs is completing a PhD at Royal Holloway, supervised by Jo Shapcott. Her poetry investigates angles of looking, vocal texture, and refrain. Themes range from corsets to London buses, plane crashes to cow stampedes in her native Florida. Liz teaches for The Open University and her poetry has been widely published.

Barber, Ros

Ros Barber lectures in Creative and Life Writing at Goldsmiths. She is author of the prize-winning verse novel *The Marlowe Papers* (Sceptre 2012). Her collection *Material* (Anvil, 2008), was a Poetry Book Society Recommendation and her work features in many anthologies, including Faber's Poems of the Decade.

Barrow, Daniel

Daniel Barrow is a poet and critic. His writing has been published most recently in *PALE Journal and Politics By Other Means: Selected Criticism from Review31* (Zero Books). From autumn 2015 he will be a PhD student at Birkbeck, University of London.

Basak, Sohini

Sohini Basak is from India and is currently completing a creative writing degree at the UEA. She regularly reviews poetry books and her own writing has been published in journals such as *Litro*, *Ambit*, *Paris Lit Up*, *Helter Skelter*. Sohini is currently working on her first collection of poetry.

Bell, Jo

Jo Bell is a director of poetry projects including National Poetry Day (2006-12), the mass overhearing project Bugged, and the global workshopping group 52. She is the Canal Laureate for the UK, appointed by the Poetry Society and the Canal and River Trust.

Berkson , Sam

Sam Berkson is a poet whose debut collection *'Life in Transit'* (Influx Press) was described as a 'highlight of 2012' by Mark Fisher (author, 'Capitalist Realism'). His latest work, *'Settled Wanderers'* (Influx Press, 2015), is a collection of translated and original poems from his time on the Western Saharan refugee camps in Algeria. He is the host of Hammer & Tongue and the Re:Versed show on NTS radio.

Booker, Malika

Malika Booker is a British poet of Guyanese and Grenadian Parentage and the founder of Malika's Poetry Kitchen. Her collection *Pepper Seed* was published by Peepal Tree Press (2013) and longlisted for the OCM Bocas 2014 prize. *Pepper Seed* was also shortlisted for the Seamus Heaney Centre 2014 prize for first full collection. She received her MA from Goldsmiths University and was recently awarded the Cultural Fellowship in Creative Writing/ Literary Art post at Leeds University. Malika was the first British poet to be a fellow at Cave Canem and the inaugural Poet in Residence at the Royal Shakespeare Company.

Bower, Rachel

Rachel is an early career scholar with a PhD from the University of Cambridge, entitled ‘*Epistolarity and the World Republic of Letters, 1980-2010*’. Her current research investigates the relationship between local poetics and the international literary marketplace, with a focus on Tony Harrison. Her wider research includes work on literary technique and composition, field theory, anglophone Arab literature and postcolonial material texts.

Buchan-Watts, Sam

Sam Buchan-Watts graduated from Goldsmiths in 2010, where he co-founded the anthology series *Clinic*. Recently he gained an MA in Creative Writing (Poetry) with distinction from UEA. His poems have appeared in *Poetry London*, *Ambit* and *The Best British Poetry 2013*, and his articles in *i-D*, *Dazed and Confused* and elsewhere.

Buckley, Alan

Alan Buckley’s pamphlet “*Shiver*” (tall-lighthouse) was a Poetry Book Society choice. His poems have recently appeared in the anthologies “The Bridport Prize 2014” and “Double Bill”, and in the collaborative graphic novel “*The Charnel House*”. He works in Oxford as a psychotherapist, and as a school writer-in-residence for the charity First Story.

Burns, Lucy

Lucy Burns lives in Manchester and is writing a PhD on Black Mountain College and postwar American poetics. Her research interests include psychoanalysis, critical theory, and creative writing. Her writing is forthcoming in *Kaffeeklatsch*.

Calleja, Jen

Jen Calleja is a writer, poet and literary translator from German. She has translated German poetry and prose for Bloomsbury, PEN International and the Goethe-Institut, and is currently translating *Nikotin* by Gregor Hens for Fitzcarraldo Editions. She has written for the Times Literary Supplement and Modern Poetry in Translation and is The Quietus’ columnist for literature in translation. She is former acting editor of New Books in German, founding editor of Anglo-German arts journal *Verfreundungseffekt* and is guest literary curator for the Austrian Cultural Forum London during 2015. Her own writing has been published in *Structo* and *The Quietus*, and on records released by *Upset the Rhythm* and *Faux Discx*.

Carney, Paul

Paul lives in Peckham. He began writing poetry a few years ago under the tutelage of Barbara Marsh. He completed the MA in Creative and Life Writing at Goldsmiths in 2014, and was the winner of this year’s Pat Kavanagh Award. His work has been published in ‘Acumen’, ‘Verse Kraken’, and the 2014 Live Canon Anthology.

Casby, Aoife

Aoife Casby works as a writer, teacher and visual artist and is currently studying towards a PhD at Goldsmiths University.

Castiglione, David

Davide Castiglione is a PhD researcher at the University of Nottingham. His thesis explores the concept of difficulty in poetry and its textual realizations. He has published on international journals such as *Strumenti Critici* and *Journal of Literary Semantics*. He has also published a well-reviewed poetry collection in Italian.

Cat Brogan

Cat Brogan graduated from Goldsmiths MA Writer/Teacher programme and is a full time Spoken Word Educator at the Lammas School, London. She won the BBC Edinburgh Fringe Poetry Slam, featured on Radio 4 as well as Latitude, Cheltenham and Ledbury Festivals.

Collins, Sophie

Sophie Collins is co-editor of *tender*, an online quarterly promoting work by female-identified writers and artists. Her poems, reviews and essays have appeared in *Poetry*, *The White Review*, *Poetic Series* (Sternberg Press), *Poetry Review*, and elsewhere. She received an Eric Gregory Award in 2014, and is currently editing an anthology of experimental translations due late 2015 via Test Centre.

Dallat, Cahal

CL Dallat poet, musician and critic, (b. Ballycastle, Co. Antrim) lives in London where he has reviewed Irish literature for *TLS* and *Guardian*, and been a regular contributor to Radio 4's *Saturday Review* since 1998. He won the 2006 *Stokestown International Poetry Competition*. Latest collection, *The Year of Not Dancing* (Blackstaff, 2009).

Daventry, Claudia

Claudia Daventry worked as a professional writer and translator and is currently completing her PhD at the University of St Andrews. Her work has appeared in various reviews and anthologies and has won several awards, including Arvon, Bridport, East Riding/Philip Larkin and the inaugural Ruskin Prize, 2015.

Dooley, Maura

Maura Dooley teaches at Goldsmiths, where she is a Reader in Creative Writing. She edited *The Honey Gatherers: Love Poems* and *How Novelists Work*. She recently published versions (with Elhum Shakerifa) of work by the exiled Iranian poet Azita Ghahreman. She has twice been short-listed for the TSEliot Award and is a Fellow of the Royal Society of Literature. Her most recent collection is *Life Under Water* and new work will be published in 2016.

Douaihy, Margot

Margot Douaihy received her MA in Creative & Life Writing from Goldsmiths, University of London, and BA from the University of Pittsburgh. She has taught at Marywood University and the Creative Alliance of New Orleans. Her books include *Girls Like You* (Clemson University Press) and *I Would Ruby If I Could* (Factory Hollow Press).

Dymoke, Sue

Sue Dymoke is a poet and Reader in Education at the University of Leicester. She co-edited *Making Poetry Happen: transforming the poetry classroom* (Bloomsbury, 2015) and *Making Poetry Matter: international research on poetry pedagogy* (Bloomsbury, 2013). Other publications include *Moon at the Park and Ride* (Shoestring Press) and *Drafting and Assessing Poetry* (Sage).

Farmer, Rebecca

Rebecca Farmer read Drama at Manchester University, has an MA in Creative Writing from Goldsmiths and is studying for a PhD with a focus on Louis MacNeice. Her work has appeared in *The London Magazine*, *The North*, *The Rialto*, *Poetry Review*, *The Warwick Review*, and other journals. Her pamphlet *Not Really* won The Poetry Business's 2013-14 Pamphlet Competition judged by Carol Ann Duffy.

Fox, Kate

Kate Fox is doing practice-based research into how solo stand up performers articulate and resist marginality. She holds a practitioner processes PhD studentship in the Performance and Cultural Industries Department at Leeds University. She's been a professional performance poet since 2006 and has made many appearances on BBC Radio- including most recently, two half hour comedy shows called "The Price of Happiness" being broadcast on 17th and 24th May 2015.

Franchini, Livia

Livia Franchini is an Italian writer and translator. Her most recent work has appeared or is forthcoming in *3 A.M.*, *The Quietus*, *The White Review*, *VLAK* and *Voicemail Poems* and *Roulade*. She is currently working on her first book as part of a PhD in Creative Writing at Goldsmiths.

Gregory, Matthew

Matthew Gregory's poems have appeared in national publications and anthologies since 2005, including *the LRB*, *The White Review*, *Poetry London*, *Poetry Review*, *The Rialto*, *Salt's The Best British Poetry* 2011, 2013 and 2014, and Bloodaxe's *Dear World & Everyone In It*. He received an Eric Gregory award in 2010, and a Hawthornden Fellowship in 2014.

Hegarty, Rachael

Rachael Hegarty is a poet from Finglas, Dublin, Ireland. She is the seventh child of a seventh child and a Ph.D. candidate at the Seamus Heaney Centre, QUB. Widely published in anthologies, journals and newspapers, she performs at festivals, rock concerts and for radio broadcasts. This summer she plans to teach her kids bareback riding on Travellers' ponies while her husband ain't looking.

Humble, Catherine

Catherine Humble is an Associate Lecturer in English and Comparative Literature at Goldsmiths, where she teaches modules on poetry and Modernism. She also holds a Research Associate position at the Psychoanalysis Unit, UCL, where she convenes the Masters course on Literature and Psychoanalysis. Catherine has worked as a regular Book Critic for the Telegraph, the Observer and the TLS. She has presented and published several papers on American literature, and is currently writing a book on Raymond Carver. She has recently read her own poetry at events including the Troubadour and will be published in *The Gold Room*.

Hyde, Sophie-Louise

Sophie-Louise Hyde is an emerging poet and Postgraduate Researcher at Loughborough University. Her PhD study explores the techniques of verbatim in poetry in order to create a new body of work that demonstrates practice as research. Her other interests include experimental poetry and collaboration across art forms. She is also the founder of online writing and publishing platform, *The Student Wordsmith*.

Jess-Cooke, Carolyn

Carolyn Jess-Cooke is an award-winning poet and novelist from Belfast, Northern Ireland, now based in the north-east of England. Her works have been published in 22 languages. Her second novel, *THE BOY WHO COULD SEE DEMONS*, explored themes of mental illness in the aftermath of the Northern Irish Troubles, and is currently being made into a Hollywood film. Carolyn's work has appeared in numerous publications, including *New Statesman*, *Poetry Review*, and *Msllexia*, and she has performed at literary festivals all over the world. She is currently working on several new books and is Lecturer in Creative Writing at Glasgow University, where she teaches on the prestigious postgraduate Creative Writing programme.

Jones, Philip

Philip Jones is a PhD researcher currently in the second year of his studies at the University of Nottingham. He is working on the ways contemporary British Poetry explores coastal landscapes and finds in these often marginalised locations ways to challenge and open up restrictive notions of people and place.

Kennedy, Seraphima

Seraphima Kennedy is a final year Ph.D candidate in Creative and Life Writing at Goldsmiths, University of London. Her practice-based research investigates contemporary memoir and autobiography, with a focus on Jackie Kay and A.M. Homes. She has a particular interest in writing about class, gender and human rights.

Leveque, James

James P Leveque received his PhD in Comparative Literature from the University of Edinburgh, where he wrote on the poetry of Guillaume Apollinaire, F. T. Marinetti, and Ezra Pound. He is currently extending this research to explore the relationship between radical poetics, religious thought, and reactionary politics.

Long, Rachel

Rachel Long was shortlisted for Young Poet Laureate for London 2014. She has had poems published by Magma, The Emma Press, and was Highly Commended in The Poetry Book Society's National Student competition 2014. She is a current poetry awardee on the prestigious Jerwood/Arvon Mentoring Scheme 2015-16.

Loo, Joanne

Originally from Singapore, Joanne completed her undergraduate degree in English in the University of Warwick in 2014, and is currently taking a taught Masters course in Victorian Literature in the University of Oxford. She is particularly interested in philosophies of language, the relationship between language and literature, and cares about making literary studies accessible.

Lowe, Hannah

Hannah Lowe has published one collection of poetry, *Chick* (Bloodaxe, 2013) and three chapbooks. Her memoir *Long Time No See* will be published in July by Periscope Books. Last year she was named one of twenty "Next Generation" poets. She teaches Creative Writing at Oxford Brookes, and is completing her PhD at Newcastle University.

Macleroy, Vicky

Vicky Macleroy is a Senior Lecturer in English in Education at Goldsmiths, University of London. She is Head of the MA Writer/Teacher programme which is a joint programme across the departments of Educational Studies and English and Comparative Literature. The MA Writer/Teacher is also linked with the innovative Spoken Word Education programme led by Jacob Sam-La Rose.

Macrae, Andrea

Dr Andrea Macrae is a Senior Lecturer in Stylistics at Oxford Brookes University. She teaches the stylistic analysis of poetry, and researches performance poetry. She also works with the Oxford Brookes Poetry Centre, organising recitals and performances, and working with Oxford's local poetry community.

Malone, Martin

Born in County Durham, Martin Malone now lives in Warwickshire. He has published two poetry collections – *The Waiting Hillside* (Templar, 2011), *Cur* (Shoestring, 2015) – and edits *The Interpreter's House* literary journal. Currently studying for a Ph.D in poetry at Sheffield University, his research is a critical and practice-led examination of twenty-first century legacies of the Great War.

Maris, Kathryn

Kathryn Maris, a poet from New York who has lived in London since 1999, is the author of *God Loves You and The Book of Jobs*. Her poems have appeared in *Granta*, *Poetry Review*, *Slate*, *Poetry*, *The Spectator* and *The Financial Times*, as well as many anthologies, including Best British Poetry and The Pushcart Prize Anthology. She teaches at the Poetry School.

Masoliver, Carmina

She is a poet who has been published in various magazines and anthologies, and performed at various events and festivals, such as Latitude, Bestival and In the Woods. She studied at UEA, writes for The Norwich Radical and is published by Nasty Little Press.

Mayson, Katrina

I am a second year PhD applicant at The University of Sheffield, working on the poetry of Elizabeth Bishop and her treatment of objects, including the poem as object, in her writing. I also work on the influence of translation in her work, with particular emphasis on the time she spent in Brazil.

McCarthy Woolf, Karen

Karen McCarthy Woolf was born in England to an English mother and Jamaican father. She is the recipient of the Kate Betts Memorial Prize and an Arts and Humanities Research Council Scholarship from the Royal Holloway, where she is a PhD candidate. She is the editor of three literary anthologies, *Bittersweet: Black Women's Contemporary Poetry*, (Women's Press, 1989) and *kin* (Serpent's Tale, 2004) and *Ten, The New Wave*, (Bloodaxe, 2014) and is on the board of the international literary journal *Wasafiri*. She is a fellow of TCW I and her collection *An Aviary of Small Birds* was published by Oxford Carcanet in 2014.

McClellan, Robert

Robert Herbert McClellan is a Goldsmiths Creative Writing Graduate and has studied for an M.Phil in Creative Writing at the University of Liverpool. His poems have appeared in various magazines and anthologies. His debut collection, *Pangs!*, is forthcoming from Test Centre, in September 2015.

McConnell, Gail

Gail McConnell is Lecturer in English at Queen's University Belfast and author of *Northern Irish Poetry and Theology* (Palgrave, 2014). She is co-editor of *The Irish Review*, the latest issue of which is a special double issue of essays, reflections and poems honouring the work and legacy of Seamus Heaney.

Miles, Robert J.

Rob Miles is Lecturer in Spanish at the University of Hull. He is also a published poet, with work appearing widely in anthologies and magazines such as *Ambit*, *Orbis*, and *The Interpreter's House*. He has won international competitions including the 2014 Philip Larkin Society Prize, judged by Don Paterson.

Monahan Martin

Martin Monahan is an assistant professor in British Politics at the University of Nottingham, as well as a poet with work in magazines.

Munro, Dr. Niall

Niall Munro is Senior Lecturer in American Literature at Oxford Brookes University, where he assists in the running of the Poetry Centre. His book, *Hart Crane's Queer Modernist Aesthetic*, was published by Palgrave Macmillan in March. His current project examines representations of the American Civil War in modernist literature.

O'Brien, Richard

Richard O'Brien's research looks at the influence of Shakespeare on subsequent verse drama and incorporates creative practice. He is a Midlands3Cities-funded PhD student at the University of Birmingham. His most recent pamphlet is *A Bloody Mess* (Valley Press) and his verse-play *Free for All* will premiere at this year's Edinburgh Fringe.

O'Connor, Wanda

Wanda O'Connor is a doctoral candidate in poetry at Cardiff University and has contributed and curated several articles, poems and reviews for publications such as *Lemonhound.com*, *Puritan Magazine* and the *Globe and Mail*. Recent work appears in the anthology "The Best Canadian Poetry 2014" (Tightrope Books).

Page, Jocelyn

Jocelyn Page is a poet from New England, currently living in South East London. Her pamphlet, *smithereens*, was published by the tall-lighthouse press in 2010. She has poems published or forthcoming in *Poetry Review*, *Poetry Salzburg*, *The Rialto*, *Poetry Review Ireland*, *The Moth*, *Smiths Knoll and Magma*. Jocelyn teaches English and Creative Writing at the University of London.

Potts, Kate

Kate Potts' pamphlet *Whichever Music* (tall-lighthouse) was a PBS choice and was shortlisted for a Michael Marks Award. Her full-length collection is *Pure Hustle* (Bloodaxe). Kate teaches for The Poetry School, Royal Holloway, and Oxford University. She is working towards a PhD on poetic radio drama at Royal Holloway.

Queen's University Belfast Readers

Sophie Collins is co-founder and editor of *tender*, an online quarterly promoting work by female-identified writers and artists. She received an Eric Gregory Award in 2014. Her poems have appeared in *Poetry*, *Poetry London*, *The White Review*, *Best British Poetry 2014* (Salt), and elsewhere. She is currently editing an anthology of experimental translations due late 2015 via Test Centre.

Stephen Connolly is a PhD student in the Seamus Heaney Centre at Queen's University Belfast. He co-runs The Lifeboat reading series and online magazine. Some of his poems will appear in *Poetry Ireland Review* and *The Irish Review* later this year.

Manuela Moser is a PhD student at the Seamus Heaney Centre at Queen's University Belfast. Her poems have appeared in *tender* and *The Lighthouse*. She co-runs The Lifeboat reading series.

Padraig Regan is currently studying towards an MA at the Seamus Heaney Centre. His poems have appeared in *Poetry Ireland Review* and *Poetry Review*. He also co-runs The Linenhall Writers' Forum, a series of poetry and fiction readings.

Stephen Sexton lives in Belfast where he is a student at the Seamus Heaney Centre for Poetry at Queen's University Belfast. Poems have appeared in *Poetry London* and *Poetry Ireland Review*. His pamphlet was published by The Emma Press in 2014.

Raynard, Peter

Peter Raynard is a poet, editor and blogger. Possessed by portrayals of the working classes in the media for most of his life, he currently edits *Proletarian Poetry*: poetry of working class lives.

Riviere, Sam

Sam Riviere is the author of *Kim Kardashian's Marriage* (2015), *Standard Twin Fantasy* (2014) and *81 Austerities* (2012). He writes a poetry column for *The Quietus*.

Sealeaf, Carl

Carl is a Birmingham-based poet and creative producer. He's interested in online communities and how technology can be used to create and collaborate rather than just disseminate. In 2013 he ran the

Pangaea Poetry Slam alongside friend Katie Grunder - an online poetry slam encouraging sharing, discussion and collaboration between participants

Seneviratne, Seni

Seni Seneviratne has given readings, performances and workshops in UK, US, Canada, South Africa, Kuwait and Egypt. She works as a freelance writer, mentor and trainer and has more than twenty years experience of supporting survivors of abuse. Her latest poetry collection is *The Heart of It* (2012, Peepal Tree Press) www.seniseneviratne.com

Silva, Hannah

Hannah Silva is a poet, playwright and performer known for her innovative explorations of form, voice and language. She is an AHRC Collaborative Doctoral Award holder in 'Black British Poetry in Performance' with the British Library and Stirling University. (www.hannahsilva.co.uk)

Stockford, Caroline

Caroline Stockford is a poet and translator of contemporary Turkish poetry into English and Welsh. She holds an Masters Degree in the History of the Turkish Language from SOAS, London University. Caroline regularly attends the Cunda International Workshop for Translators of Turkish Literature. Her translations of Turkish poetry can be viewed at www.estoniacordfrock.wordpress.com

Stuart, Toni

Toni Stuart is a South African poet, performer and educator. In 2013, she was named in the Mail and Guardian's list of 200 Young South Africans for co-founding the NGO, I Am Somebody! She is currently a 2014/2015 Chevening Scholar on the MA Writer/Teacher at Goldsmiths College, University of London.

Tamás, Rebecca

Rebecca Tamás is studying for a PhD in Creative and Critical Writing at UEA, supervised by Denise Riley. She is currently working on her first full collection of poetry, which will explore witchcraft and radical female alterity. Her poetry pamphlet *The Ophelia Letters* was published by Salt in 2013, and she was most recently published in *Best British Poetry 2014*.

Teitler, Dr. Nathalie

Dr Nathalie Teitler has a PhD in poetry (King's College, London). She is the Director of The Complete Works -a national development programme promoting diversity and quality in British poetry. After 5 years the programme has been a key force in changing the level of publishing of black and Asian poets by mainstream presses from less than 1% to over 8%. Dr Teitler also founded the first translation and mentoring programme for writers in Exile in the UK

Tenschert, Laura

Laura Tenschert studied English Literature, Media and Communication, and Music at LMU in Munich, before completing her BA and MA in Comparative Literature at Goldsmiths. She is currently in her second year as a PhD candidate, writing her thesis on Franz Kafka, Walter Benjamin, Babel, and the Paradox of Language.

Thompson, Mark

A qualified teacher, he has worked as a poet and workshop leader, with participants from seven to adult, from the 'gifted' to the 'at risk', mainly using themes of culture, identity and history, engaging young minds with the power of spoken word. Performing from the Paralympics to the Blues Room in Johannesburg, currently hosting 'Lipped Ink' at the Poetry Café, Mark's first collection, 'Mixed Messages' was published in 2009.

Trott, Emma

Emma Trott is working towards her PhD at the University of Leeds, exploring Jon Silkin and Simon Armitage's poetic engagements with their environments. At Leeds she also co-edits *Poetry & Audience* and is an editorial assistant for *Stand*.

Underwood, Jack

Jack Underwood studied at Norwich School of Art and Design before completing an MA and PhD in Creative Writing at Goldsmiths College, where he now teaches English Literature and Creative Writing. He won an Eric Gregory Award in 2007 and Faber published his debut pamphlet in 2009 as part of the Faber New Poet series. He co-edits the anthology series *Stop Sharpening Your Knives*, and

reviews for Poetry London and Poetry Review. His debut collection *Happiness* is published by Faber in July 2015.

Vincent, Bridget

Bridget Vincent recently completed a PhD in English Literature at Cambridge University as a General Sir John Monash Scholar and is currently a Postdoctoral Associate at Clare Hall, Cambridge, undertaking research as an Endeavour Fellow. Her postdoctoral project is titled Poetry and Public Apology in the Late Twentieth Century: Adrienne Rich and Geoffrey Hill.

Walling, Jane

Jane Walling is a Teaching Fellow in French in the Department of Modern Languages and Cultures at the University of Durham. She has published widely on, amongst other things, Proust, Beckett and comparative literature and teaches Francophone literature and culture and MA modules on literary translation.

Watson, Susan

Susan Watson read English at Cambridge and has an M.A. in Creative Writing from UEA. She is currently working on a collection of poems that respond to, and enter a dialogue with, the work of other writers, and studying the work of Anne Carson, who also writes about other writers.

Welsch, JT

Dr J.T. Welsch is Lecturer in English Literature and Creative Writing at York St John University. His research focuses on modernism, contemporary poetry, and creative writing pedagogy. His own poetry has appeared in various journals and four chapbooks. *The Ruin* and *Hell Creek Anthology* will be published in 2015

Welton, Matthew

Matthew Welton is the author of *The Book of Matthew* and *'We needed coffee but...'* (both Carcanet) and *Waffles* (EggBox). Much of his work has involved collaboration with musicians or artists. He was born in Nottingham, lives in Nottingham, and teaches creative writing at the University of Nottingham.

Widger, Eleanore

Eleanore Widger is a first-year PhD candidate at the University of Dundee. Her doctoral research focuses on the influence of Romantic ecology and visuality on contemporary radical landscape poetry. Her PhD is funded by the Scottish Graduate School for Arts and Humanities, as part of the AHRC Doctoral Training Partnership.

Williams, Chrissy

Chrissy Williams is a poet, editor and tutor living in London. She is director of the Poetry Book Fair and a Visiting Lecturer in Creative Writing at the University of Hertfordshire. She's the author of five poetry pamphlets, and is currently editing a book on poetry comics for Sidekick Books.

Wyld, William

William Wyld is a carpenter from South London who completed the Goldsmiths MA in creative writing in 2014. He has been published in the *Lighthouse journal*, *the Fraff 'zine* for shitty poetry, and the Saison Poetry Library website. He is a regular at Spoken Word London, and will be performing for Fraff at this years Wilderness Festival.

Zimble, Jarad Jon

Jarad Zimble is a lecturer in the Department of English at the University of Birmingham, and author of *J. M. Coetzee* and *the Politics of Style* (CUP). In 2014 he organized the workshop *Craft Wars: Comparative Perspectives on Poetry '74*, and is now writing a book on South African poetry.

7 GENERAL INFORMATION

7.1.1 Contact

For urgent issues please contact placeforpoetry@gold.ac.uk and a member of the Place for Poetry team will contact you immediately.

7.1.2 Bookshop at the Place for Poetry

Alex, the fabulous bookseller at Goldsmiths' Blackwells' s bookshop, will have a book stall at the Place for Poetry Conference selling copies of books and pamphlets by many of the authors and delegates. The bookshop can be found in RHB 352 from 10.00 a.m. – 4.00 p.m. each day. Tea and coffee will also be served.

7.2 To Eat

Please see: <http://www.gold.ac.uk/eating-and-drinking/> & <http://www.gold.ac.uk/local/eating/>

Eating and drinking on campus:

Loafers

Café style service, offering freshly ground, Rainforest Alliance Certified 'bean-to-cup' Costa coffee. Loafers also offers a range of homemade baguettes and cakes. A secondary express till point is open during core periods of the day to ensure a quick service. A selection of beer and wine is also available on request. Located on the ground floor of the Richard Hoggart Building. Monday to Thursday 8.30am – 8.30p.m., Friday 8.30am – 6p.m., Saturday 10am – 2p.m.

The POD

Express coffee point, also serving Costa coffee. Costa coffee is accompanied by a range of sandwiches, salads, cold drinks and sweet items. Located on the ground floor of the Richard Hoggart Building outside Loafers. Monday to Friday 9am – 3p.m.

The Refectory

Refectory Food court style dining that offers a wide range of hot and cold food options. Regular favourites include pizza and pasta, roasts carved to order, £2 curry pots, fill your own salad box and world food offers from Mexican burritos to Chinese stir fries. Located on the ground floor of the Richard Hoggart Building. Monday to Friday 12 – 2.30p.m.

Tastte Shop

Grab & Go style service for people on the move, offering a range of sandwiches, crisps, confectionery and cold drinks, as well as coffee. Located on the first of the Richard Hoggart Building in the Refectory. Monday to Friday 9am – 3p.m.

The NAB Café

Café service, offering Fairtrade coffee in the contemporary New Academic Building. Hot food and soup are served at lunchtime, as well as a selection of sandwiches, cakes and chocolates. Located on the ground floor of the Professor Stuart Hall Building/New Academic Building. Monday to Friday 8.30am – 6p.m., Hot Lunch daily 12 – 2p.m.

Natura Café

Natura Natura Café offers healthy, ethically-sourced sandwiches, hot breakfast and lunch dishes, and coffee, suitable for vegetarians and vegans. Located on the first floor of the Students' Union. Monday to Friday 9am - 6p.m., Saturday 9am - 5p.m.

Library Café

Located on the ground floor of the Rutherford Building. Monday to Friday: 8.30am – 8.30p.m. Saturday: 9.30am – 3p.m.

7.3 To Stay

<http://www.gold.ac.uk/media/Hotels%20and%20Guesthouses%202013.pdf>
<http://www.gold.ac.uk/conference-services/conferenceaccommodationbooking/>

7.4 Internet



IT Network: Wi-Fi (eduroam): “eduroam” enables you to connect to the internet using your Campus username and password not only on the Goldsmiths campus, but also at other universities in the UK and abroad and wherever you see the eduroam logo. It also allows visitors to our campus to connect as though they were at their home university using their university username and password.

Visitors To Goldsmiths

Before you arrive:

Check that your institution participates in the Janet Roaming Service/eduroam. A list of JRS/eduroam participants can be found on the [Participating Organisations Map](#).

Please consult your home IT Support department for one-off setup of your laptop prior to travelling to our site (or any other sites supporting the Janet Roaming Service/eduroam). Please also be aware that under the eduroam agreement, any problems you may experience as a visitor must be referred to your home institution's support desk for assistance.

You must check that your laptop setup is compatible with the authentication method in use by us. The following information is for visitors to the Goldsmiths campus from other institutions participating in the JRS/eduroam scheme, who want to access the Goldsmiths wireless network during their visit.

- JRS Tier Supported: JRS2
- WEP or WPA support: WPA / WPA2
- ENCRYPTION METHOD: AES
- SSID: eduroam

Visitors should be aware of the [Regulations](#) for the use of the Networked Computing Services at Goldsmiths and the wider [JANET Acceptable Use Policy](#) (pdf)

Roaming services and locations at Goldsmiths

You can use eduroam anywhere on our wireless network. Visitors should be aware of the [Regulations](#) for the use of the Networked Computing Services at Goldsmiths and the wider [JANET Acceptable Use Policy](#) (pdf)

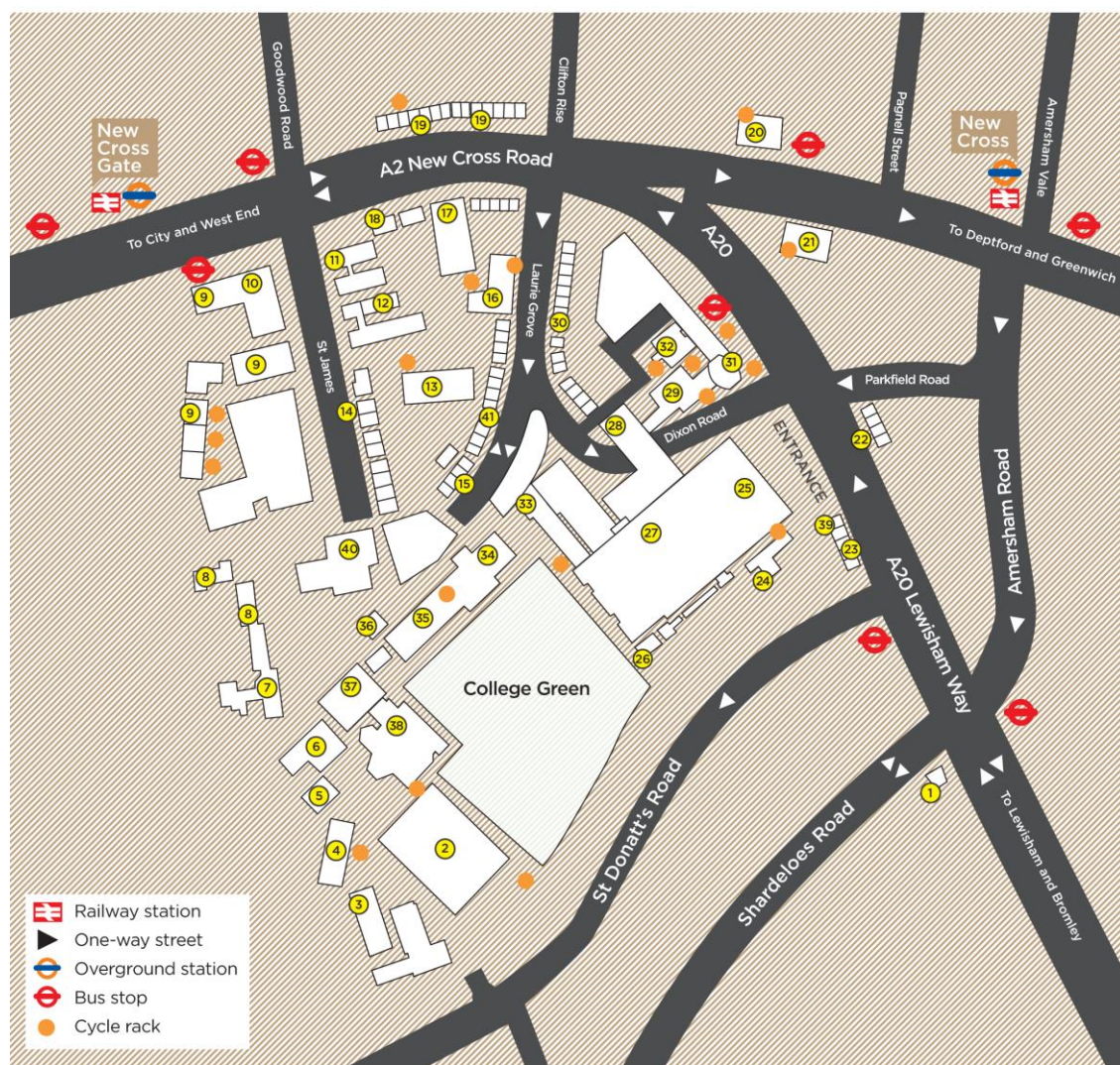
8 WHERE ARE YOU GOING?: MAP, TRAVEL & TRANSPORT INFO

We're located:

- 5 minutes' walk from both New Cross and New Cross Gate stations (zone 2), on the main rail network and London Overground.
- On major bus routes including 21, 36, 53, 136, 171, 172, 177, 225, 321, 343, 436, 453.
- 10 minutes' walk from Deptford Bridge Docklands Light Railway (DLR) station.
- On the National Express coach route.
- At the junction of the A2 and the A20, on Lewisham Way.

Goldsmiths site map

www.gold.ac.uk/find-us



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Deptford Town Hall Building **17**
 Education Building **29**
 Enterprise Office **14**
 George Wood Theatre **33**
 Graduate School **35**
 Ian Gulland Lecture Theatre **34**
 Laurie Grove Baths Building **16**
 Lockwood Annexe (Hut F) **06**
 Lockwood Building **37**
 Loring Hall **09**
 Loring Hall Management Centre (Accommodation Office) **10**
 Media Research Building **04**
 Music Practice Rooms **26**
 New Academic Building/Professor Stuart Hall Building **02**

Nursery **39**
 Print Services **24**
 Professor Stuart Hall Building/New Academic Building **02**
 Richard Hoggart Building **25**
 Rutherford Building (Library & IT Services) **31**
 Santander Bank **27**
 St James Annexe **11**
 St James Hall **07**
 St James Hall (Media & Communications) **08**
 St James Hatcham Building **40**
 Students' Union **28**
 Surrey House & Surrey Annexe **01**
 Warmington Tower **32**
 Whitehead Building **35**

Venues for Place for Poetry: RHB (Richard Hoggart Building 25) 307, 308, 309, 356, 226, 251, 352, LG01, Ian Gulland Lecture Theatre

THE PLACE FOR POETRY COMMITTEE

Joan Anim-Addo, Ros Barber, Aoife Casby, Maura Dooley, Rebecca Farmer, Livia Franchini, Francis Gilbert, Seraphima Kennedy, Stephen Knight, Blake Morrison, Jocelyn Page, Jack Underwood, Susan Watson .

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