

# B — E Y — O N D

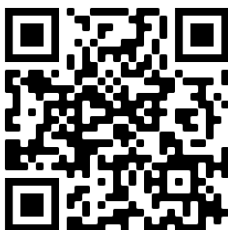
Innovative Poetry Festival  
14 - 16 January 2022

Readings, Panels, Workshops, Performance  
Creative Folkestone Quarterhouse



# E — X T

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[www.artblab.london/beyond-text](http://www.artblab.london/beyond-text)

Where can poetry take you? What can a language do? Do we even need language? How to experiment with art? We will explore these questions together during workshops, poetry readings and performances. We also didn't forget about expert panels where YOU can ask questions.

We have invited a diverse range of poets and artists from Folkestone, Kent, London, and beyond to help unpack these questions. We are incredibly grateful to each and every one of them for agreeing to take part. They are all experimental artists but their practice goes in different directions. What do they have in common? Their poetry and art are very now, very current,

## ‘ INTRODUCTION ‘

and very, very good.

“Beyond Text” Innovative Poetry Festival takes place over three days filled with events for poetry aficionados and lovers of experimental art, but is also extremely accessible to people who don't have much (or any!) experience with poetry (check our innovative poetry workshops for beginners). The Festival feasts on Folkestone's artistic vibe but also brings some of London's creative energy to the table. So come, engage, think, listen and be entertained.

Let's shake things up!

## V E N U E

Creative Folkestone Quarterhouse  
Mill Bay  
Folkestone  
CT20 1BN

The Auditorium is placed on the ground floor of the Creative Folkestone Quarterhouse and is wheelchair accessible. Toilets can be found throughout the building (all accessible through a lift).

## T I C K E T   P R I C E S

Readings & expert panels • £6/day, £15/full festival  
Workshops (separate booking) • £5 (max. capacity 20 people)

## C O V I D   P O L I C Y

We want to make sure that everyone is safe. We expect this to be a busy event and are actively encouraging the wearing of masks. Please do a lateral flow test before attending and do not come if you show any symptoms. We are thankful for your understanding!

Friday 14  
January  
2 0 2 2



16.30

Registration (time to buy tickets for the day)

17.00 – 17.45

*Erase to create*

Workshop with Michał Kamil Piotrowski

18.00 – 18.50

Reading 1 - Fran Lock, Matt Martin

19.00 – 19.50

Reading 2 - Stephen Emmerson, SJ Fowler

20.00 – 20.45

*Writing for performance*

Expert panel with Stephen Emmerson, SJ Fowler, Fran Lock and Matt Martin. Hosted by Michał Kamil Piotrowski

P R O G R A M M E

Saturday 15  
January  
2022



16.30

Registration (time to buy tickets for the day)

17.00 – 17.45

*Where is the meaning? Plant inspired asemic writing*  
Workshop with Michał Kamil Piotrowski.

18.00 – 18.50

Reading 3 - Tim Atkins, Juha Virtanen

19.00 – 19.50

Reading 4 - Konstantinos Papacharalampos, Nisha Ramayya

20.00 – 20.45

*Finding your voice as an innovative poet*

Expert panel with Tim Atkins, Konstantinos Papacharalampos,  
Nisha Ramayya and Juha Virtanen. Hosted by Michał Kamil  
Piotrowski

P R O G R A M M E

Sunday 16  
January  
2022



14.30

Registration (time to buy tickets for the day)

15.00 – 15.45

Participatory sound poetry performance with Sophie Stone and Jason Hodgson

16.00 – 16.50

Reading 5 - Iris Colomb, Nell Perry

17.00 – 17.50

Reading 6 - Janani Ambikapathy, Karenjit Sandhu

17.50 – 18.45

*Break*

18.45 – 19.35

Reading 7 - Stephen Mooney, Michał Kamil Piotrowski

19.45 – 20:45

*Presentation and print of innovative poetry*

Expert panel with Janani Ambikapathy, Iris Colomb, Stephen Mooney, Nell Perry and Karenjit Sandhu. Hosted by Michał Kamil Piotrowski

P R O G R A M M E

## JANANI AMBIKAPATHY

she / her

Janani Ambikapathy feels oddly estranged from/in English. She is perfectly fluent, proficient even and yet she can't shake off the feeling that she is an interloper or that English has been loaned to her provisionally. This has nothing to do with being an Indian person writing in English or a colonial, aspirational complex. The complexities of Indian English writing, and vernacular literature etc., are not relevant here. It's simply that she experiences a disjuncture at the granular level. Every grammatical unit feels freshly new each time she writes. She has this image of holding up a verb or an adverb to the light, to see it better and trying to find the syntactical thread to piece them into a line of verse. The process feels slow and difficult. And it creates some methodological complexities: the poem, of course, is not merely an expression of an idea or an experience but the latter can sometimes feel separate from English. It is not that she doesn't experience things in English—obviously she does—but in the moment of writing, experience and English can appear incommensurable.

IG: @jnanipathy

## TIM ATKINS

he / him

Tim Atkins's work is defiantly mainstream (as in universal & accessible)—in the tradition of poets Bernadette Mayer, Alice Notley, Nasim Hikmet, Tom Leonard, Joanne Kyger and Kobayasha Issa. Buddhist practice—with its emphasis on emptiness, lack of self, interconnectedness, attachment and doubt—is the constant which runs through it. The books themselves contain various mixtures of the quotidian & universal, slapstick & the tragic—whether it be exploring family life with his two daughters (in *Koto Y'Yo*, and in *On Fathers <On Daughtyr>*), or taking apart and reassembling the lives and writings of canonical figures such as Petrarch or Ovid. He is the author of many titles, including *Atkins Collected Petrarch*, which was a Times Literary Supplement and Salon.com book of the year.

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## IRIS COLOMB

she / her

Iris Colomb is a poet, artist, performer, curator and translator based in London. Her practice merges poetry and other art forms to explore different relationships between visual and spoken forms of text through projects involving performance, book-objects and experimental translation. She has given individual, collaborative, interactive, and durational performances online as well as in the UK, Germany, Austria, Romania and France. These performances have involved human collaborators as well as metal tubes, massive spools, hand-held shredders, red bins, hundreds of cigarettes, shouting over hairdryers, spitting in books and faces, and turning audiences into poetry machines.

IG: @iriscolomb | TW: @iriscolomb | FB: @iris.colomb

## STEPHEN EMMERSON

he / him

Stephen Emmerson is a lyric poet whose work is often described as innovative or experimental. He is concerned with form and the boundaries of language. His most recent practice explores personal history, trauma, and the nature and geography of Romney Marsh. Stephen Emmerson is the author of *A Piece, Poetry Wholes*, and *Family Portraits*, all of which are published by If P Then Q. Other works include: *Invisible Poems* (ZimZalla), *WHO?* (The Literary Pocket Book), and *Telegraphic Transcriptions* (Stranger Press / Dept Press). He also makes poetry objects such as *Pharmacopoetics*, *Remains*, *Breath*, *Rilke Translations*, *Homeopoetry*, and *History of the English Working Class*.

W: [www.stephenemmerison.wordpress.com](http://www.stephenemmerison.wordpress.com)

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# G R A P H I E S ‘

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SJ FOWLER

he / him

SJ Fowler is a writer, poet and artist who lives in London. His writing has explored subjects as diverse as prescription drugs, films, fight sports, museums, prisons and animals. As of summer 2021, he has published nine collections of poetry, six of artworks, six of collaborative poetry plus volumes of selected essays and selected collaborations. He's been translated into 27 languages and produced collaborations with over 150 artists. His asemic writing, sound poetry and concrete poetry have also become known internationally. His work has been commissioned by Tate Modern, BBC Radio 3, Somerset House, Southbank Centre, National Centre for Writing, National Poetry Library, Science Museum and Liverpool Biennial amongst others. He is lecturer in Creative Writing and English Literature at Kingston University, has taught at Tate Modern, Poetry School and Photographer's Gallery and is a Salzburg Global Fellow.

W: [www.stevenjfowler.com](http://www.stevenjfowler.com) | TW: [@stevenjfowler](https://twitter.com/stevenjfowler)

## JASON HODGSON

they / them

Jason Hodgson is a composer who is averse to labels, but if you were to label the work they compose the closest label would be musical games. The more mainstream term would be “experimental”, however they believe that this implies there are some formal processes involved, when largely their process (for want of a better word) is “play”. The most common question Jason asks themselves when they begin a new exploration is “what would happen if I...”. Usually, these explorations involve creating a set of parameters for the performers to create and discover new ways of interpreting said parameters. Other times this involves creating a way for Jason to explore their own conceptions and misconceptions of sound. More often than not, this way of composing leans very comfortably into using chance and/or indeterminacy in any part of the work's life. Over the years Jason has worked with items such as sweets, dictionaries, dice, and dragons.

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W: [jasonhodgson.com](http://jasonhodgson.com)



## FRAN LOCK

she / her

Fran Lock is the author of numerous chapbooks and nine poetry collections, most recently *Hyena! Jackal! Dog!* (Pamenar Press, 2021) and *Final Hyena!* (Poetry Bus Press, 2021). The *Hyena!* cycle is concerned with therianthropy – the magical transformation of people into animals – as a metaphor for the embodied effects of sudden and traumatic loss. Through the figure of *Hyena!* Lock negotiates the multiple fraught intersections of dirty animality, femininity, grief, class and culture to produce a work of queer mourning, a furious feral lament.



Fran Lock is an Associate Editor at *Culture Matters*; she edits the Soul Food column for *Communist Review*, and is a member of the new editorial advisory board for the *Journal of British and Irish Innovative Poetry*. Her book of hybrid lyric riff, *White/Other*, is forthcoming from The 87 Press in 2022.



## MATT MARTIN

he / him

Matt Martin researches and teaches at Birkbeck, University of London, where he is working on uses of dialect in avant-garde poetry. He loves exploring forms that transgress the norms of lyric poetry: creating a new dialect out of the dialect of his native Yorkshire; writing poetry for inscription on unusual surfaces such as scrolls, geometric shapes, or fungi; or collaging material from science, economics and pop culture. These experiments are put at the service of questioning the complacencies of contemporary politics and culture.



## B STEPHEN MOONEY

I he / him

O

Stephen Mooney is a Senior Lecturer in Creative Writing and Poetry Coordinator at the University of Surrey. Amongst other things, he co-runs the small poetry press, Veer Books. His practice varies across modes, but is often connected to gaming methodologies and mechanics as these collide with language and poetry, from visual to lexical to performative to sculptural to sound. His poetry collections are *DCLP*, *Shuddered*, *The Cursory Epic*, *663 Reasons Why* and *Ratzinger Solo*. He is currently working on intra-lingual translations of H.P. Lovecraft's mythos poems, a series of Judge Dredd poems, and a collection of gamebook poems.

## NELL PERRY

they / them

Nell Perry's poetic practice is deeply informed by an interest in the politics of voice – of what it means to speak, who is able to speak and who is not, what speaking does and does not mean, what it means to be spoken for and spoken to, and how poetry might explore modes of inarticulacy, as well as what is unspeakable, in both a literal and figurative sense.

Past projects have explored glitches in vocalic and spatial patterns in the social construct of the household (*Unspeakable Patterns of the House*, Salò Press, 2020); hidden violences and etymological unravellings in the language of financial capitalism, a polyphonic lament which deconstructs conventions of the pastoral mode and the gendered power dynamics of myth (*Of Parasites & Proximities*, Contraband Books, 2017); the language of the meat industry (*Meat · Volt · Interruption*, Oystercatcher, 2015); and the gendered language of the media (*Venusberg*, Veer, 2015). These publications have often incorporated palimpsestic or collagic visual elements.

IG: @dreleanorjperry | TW: @nellperry

## KONSTANTINOS PAPACHARALAMPOS

he / him

Konstantinos Papacharalampos (Greece, 1988), based in London since 2010, uses the body and language to create experiences, objects, and environments of mutating futures. Konstantinos is particularly interested in the ways and possibilities, existing or imaginative, where technological advances, the environment and human rights create (or restrict) a balance of co-existence. In his work, Konstantinos blends poetry, cartography, and geography (as both sciences and arts), technological innovations, and performance art.

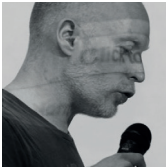
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## MICHAŁ KAMIL PIOTROWSKI

he / him

Michał Kamil Piotrowski is a visual poet and text artist living and working in London. He writes experimental, visual and technology-powered poetry. He enjoys making poetry interactive and he mostly works with found text. The themes he explores the most are technology, politics, love and mental illnesses. His interactive book *The Cursory Remix* (2021, Contraband Books) has been co-written by Google Translate.

IG: @somecoolwords | TW: @some\_cool\_words



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G R A P H I E S ‘

## NISHA RAMAYYA

she / her

Nisha Ramayya grew up in Glasgow and now lives in London. In terms of current poetic practices, Nisha is interested in how people write about sound and listening underwater; she is suspicious of onomatopoeia and too-easy getaways; and she is excited about attending Destination Star Trek. Her poetry collection *States of the Body Produced by Love* (2019) is published by Ignota Books. Recent poems and essays can be found online in CCA Annex, JUF, and Spam Zine; and in print in Wasafiri and Magma. She teaches Creative Writing at Queen Mary University of London.

IG: @headslice

## KARENJIT SANDHU

she / her

Karenjit Sandhu is a poet and artist. Her interests include artists' books, archives, performance poetry and poetry costumes. Her debut poetry collection *young girls!* focuses on the art and life of artist Amrita Sher-Gil. Her work has featured in *Magma*, *Judith: Women Making Visual Poetry* and *Writing Utopia*. Karenjit is Poet in Residence at the University of Surrey, and one of the judges of the Streetcake Writing Prize.

IG: @k\_ren\_sandhu | TW: @k\_ren\_sandhu

## JUHA VIRTANEN

he / him

Juha Virtanen's poetry is often characterised by high-octane vocabularies – from specialised technical terms to archaisms and the language of popular culture – each set on a collision course towards one another in search of constructed clarities. His performance practices range from 'conventional' poetry readings to more elaborate performance events featuring a mixture of props, sounds, multimedia, and movements. He has also written and performed collaboratively with other poets and musicians.

IG: @j.p.virtanen

## SOPHIE STONE

she / her

Sophie Stone is a composer of experimental music based in Kent, England. Her interests include: open notation, drone and ambient music, quiet music, improvisation, listening, experiences of silence, longform music, collaboration and audio-visual work. Sophie's music has been realised at festivals such as Ideas of Noise (Birmingham, UK), Electric Spring Festival (Huddersfield, UK), Margate NOW (Margate, UK), Soundwave Festival (Santa Ana, CA) and Sound Thought (Glasgow, UK). Recent collaborations and commissions include a collaborative community project called *an outside space* (2021) for Ideas Test (Medway and Swale, UK) resulting in an archive and experimental film, an experimental film collaboration called *[[even a stopped clock is right twice a day]]* (2021) with Michèle Saint-Michel (US) for Electric Medway, and *postcard-sized pieces* (2021) for fivebyfive ensemble (NY) as part of their Composer Talks series in Spring 2021.

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## G R A P H I E S ‘ —————

## EXPERT PANEL 1

### *Writing for performance*



Performing poetry can be a natural step after writing it. Can all poetry be performed, though? Should you plan ahead when thinking about how to perform a poem you're writing? Is writing for performance different from writing for print? We will answer these questions (and some more), and also run a short Q&A session so YOU can ask questions too!

## EXPERT PANEL 2

### *Finding your voice as an innovative poet*



If you like experimentation, you will probably enjoy reading and writing experimental poetry. But how to start? How do you find your voice as an innovative poet? During the expert panel our poets will share their stories and give advice on how to start writing. There will also be time to ask questions!

## EXPERT PANEL 3

### *Presentation and print of innovative poetry*



Some say that all poetry is visual and that one full stop can change the meaning of a poem. So, should you have the presentation of the poem in mind when writing it? How do you prepare your poetry for print? The poets will share advice from the point of view of poet and publisher. There will also be time to ask questions as we also planned a Q&A session.

## WORKSHOP 1

*Erase to create*



A lot of people don't write because they are afraid of the white page; they don't know how to start. But what if you were already given a text to start with - wouldn't that be easier? During the workshop you will learn how to work with found text and how to write your own poem based on texts you can find at home. You will create the starting point for the poem and add content to make it complete. Let's write your first erasure poem together!

## WORKSHOP 2

*Where is the meaning?*

*Plant-inspired asemic writing*



Did you know that you can write visual poems devoid of traditional meaning in language? Did you know that you can create the meaning yourself? Did you know that you can write without words or even letters? Together, inspired by structures that we can find in plants, we will create signs (written marks that have a standard meaning) that you will use to make your first asemic visual poem (one without semantic meaning).

## PERFORMANCES BY SOPHIE STONE AND JASON HODGSON

*Bridging the gap between*

*Sound Poetry and*

*Experimental Music*



Sophie Stone and Jason Hodgson will perform four sound works exploring the spoken word. Sophie and Jason both have a background in composing and performing experimental music, which includes improvisation, graphic scores, installations, and taking music outside of the concert hall. They will perform spoken word pieces including Sophie Stone's *"As Sure as Time..."* (2016), Steve Gisby's *com-bi-na-to-ri-al-ly* (revised 2018), Jason Hodgson's *Language is a Fictitious Fact* (2013), and a new collaborative piece based on the text of John Cage's *Silence: Lectures and Writings* (1939). Three duets will be followed by a performance including audience participation.



# THE ROGER DE HAAN CHARITABLE TRUST



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## THE **POETRY SOCIETY**

### S U P P O R T E D    B Y

Festivals Funding from Creative Folkestone and the Roger De Haan Charitable Trust

### P R O M O T I O N A L   P A R T N E R S

Poem Atlas, Pamenar Press and The Poetry Society





## SURVEY

Please tell us what you think via the QR code above. Your honest opinion is invaluable.

## CONTACT

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## PROGRAMME DESIGN

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