


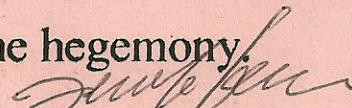
The concrete poetry which I endorse — & which stylistically is of most influence on my own work — is a poetics without a direct one-to-one signification. It is rhizomatic in composition, pointing both to & away from multiple shifting clouds of meanings & construction, where “writing has nothing to do with signifying [...] it has to do with surveying, mapping [...] realms that are yet to come” (Deleuze & Guattari 7). A rhizome, according to Deleuze & Guattari, is a non-centered, supportive system (think of mushroom or peanut growth patterns) & is an “antigeneology” (7); resistant to the type of the modernist situating within a historical framework to which concrete poetry is so often subjected. Instead of a single, arborescent (branches forming around a monolithic centre) historical & critical framework, rhizomatic writing is “a map not a tracing”; where:

A map has multiple entryways, as opposed to the tracing, which always comes back to the ‘same’.

The map has to do with performance, whereas the tracing always involved an alleged ‘competence’.

(Deleuze & Guattari 12)

My writing foregrounds these “multiple entryways” which focus on excess — the leftovers, the refuse, the waste. The writing which overflows the container of the hegemony.



derek beaulieu