

The background of the entire page is an abstract, textured composition. It features a dominant, vibrant red color that is layered and blended with various shades of white, grey, and dark blue/black. The texture appears rough and painterly, with visible brushstrokes and mottled patches of color. The red is most concentrated in the upper and middle sections, while the white and grey tones are more prominent towards the bottom and left edges.

Aperture

derek beaulieu





Aperture

Aperture

derek beaulieu

Published by Penteract Press, 2019
PenteractPress.com
PenteractPress@gmail.com
Twitter.com/PenteractPress

Cover image by Madeleine Beaulieu

Design by Clara Daneri & Anthony Etherin

Typeset in “Alice”
(created by Ksenia Erulevich)

© derek beaulieu, 2019

FIRST EDITION

ISBN 978-1-9998702-2-5

For Madeleine









Life









Figure 1. The four main types of mountain peaks.





patent applications: 122,740 and 122,741
e. o. AL LTT
1972.

303









































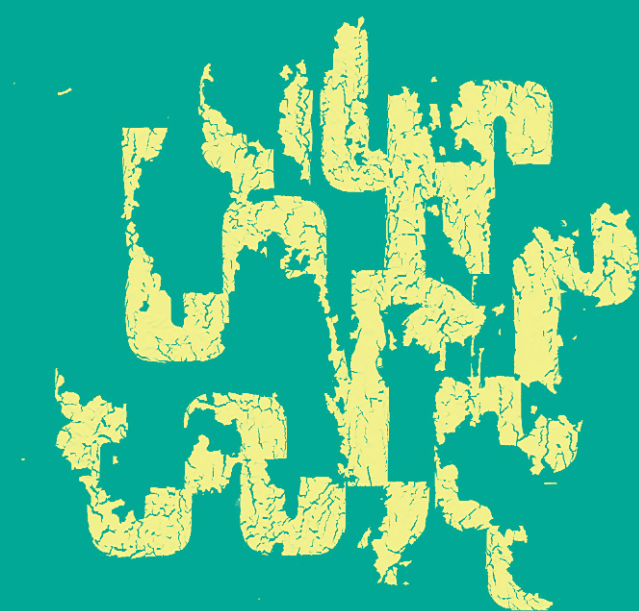


Figure 1. A large, stylized, abstract sculpture in a dark, textured material, possibly bronze or stone, featuring a central vertical column and several horizontal, curved elements extending outwards, resembling a stylized letter 'H' or a complex geometric form.

APERTURE was made by hand using dry-transfer lettering, without the use of computers, and subsequently digitally recoloured. Once ubiquitous in graphic design and advertising from the early 1960s to early 1990s, dry-transfer lettering has been relegated to use by artists and hobbyists. At one point a specialized tool with an expensive price tag, dry-transfer lettering was used in graphic design and technical drafting, in order to standardize graphic elements, eliminate the individuality of the artist's hand, and speed up the creative process.

As dry-transfer lettering ages, it cracks and ripples, becoming less pliable. Letters no longer adhere to surfaces faithfully; they flake and crumble, crack and crumble. These poems reflect that lack of cohesion; the letters crumble away from meaning, leaving rough traces of what could have been meant.

This book could not have been written without the support of Kristen Beaulieu and Madeleine Beaulieu; thank you. Gregory Betts, Christian Bök, Kenneth Goldsmith, Helen Hajnoczky and Jordan Scott provide the camaraderie and conversation that make me a better artist. Thank you also to Anthony Etherin and Clara Daneri, for their exceptional work, and to Nasser Hussain and Tom Jenks, for their support. Portions of this work were previously published in *Fragmentum* (Simulacrum Press, 2018) and in *Concrete & Constraint* (Penteract Press, 2018).

derek beaulieu is the author / editor of 20 collections of poetry, prose and criticism, including two volumes of his selected work, *Please No More Poetry: the poetry of derek beaulieu* (2013) and *Konzeptuelle Arbeiten* (2017). His most recent volume of fiction, *a, A Novel*, was published by Paris's Jean Boîte Editions. beaulieu has spoken, performed and exhibited his visual work across Canada, the United States and Europe, and he has won multiple local and national awards for his teaching and dedication to students. derek beaulieu was the 2014–2016 Poet Laureate of Calgary, Canada, and he is Director of Literary Arts at *Banff Centre for Arts and Creativity*.





Penteract Press, April 2019

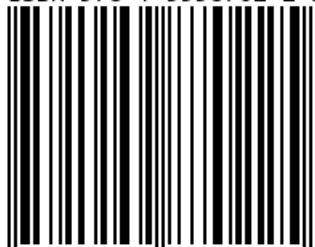
PenteractPress.com

“It would be easy to say that *Aperture* ‘looks into language’, but make no mistake: it’s not a dry academic investigation, or an open-ended enquiry – it quite literally peers into the material of language. Stein might have extracted the ‘radius of the word’, but Beaulieu retains the carapace left behind, and in so doing, finds fresh value in every blister and fissure.

Language becomes like your oldest t-shirt, poised on the brink of absolute familiarity and complete disintegration. Or, more succinctly: *Écriture craquelure.*” — Nasser Hussain

“Imagine Rothko with Letraset, Rorschach as a synesthesiac suprematist, or the aurora borealis viewed from Willie Wonka’s great glass elevator, and you’re some way towards the beautifully delirious polychromatic drench that is derek beaulieu’s *Aperture*. Operating at the ragged perimeter of language, beaulieu sends back glyphs, graphemes and glitches, strange news from other stars. *Aperture* is apt: each page is an opening into a dimension at once contingent and perfectly ordered, fragmented yet geometric, abstract yet coherent. *Aperture* is not so much a book as an experience, an irresistible technicolour tide.” — Tom Jenks

ISBN 978-1-9998702-2-5



9 781999 870225 >