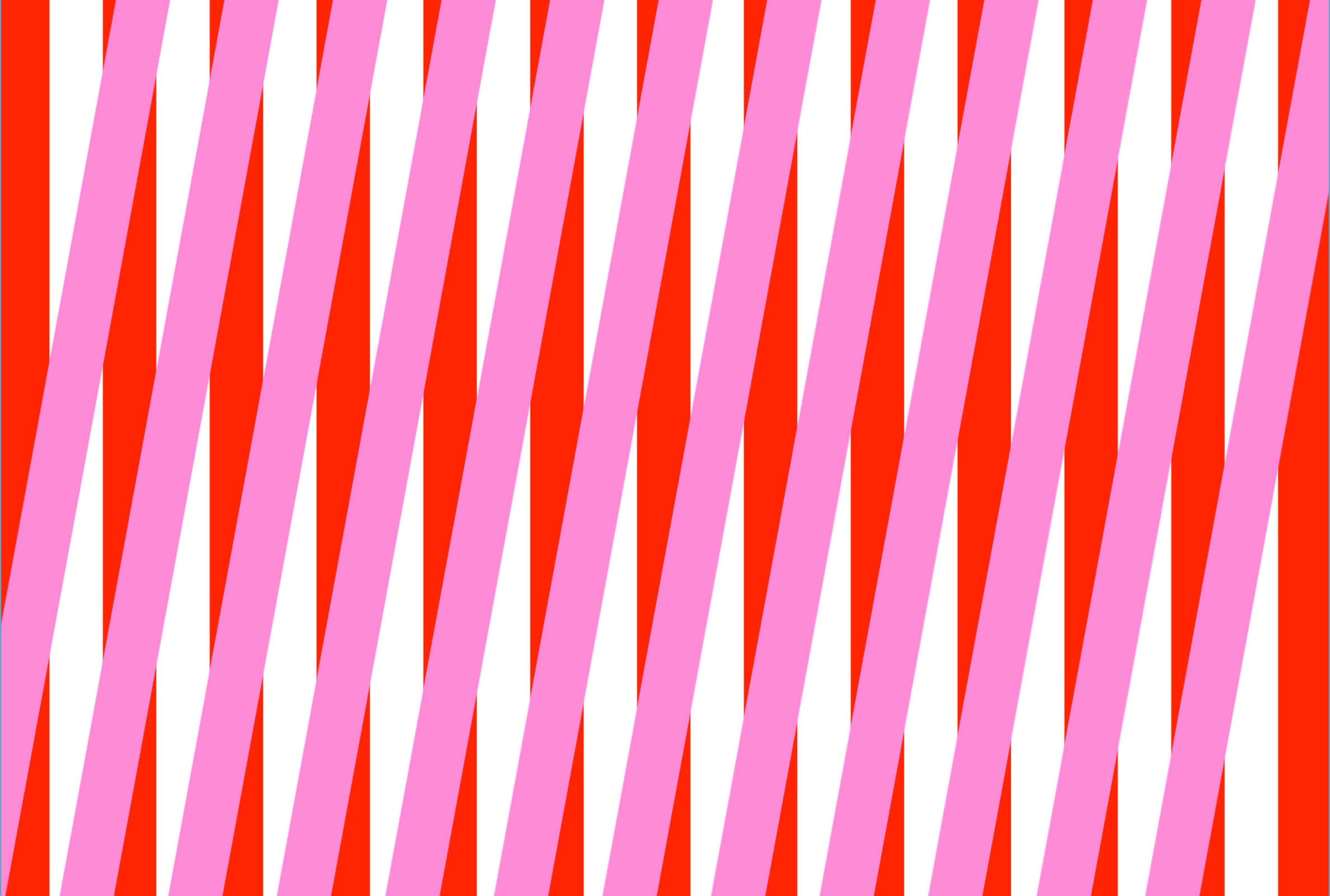


LENS FLARE
Derek Beaulieu & Rhys Farrell

Derek Beaulieu & Rhys Farrell

LENS FLARE

Guillemot Press



The background of the image consists of a series of parallel diagonal stripes. The stripes alternate between a bright pink color and a vibrant red color. The stripes are oriented from the bottom-left towards the top-right, creating a strong sense of movement and rhythm across the entire frame.

LENS FLARE



LENS FLARE

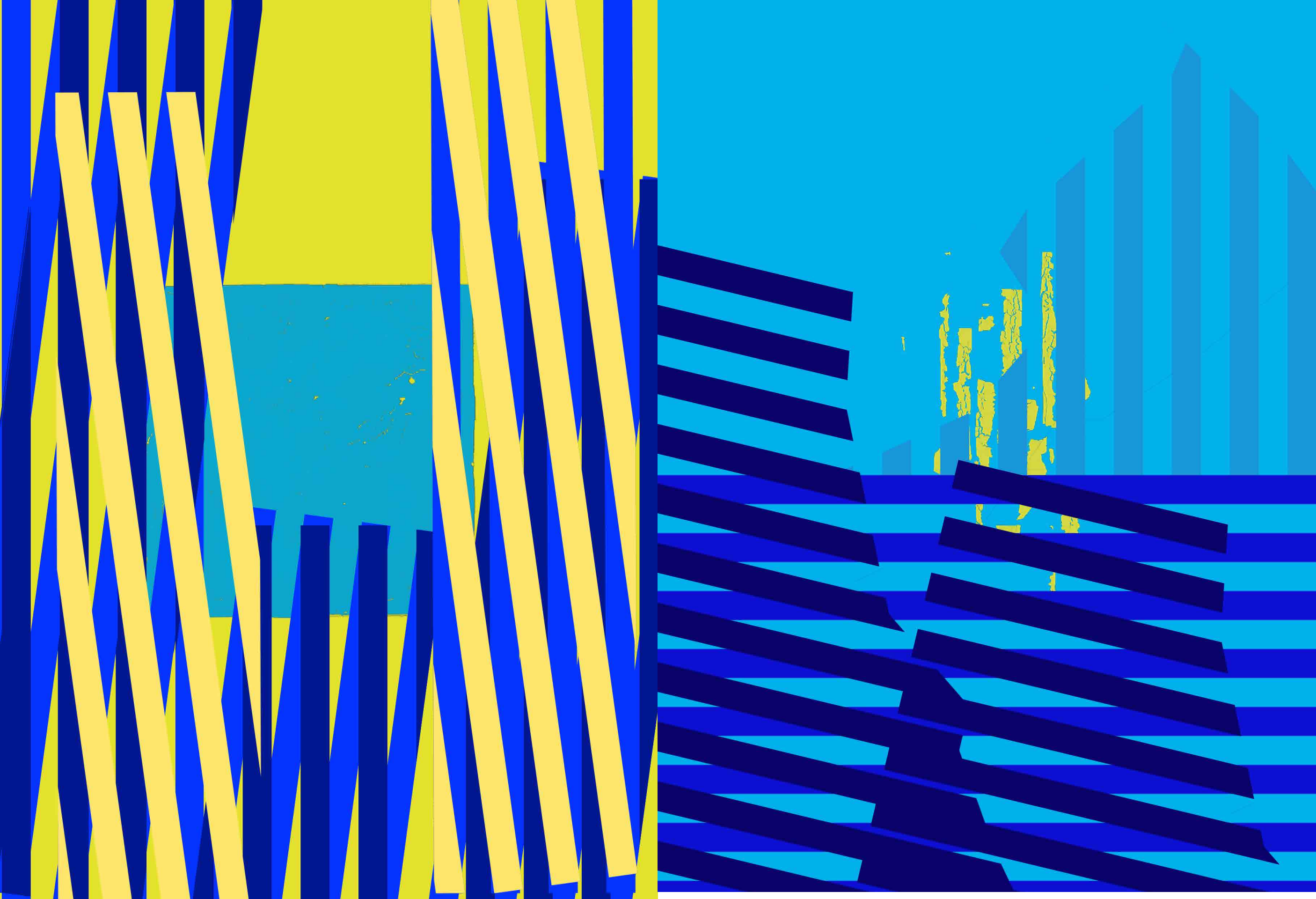
Derek Beaulieu & Rhys Farrell

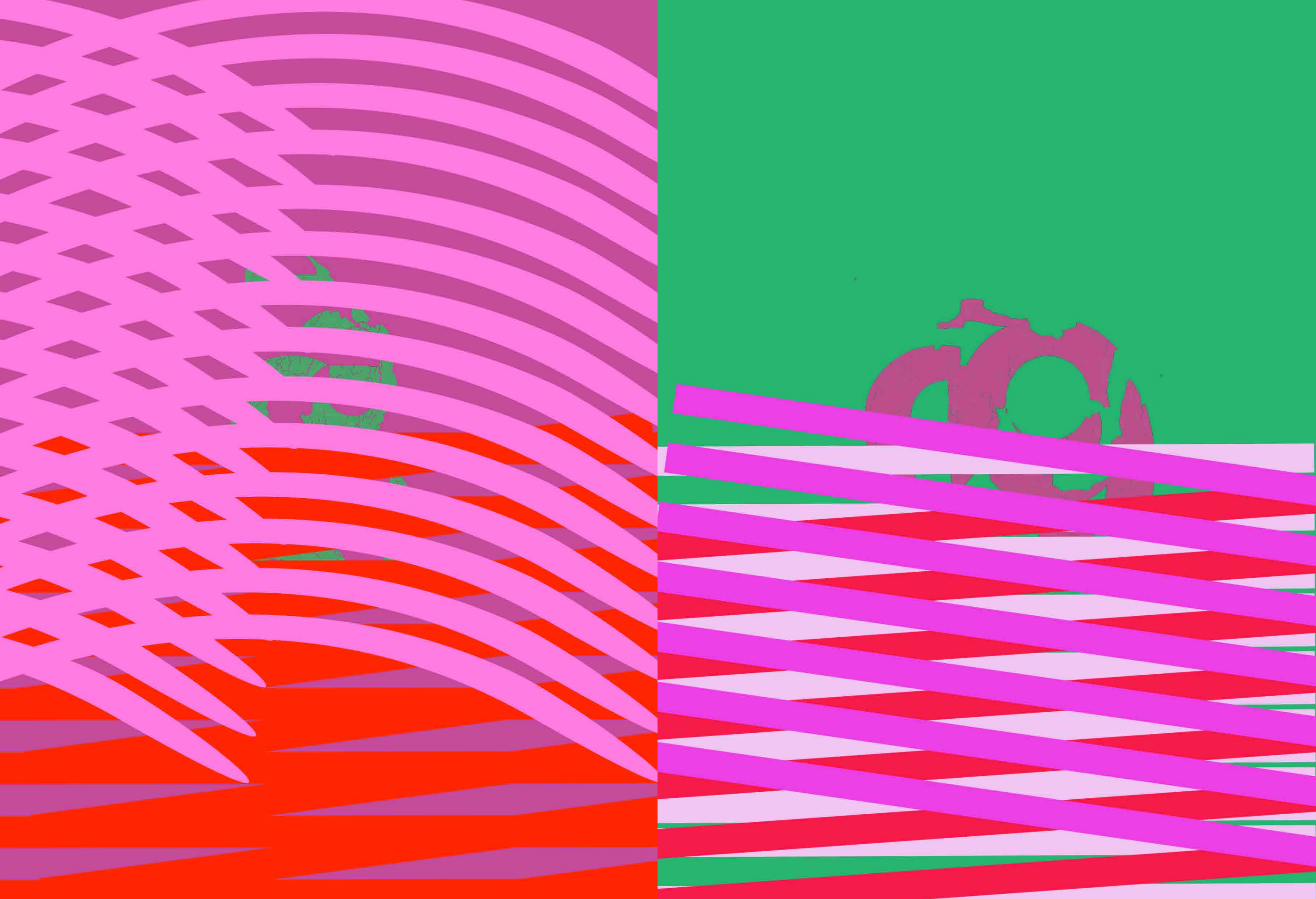


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Cover art by Rhys Farrell

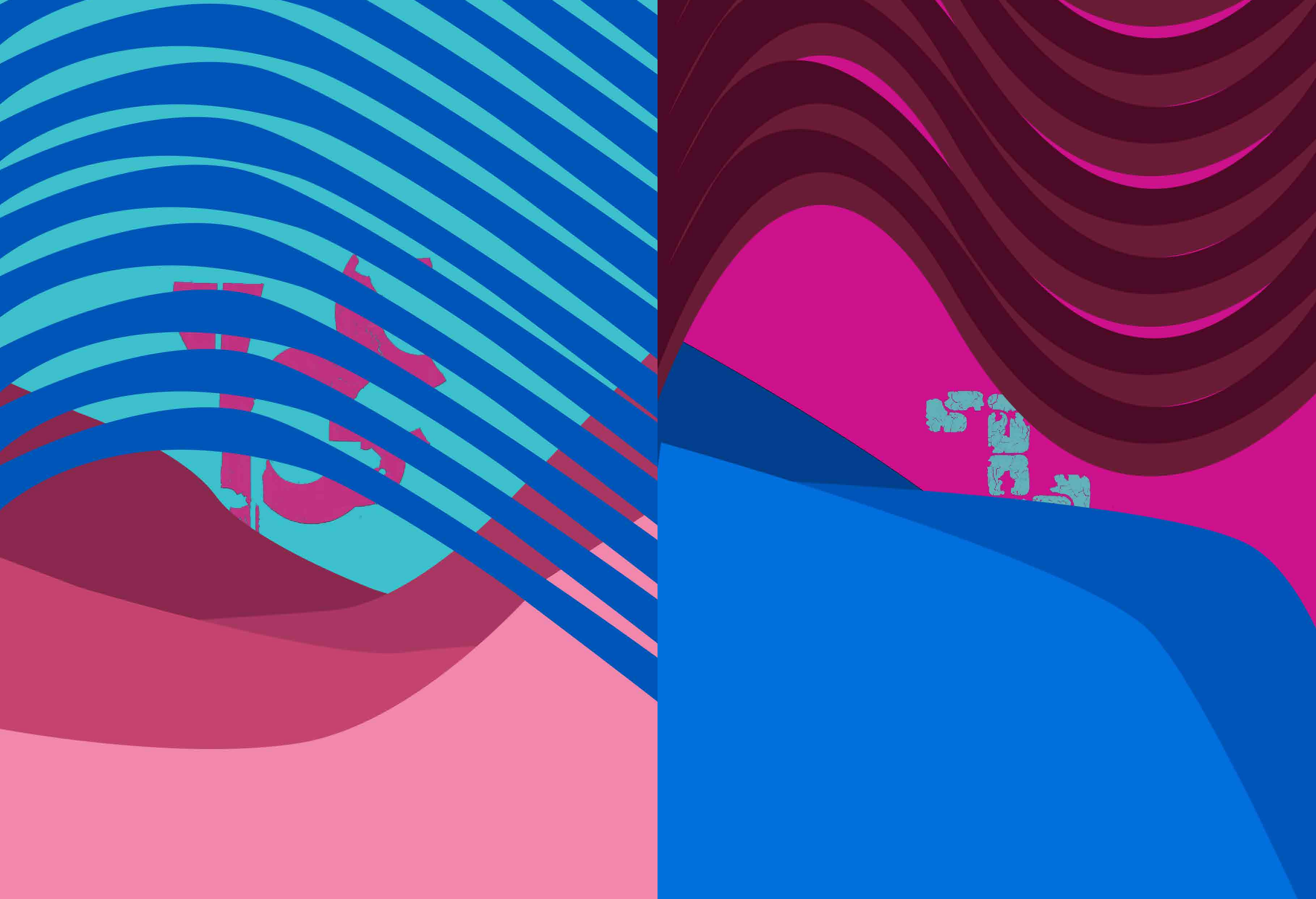
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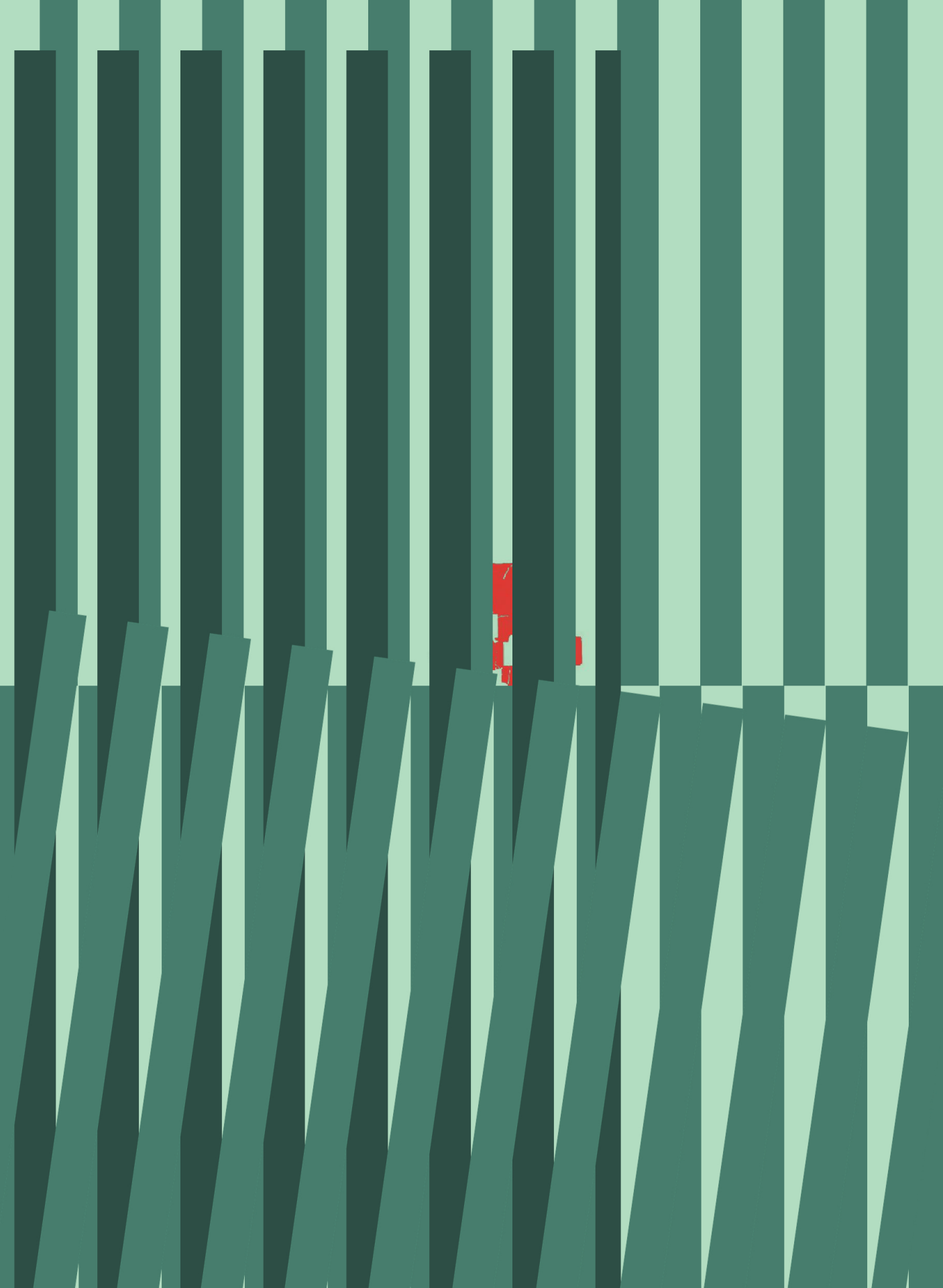
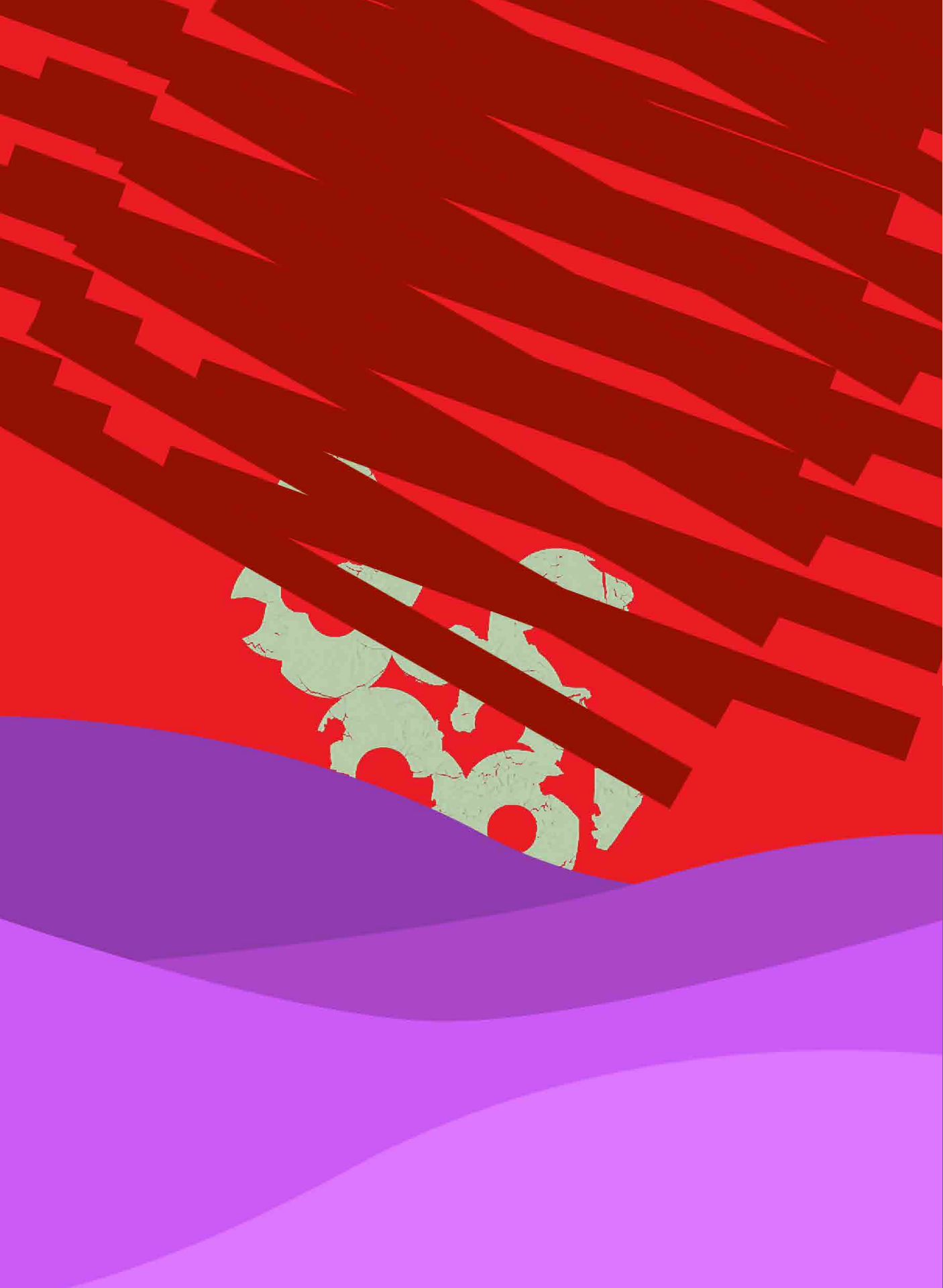


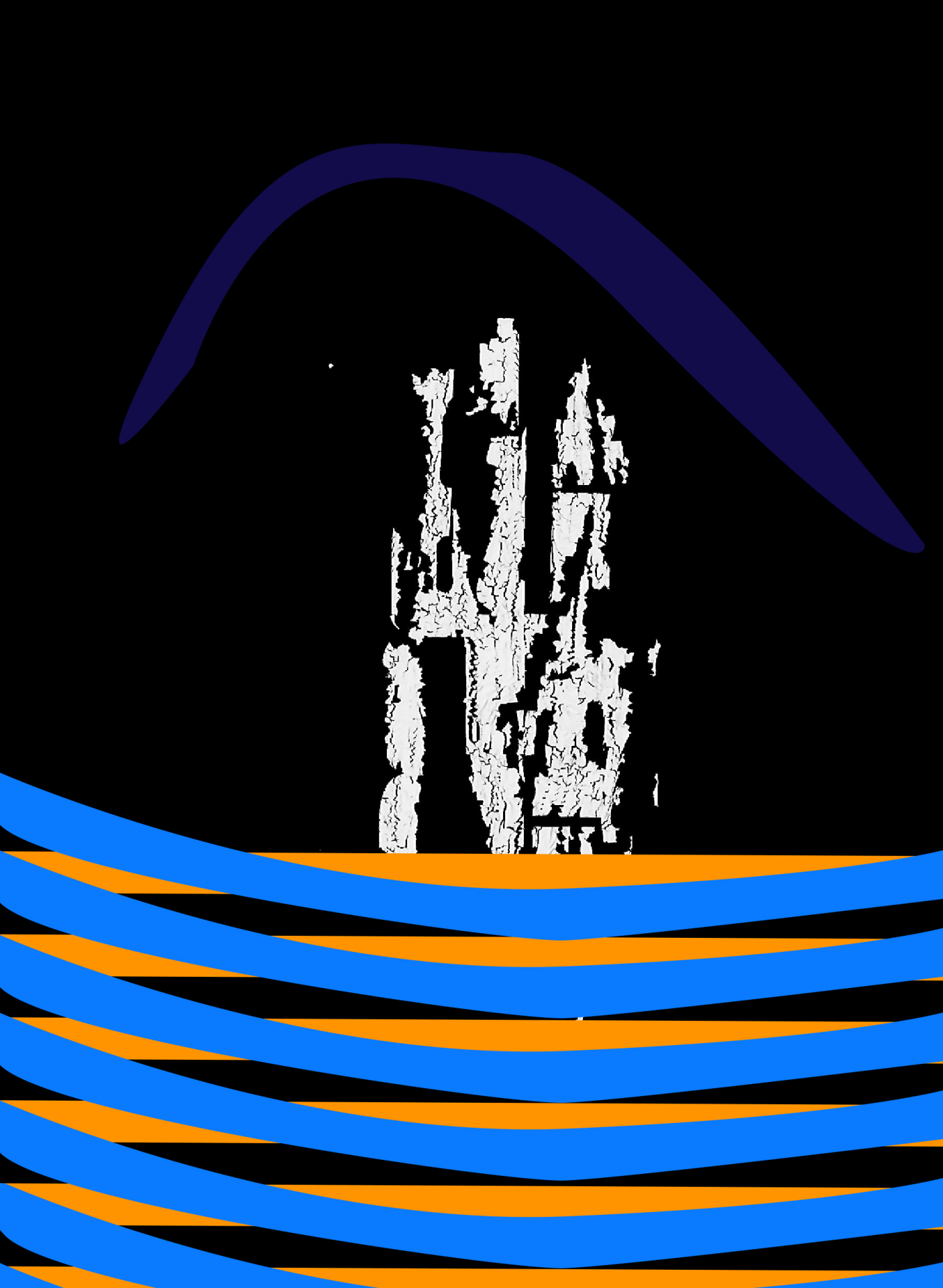
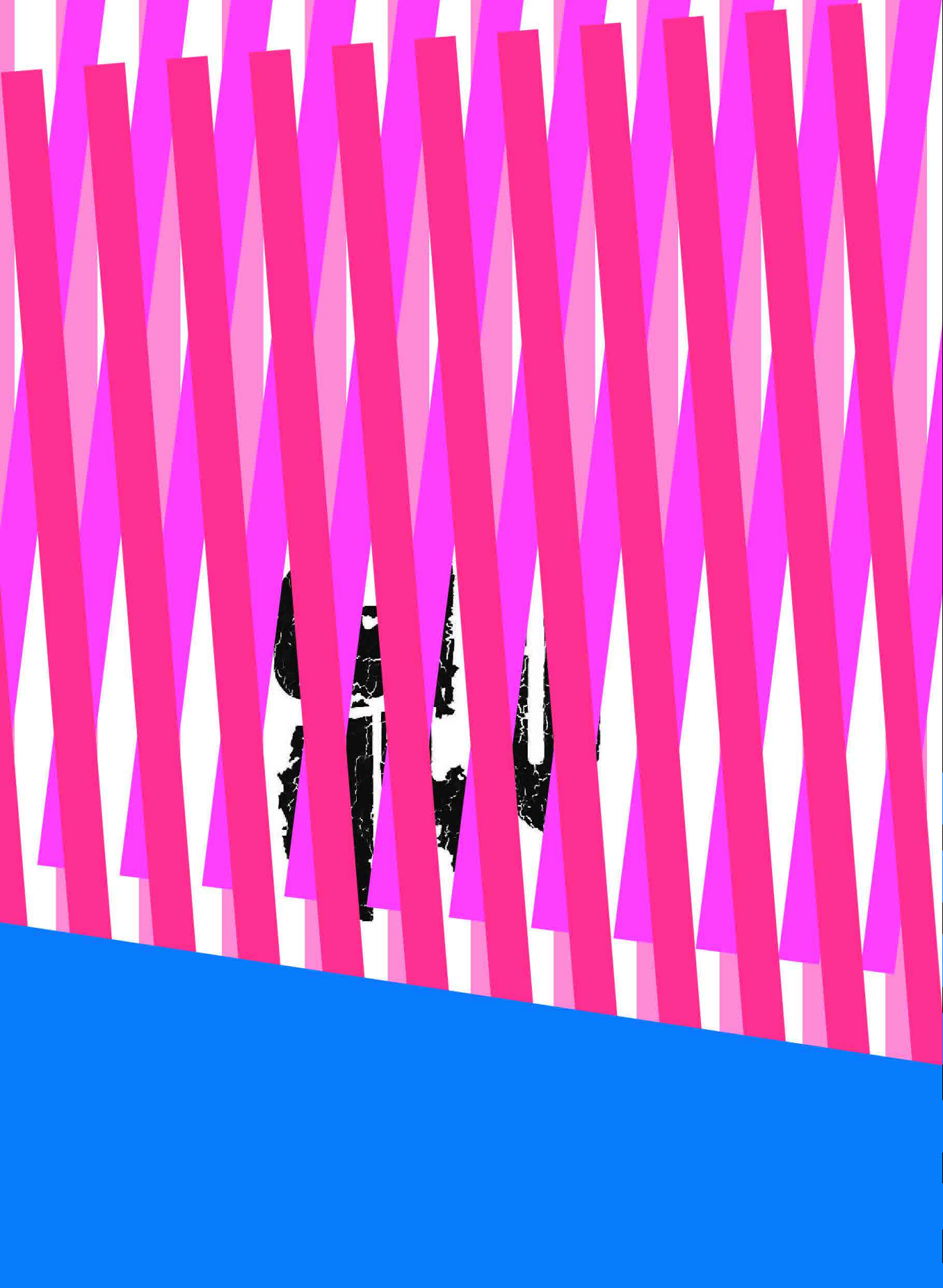


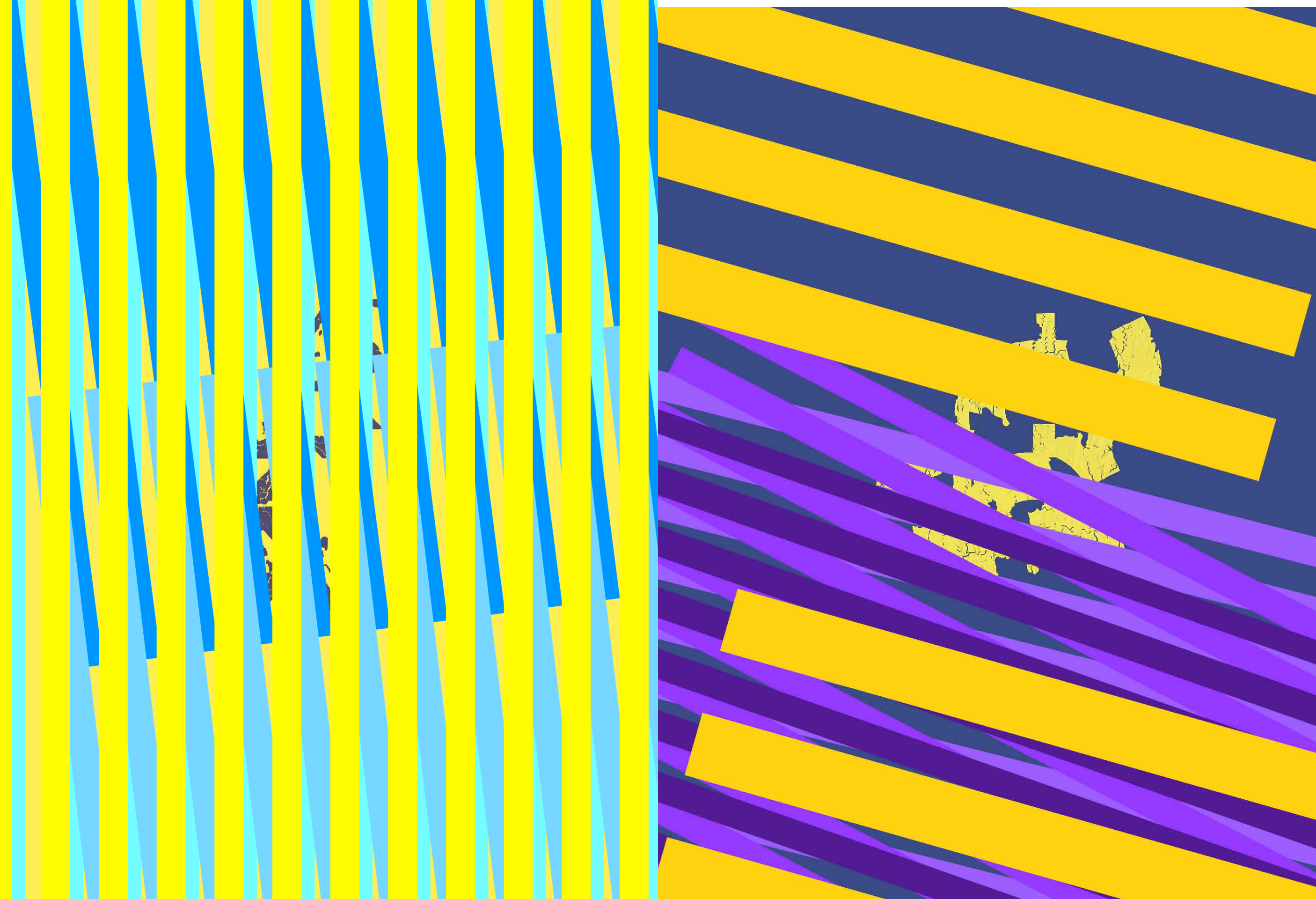


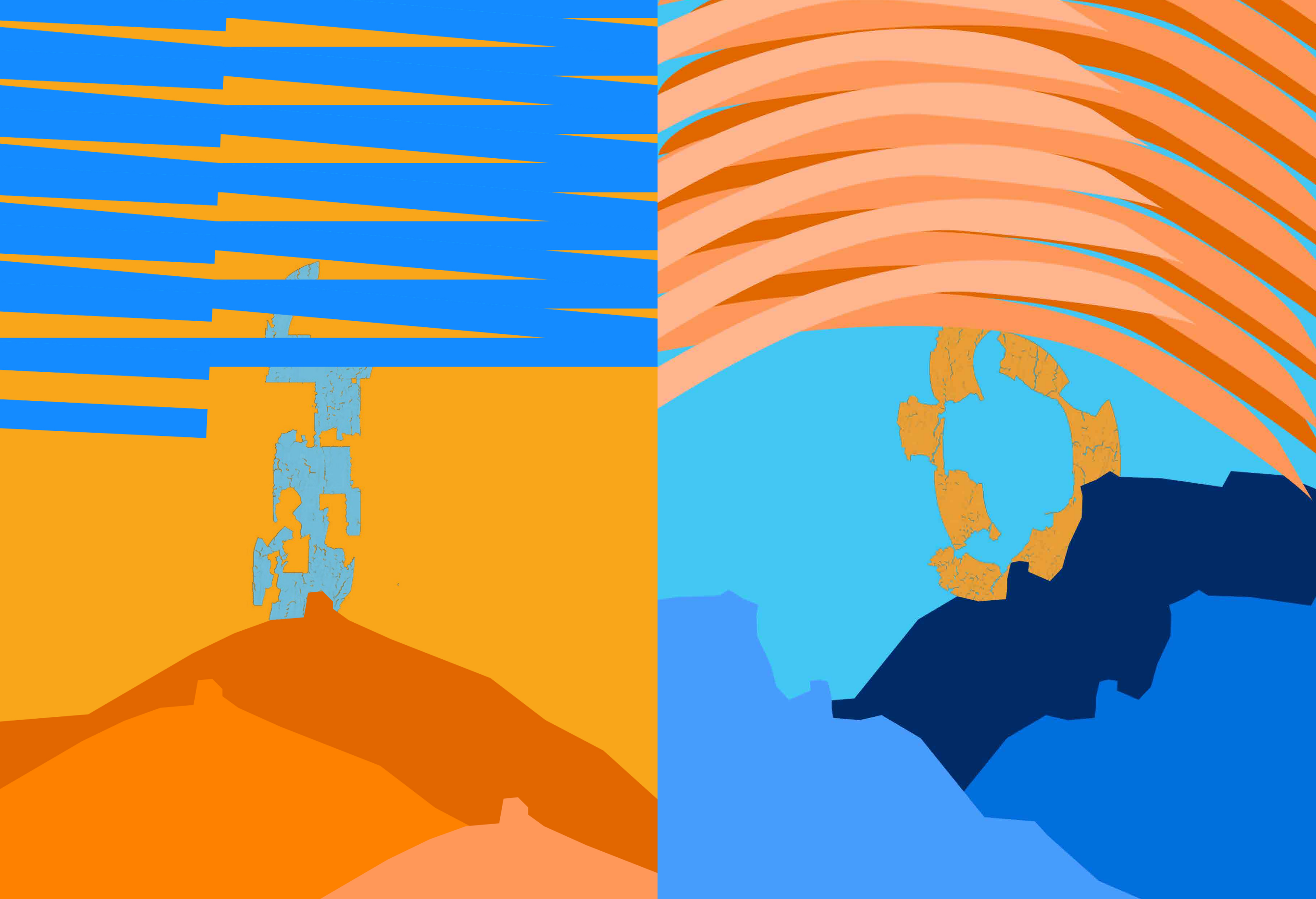


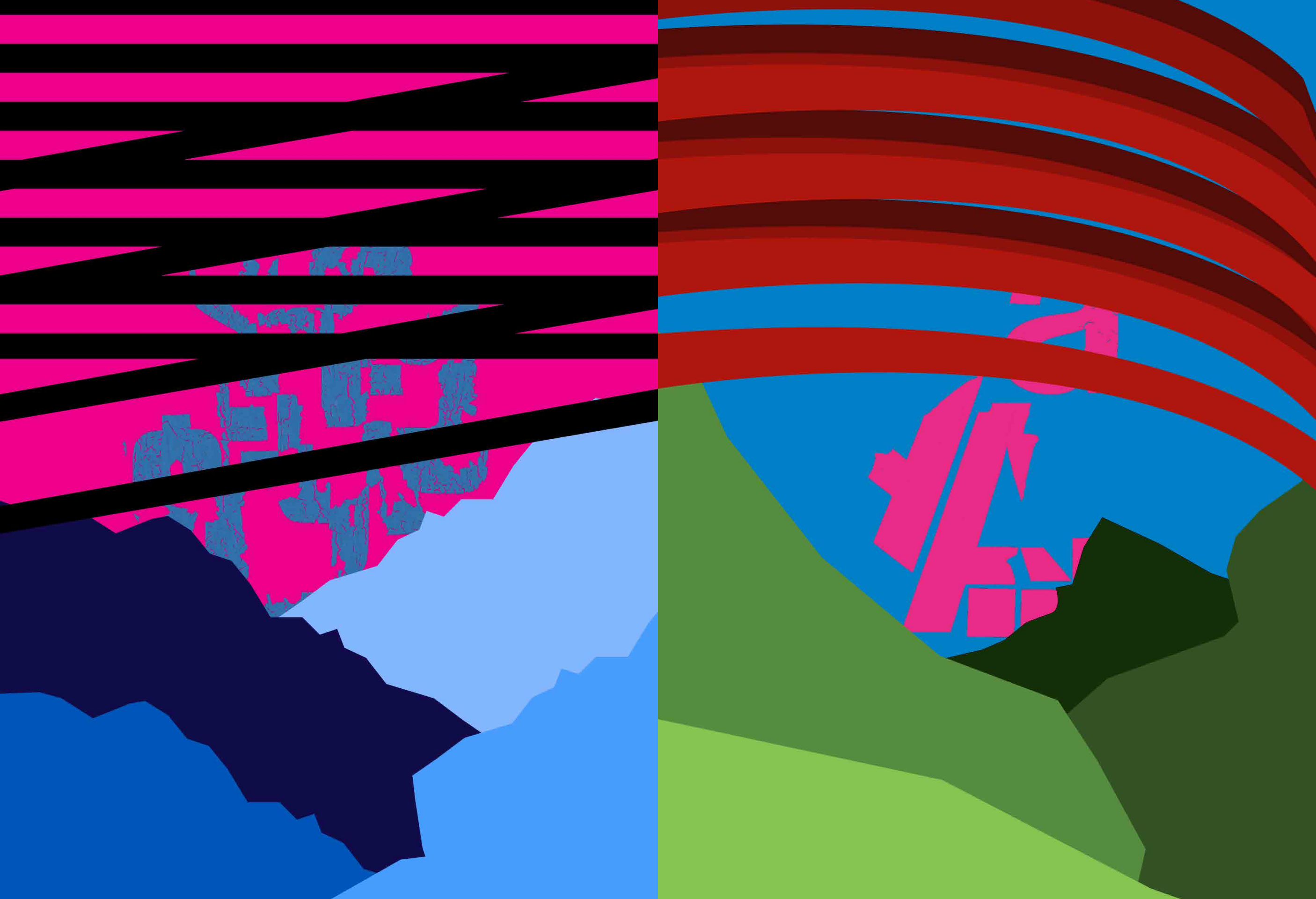


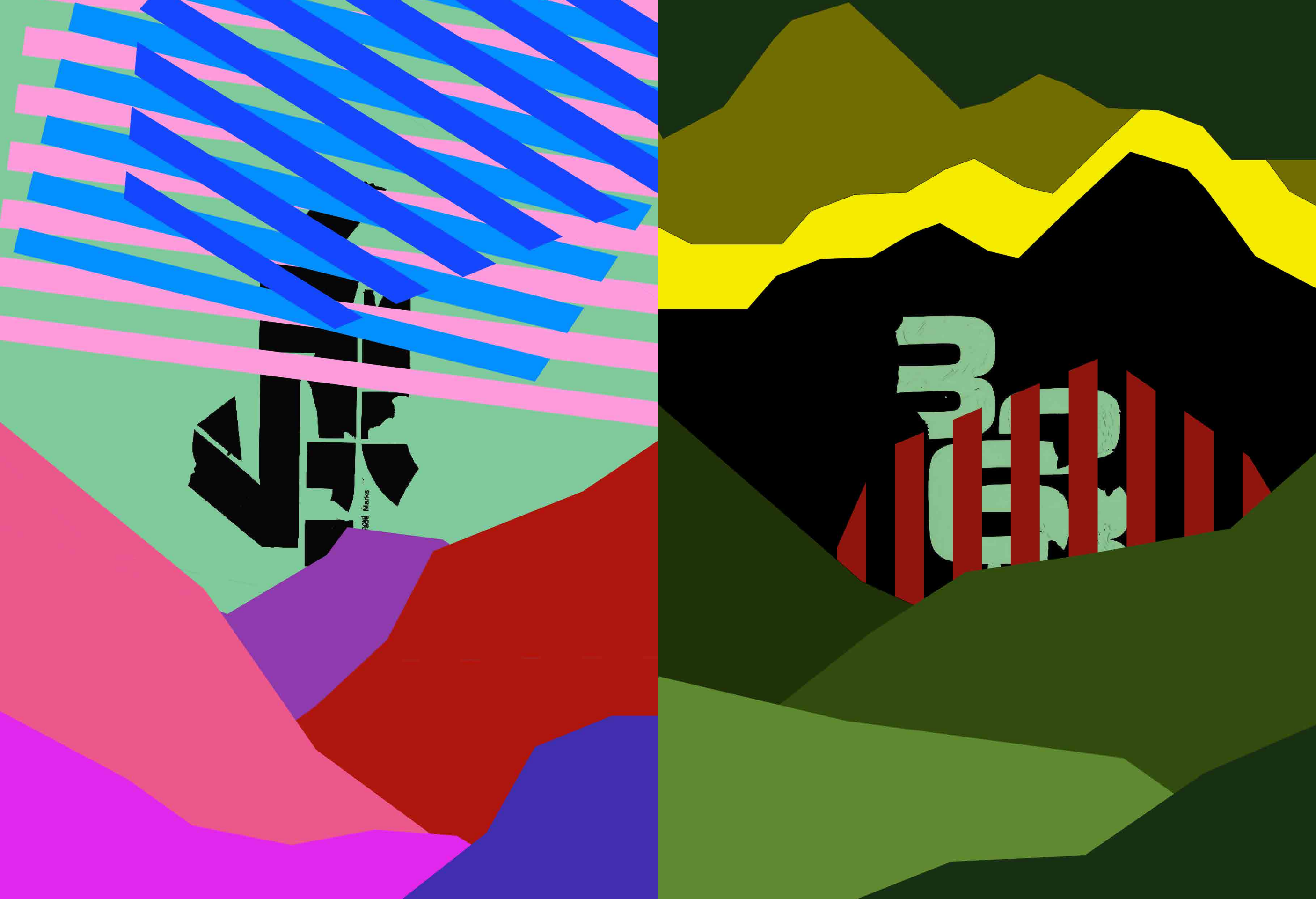






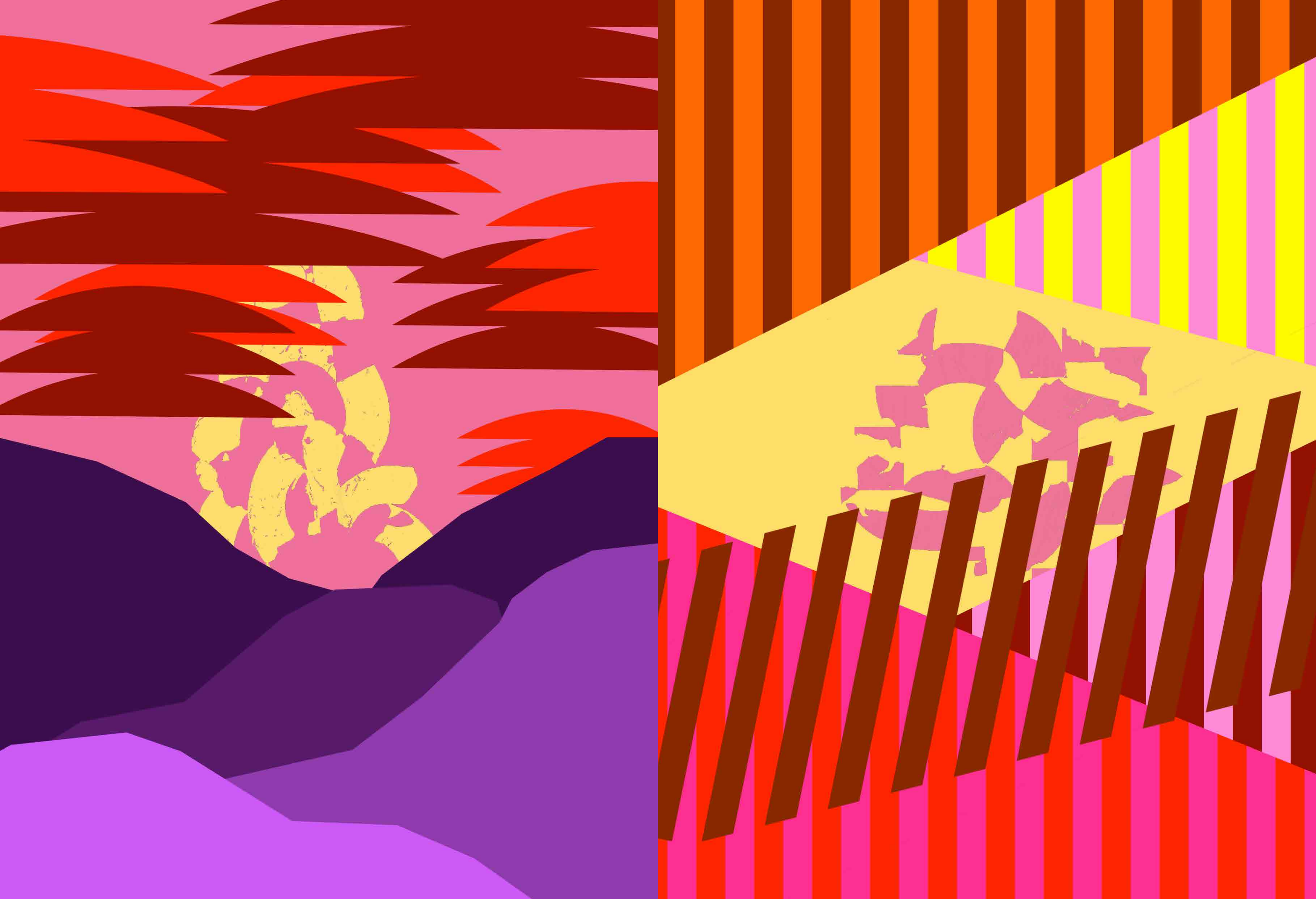




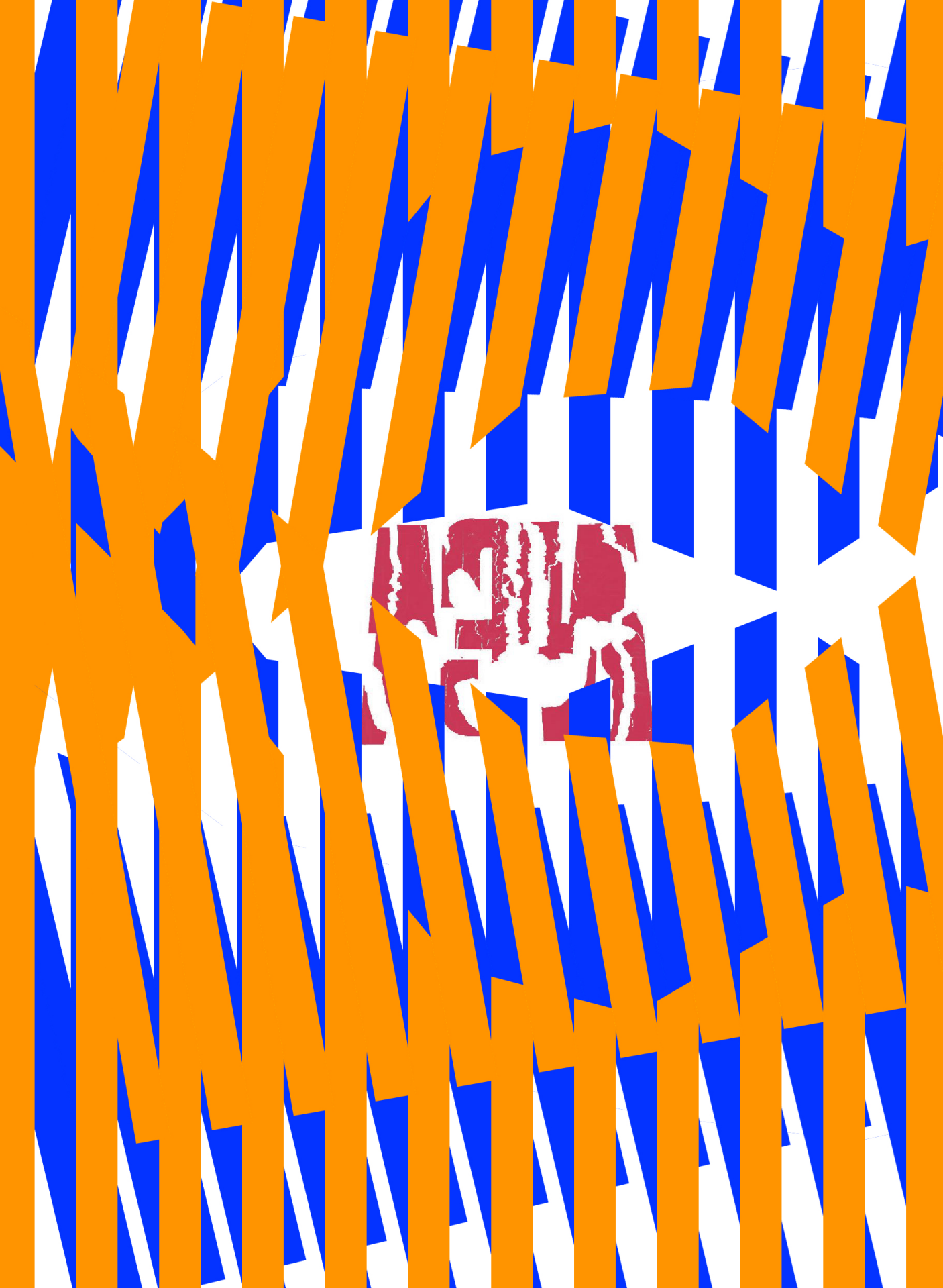


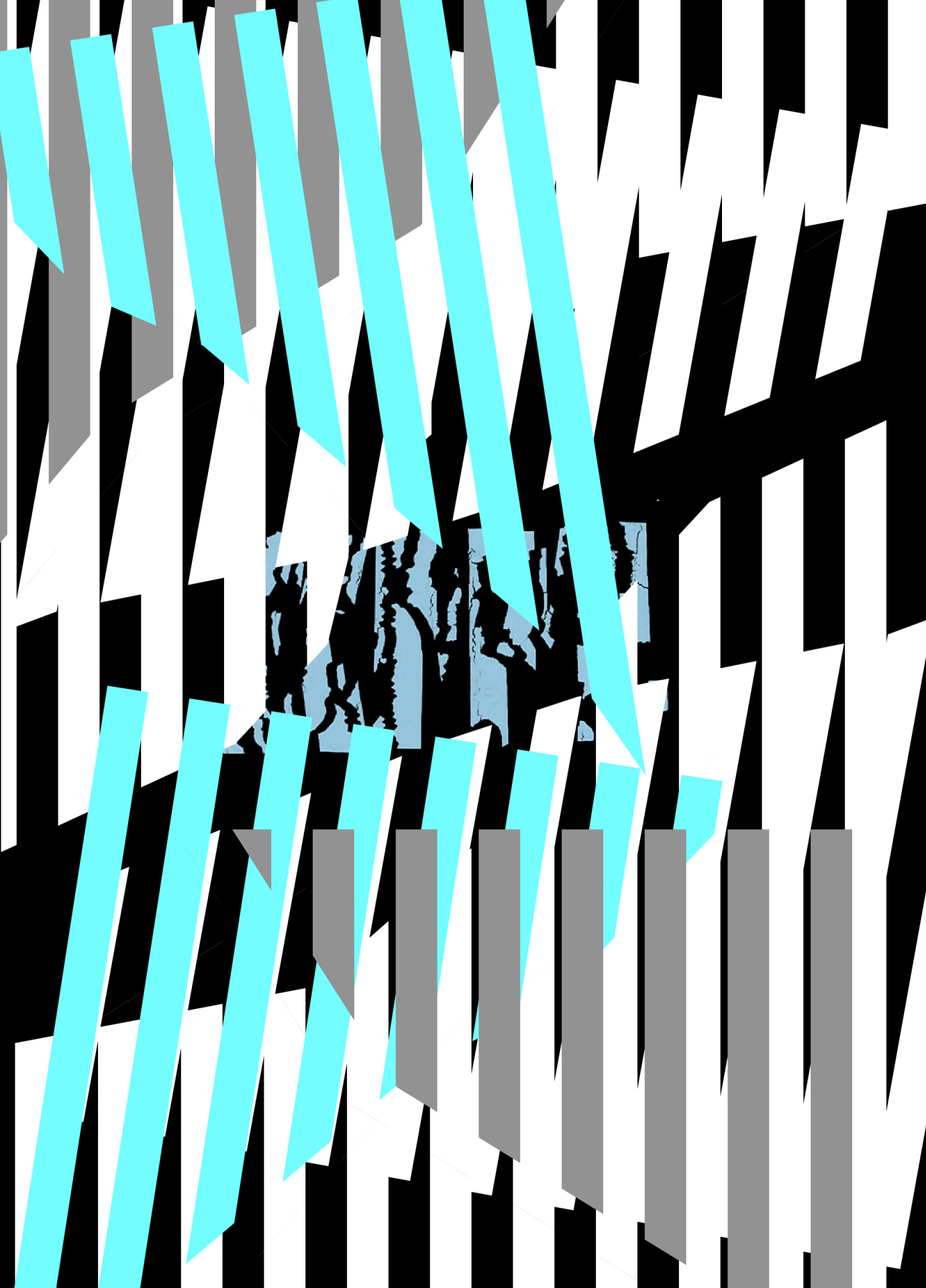


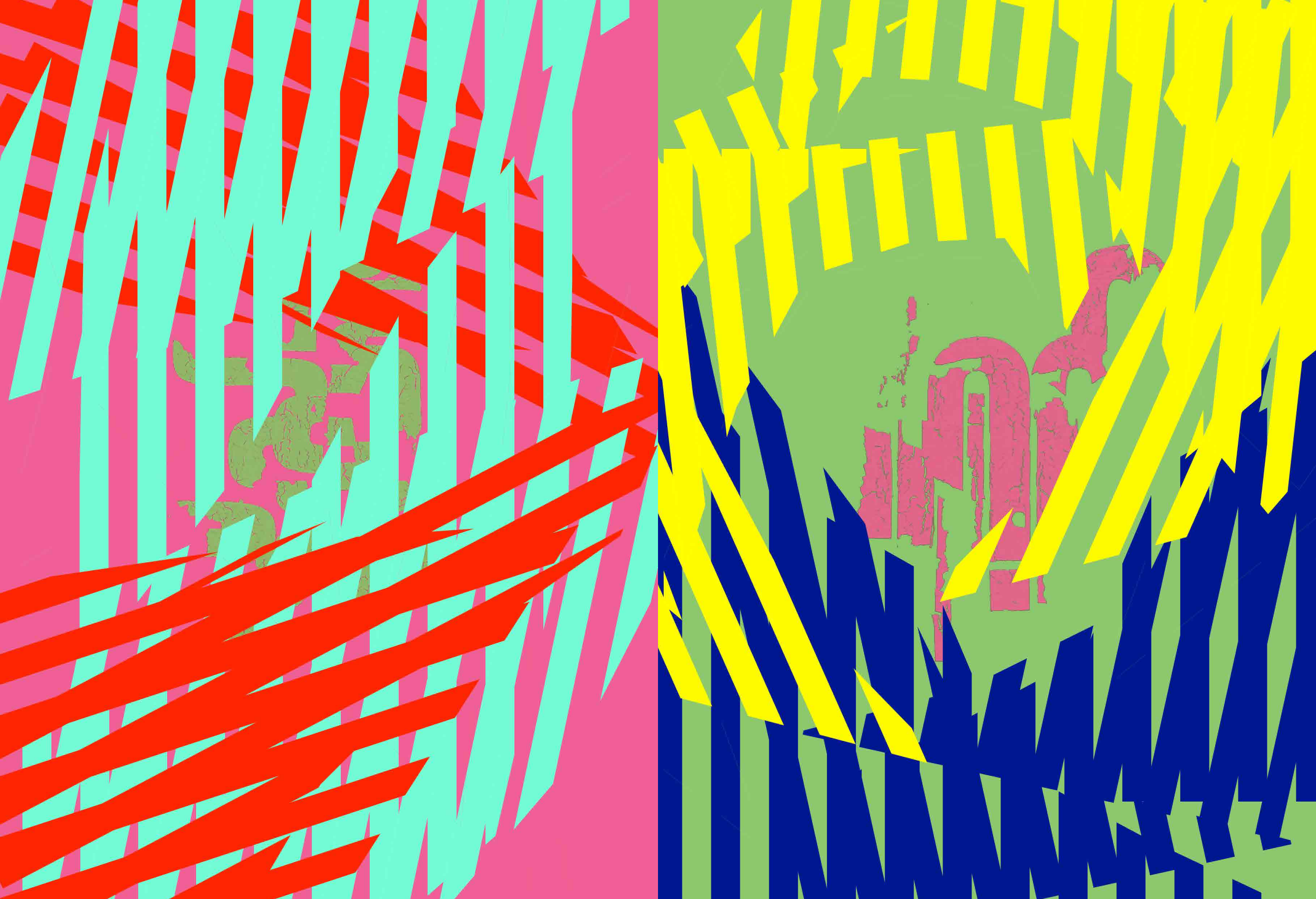


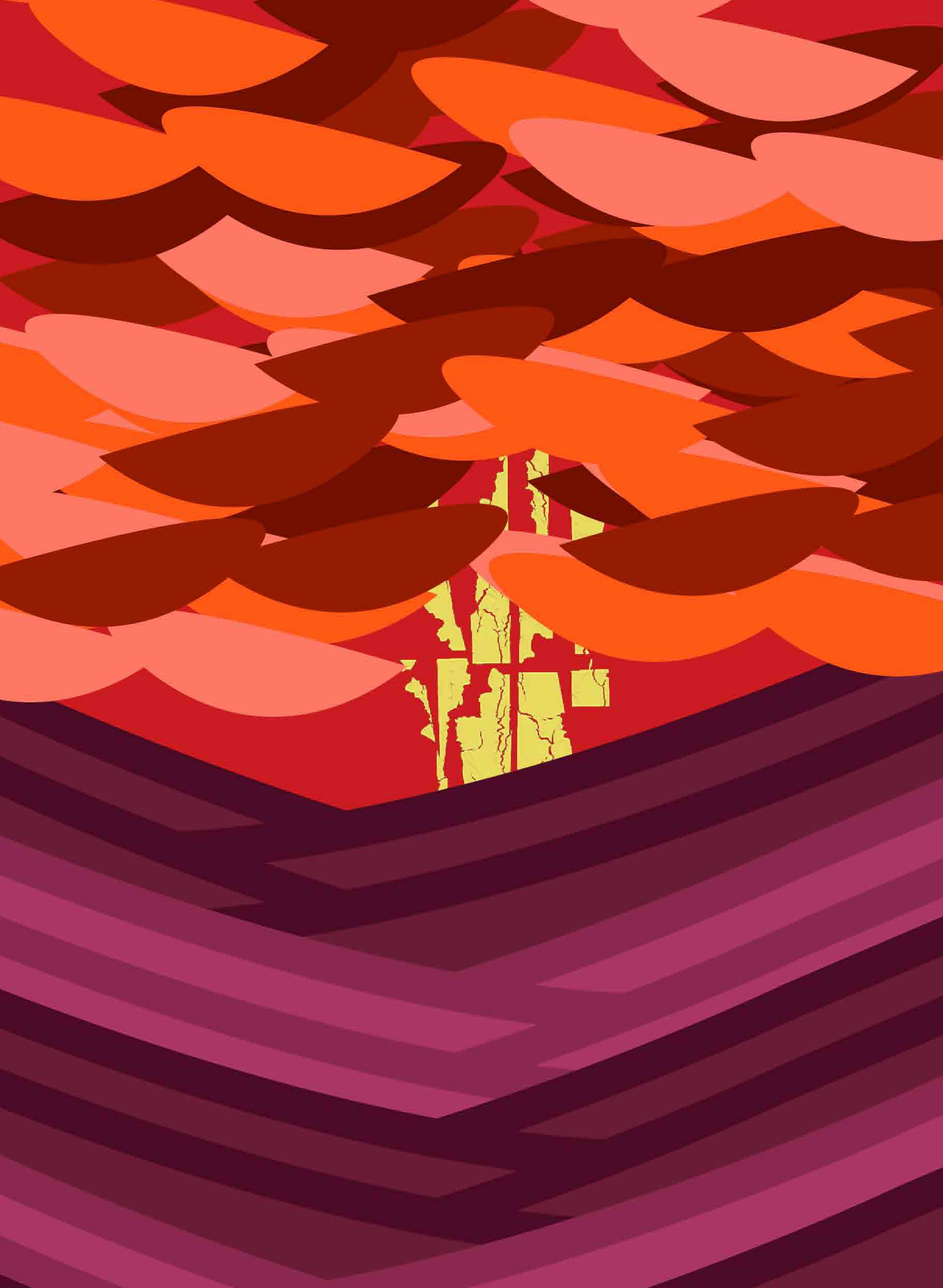




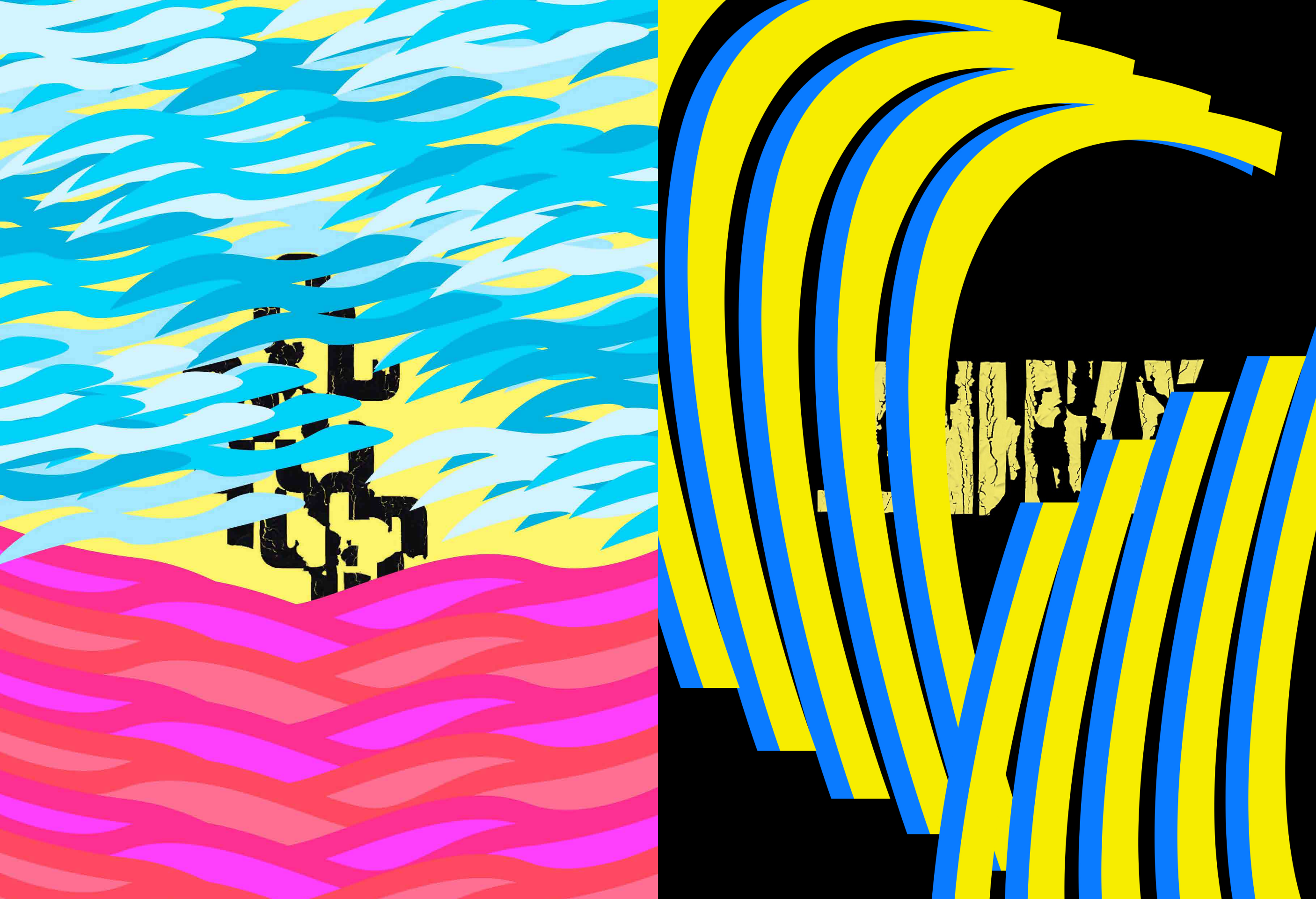


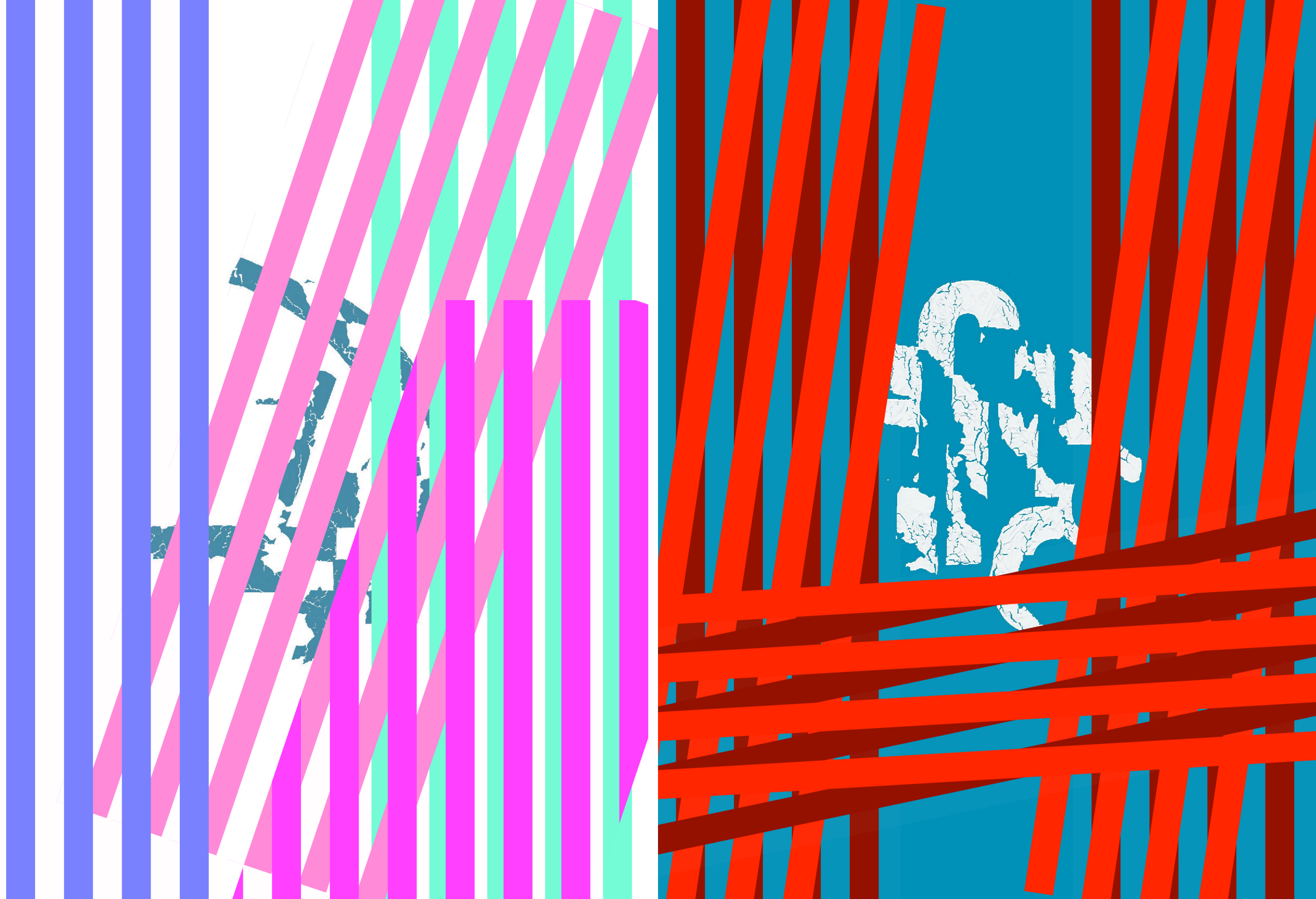


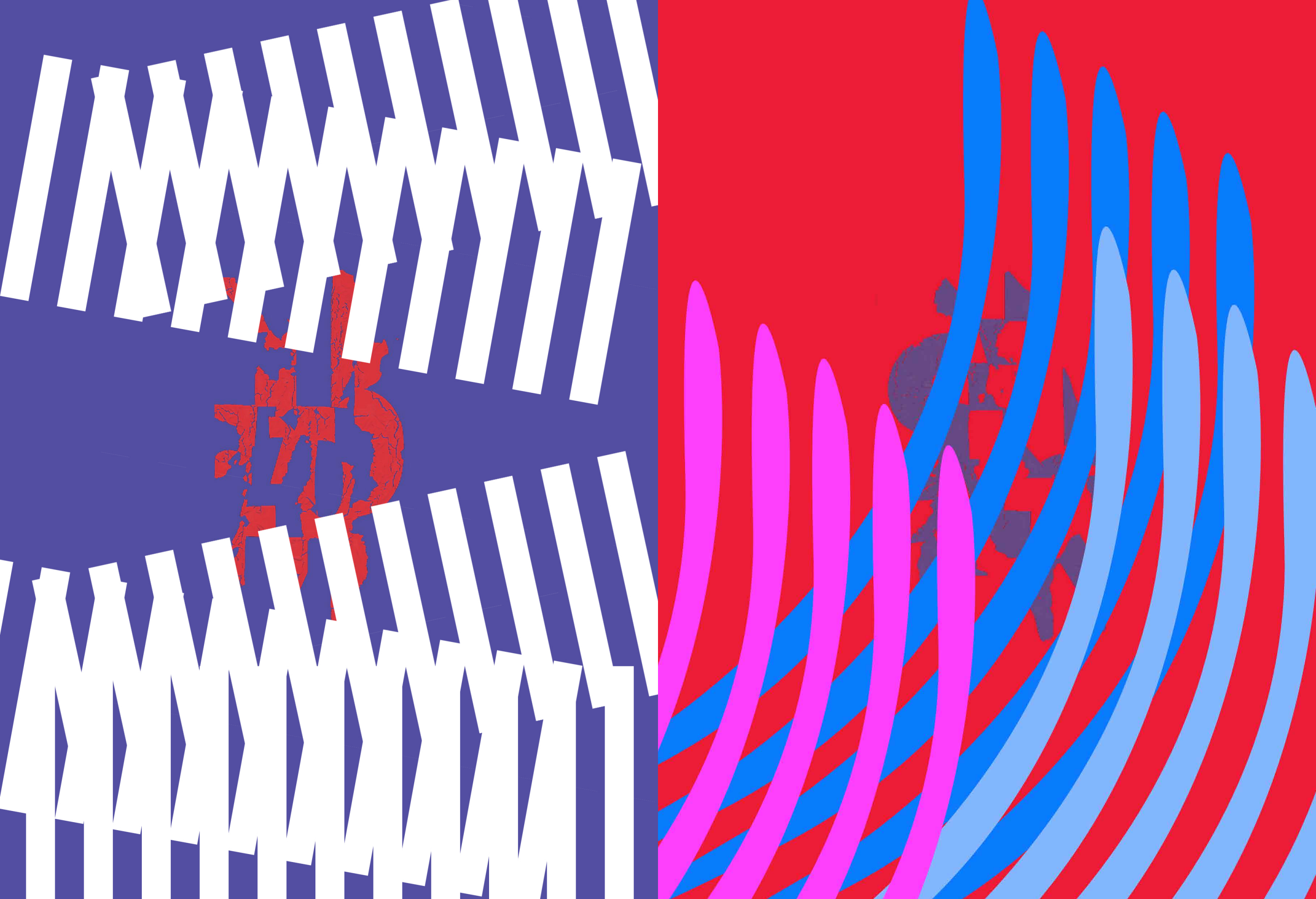


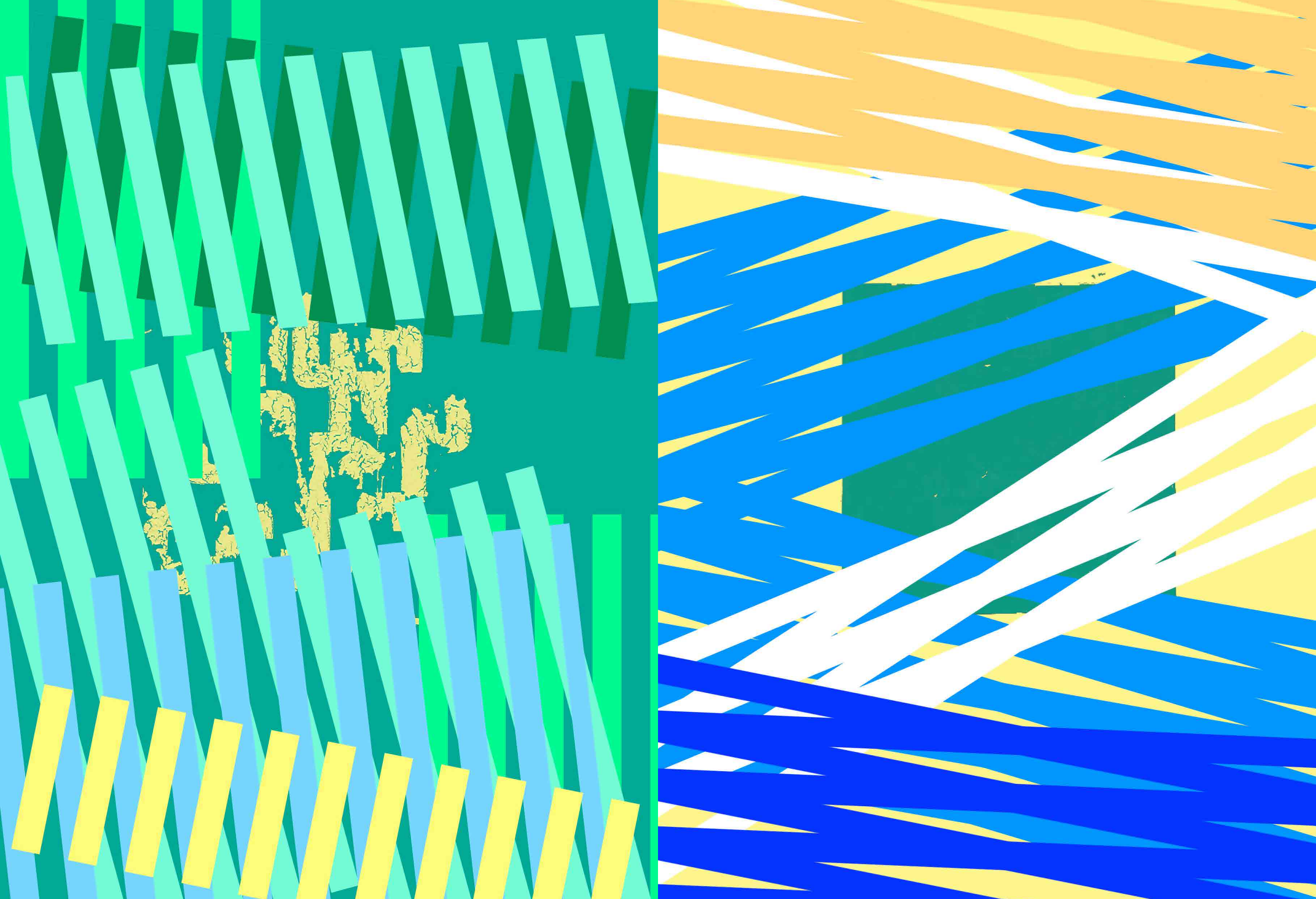












ABOUT

In 2019, Penteract Press published Derek Beaulieu's *Aperture*. *Aperture* was created 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.

Poetry is best meant as a conversation, a dialogue between observation and materiality. Canadian poet Margaret Avison once argued that 'the best response to a poem is another poem', a plea that poets stay in dialogue with each other, creating work that inspires conversation and collaboration. In order for poets to best become, as Shelley argued, the 'unacknowledged legislators of the world' they must work within a cultural relevant milieu, harnessing a vernacular which speaks to the contemporary moment. Gone is the emotive imagery of the lyric, replaced by a sensory exploration of as artistic material as image making, for, as Eliot argued, 'poetry is not the turning loose of emotion, but an escape from emotion; it is not the expression of personality but the escape from personality.'

Lens Flare is a page-by-page reply to *Aperture*, wherein Rhys Farrell has digitally responded to the disintegrating logos and letterforms, the crumbling vocabulary of suggestion and memory. Farrell amplifies the poems by adding walls of dynamic colour, pop-coloured panels of dynamism that suggest urban murals and playful geometrics. The poems have transformed from still-lives of disintegrated neon into obscured logos in an op-art street scene awash in urban graffiti, immersed in a day-glo lettristic discotheque.

