

DARTINGTON CAMPUS READINGS
2009
Studio 3 at 7.30pm

A brand new series of four evening performances dedicated to reading will take place at the Dartington Campus, once a month, starting in January and continuing until April. The series will feature some of the most innovative and dynamic writers currently working in the UK ranging from those who have published their first major collection in the last few years to those who have many books behind them. The performances will take place in Studio 3, one of the best technically-equipped studios in the region, and will include highly thoughtful and measured readings, dynamic vocal performances, as well as engagements with a range of audio-visual media.

1 Thursday 22 January
Caroline Bergvall and Andrea Brady



“Caroline Bergvall has emerged over the past decade as one of the most brilliantly inventive poets of our time, with an approach to acoustic performance that is nothing short of sensational”. (Charles Bernstein)

Internationally reputed writer working across media, languages, sonic and visual artforms. From published and recorded performances to audio texts, collaborative installations and critical poetics.

She is French-Norwegian, and based in London.

Caroline Bergvall's work deals with multilingual poetics, body genres, sexual politics, new literacies, multiple platforms for writing, cultural and linguistic performativity, the role of the artist and of art. Her projects and research alternate between published poetic pieces and performance-oriented, often sound-driven writing projects. She collaborates frequently with other artists and her books are noted for their combination of performative, visual and literary textualities. She has developed books, audioworks, visual textwork, net-based pieces, live and sited performances, both in Europe and in North America and has toured her work and readings extensively. Most recently at: MOMA (NY), Dia Arts Foundation (NY), Tate Modern (London), Museum of Contemporary Arts (Antwerp), Göteborg Poesi Festival (Sweden). Her books include: *Goan Atom* (Krupaksya 2001), *Fig* (Salt, 2005) and recently *Alyson Singes* (Belladonna, 2008).

She was part of the team that developed the innovative and cross-arts writing programme Performance Writing at Dartington College from its first year on in 1994 and was its Director from 1995-2000. Visiting Professor, Temple University (2005). Co-Chair of Writing on the MFA at Bard College, NY (2004-2006).

She is currently an Arts and Humanities Research Council Fellow in the Creative and Performing Arts at the University of Southampton (2007-2010).



Andrea Brady was born in Philadelphia in 1974, and has lived in the UK since 1996. She is the director of the Archive of the Now (archiveofthenow.org), and co-publisher of Barque Press. Her publications include *Vacation of a Lifetime* (Salt, 2001), *Embrace* (Object Permanence, 2005), and the hypertext verse essay *Wildfire* (dispatx.com, 2006). She has performed throughout the UK, Europe and US. Widely published in small magazines, she was one of four poets featured in a recent special issue of *Chicago Review* (53.1, 2007). Andrea teaches Renaissance and contemporary literature at Queen Mary and lives in London.

**2 Thursday 26 February
Marianne Morris and Tony Lopez**



Marianne Morris was born in Canada and raised in London. She studied English Literature at Newnham College, Cambridge and currently resides in London writing poetry and prose, making collage pieces and the odd bit of taxidermy. She founded Bad Press in 2002, and together with Jow Lindsay and Jonathan Stevenson now publishes occasional poetry chapbooks and magazines.

Her published poetry includes: *A New Book From Barque Press, Which They Will Probably Not Print* (Barque Press, 2006); *Cocteau Turquoise Turning* (2004); *Fetish Poems* (Bad Press, 2004); *Gathered Tongue* (2003); *Memento Mori* (Bad Press, 2003); *Poems in Order* (Bad Press, 2002).



Tony Lopez's most recent poetry collections are *Covers* (Salt, 2007) and *False Memory* (Salt, 2003), which was a book of the year in the *New Statesman* and poetry book of the year in the *Guardian*. He has received awards from The Wingate Foundation, The Society of Authors and the Arts and Humanities Research Council. His poetry is featured in *Twentieth-Century British and Irish Poetry* (Oxford), *Vanishing Points* (Salt), *Other* (Wesleyan) and *Conductors of Chaos* (Picador). His critical writings are collected in *Meaning Performance: Essays on Poetry* (Salt, 2006) and *The Poetry of W.S. Graham* (Edinburgh University Press, 1989). He has given readings throughout the UK, Europe and North America. He teaches in England at the University of Plymouth, where he was appointed the first Professor of Poetry in 2000. His website is at <http://www.tonylopez.org.uk>

**3 Thursday 19 March
Redell Olsen and Drew Milne**

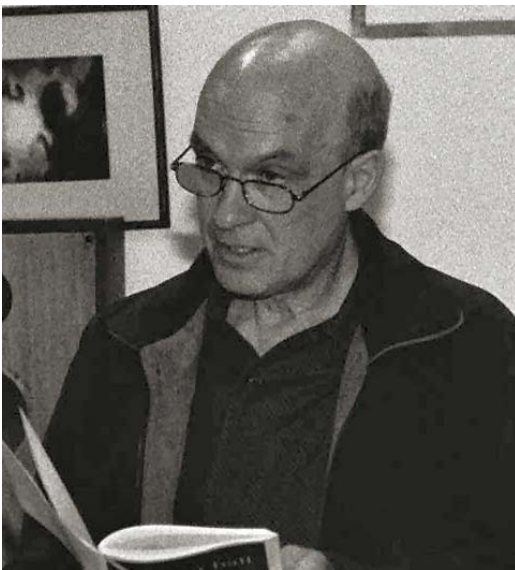


Redell Olsen's publications include 'Book of The Fur' (rem press, 2000) and 'Secure Portable Space' (Reality Street', 2004). 'Here Are My Instructions' (Gefn Press, 2004) is a poem and catalogue of a joint curatorial project on which Olsen collaborated with the bookartist Susan Johanknecht and which involved installed texts, performance and readings by a number of artists and writers. Her book, 'Punk Faun: a baroque pastel' is forthcoming. She is the editor of the internet journal *How2* which publishes contemporary and modernist poetics by women writers. From 2002-3 she taught at Dartington College of Arts on the Performance Writing programme. She is currently the course director for the MA in Poetic Practice at Royal Holloway, University of London.



Drew Milne's books of poetry include *GO FIGURE* (Salt, 2003), *MARS DISARMED* (The Figures, 2002), *THE DAMAGE: New and Selected Poems* (Salt, 2001), *BENCH MARKS* (Alfred David, 1998) and *SHEET METTLE* (Alfred David, 1994). Extracts from a novel in regress entitled *THE PRADA MEINHOFF GANG* have appeared in various places. He edited *MARXIST LITERARY THEORY: A READER* (Blackwell, 1996) with Terry Eagleton, and also *MODERN CRITICAL THOUGHT* (Blackwell, 2003). He has also published numerous critical essays, and is the editor of the occasional imprint Parataxis Editions. Since 1997 he has been the Judith E Wilson Lecturer in Drama and Poetry in the University of Cambridge.

4 Thursday 23 April
John Hall and Keston Sutherland



John Hall's first book of poems was published in 1968 and the most recent, if you don't count *The Week's Bad Groan*, which was published by Oystercatcher Press in 2008 but written in the early 1970s, was *Couldn't You?* (Shearsman) in 2007. *Else Here: Selected Poems* was published by Etruscan books in 1999 and a 'brief textual adventure' called *Apricot Pages* came out from Reality Street in 2005. Since about 1995 he has also been making visual texts. There will be an exhibition of these in the Viewpoint Gallery, Plymouth, in March 2009, under the title *Artifice & Candour*. He has worked for many years at Dartington College of Arts, where he was very much involved in developing *Performance Writing*, the topic of *Thirteen ways of Talking about Performance Writing* (Plymouth College of Art and Design, 2008).
Website: www.johnhallpoet.org.uk



Keston Sutherland is the editor of *QUID* and co-editor with Andrea Brady of Barque Press. His books include *Antifreeze* (Barque, 2002) ["lines to snort up a rolled-up fiver" Tony Lopez, in *Stand*; *The Rictus Flag* (Object Permanence, 2002) ["...transferable grin...contradictory crash..." - Edmund Hardy, *Intercapillary Space*]; *Neutrality* (Barque, 2004), *Neocosis* (Barque, 2005) ["wired to every possible source and sink of information in a world where truth equals shit at the very moment when the elastic snaps, leaving us with a face full of spare ribs and throat gristle...one of the most astonishing collaborations of mind and material I've ever known..." Peter Manson, introduction to the launch reading]; and, most recently, *Hot White Andy* (Barque, 2007) ["I think the most remarkable poem in English published this century", John Wilkinson, in *Jacket*; "Hot White Andy compels poetry into necessary life, and is a charge to however few or many readers it may take, to acknowledge a turmoil of ascendant poetic originality and power such as occurs seldom enough in a lifetime or an era. It is a great poem" J.H. Prynne, in *HOT GUN*]. He lives in Brighton and teaches English at the University of Sussex.