

# THE OTHER ROOM ANTHOLOGY



No.2: 2009/2010

# **THE OTHER ROOM ANTHOLOGY**

**2009-10**

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**Editors: James Davies and Tom Jenks**

**General Editor: Scott Thurston**

**[www.otherroom.org](http://www.otherroom.org)**

## Foreword

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Welcome to the second annual anthology of The Other Room, presenting work from (nearly) all of the twenty poets who have performed at The Old Abbey Inn since February 2009. It's been an eventful year. We have seen our first international readings – Peter Inman and Tina Darragh from Maryland; Lisa Samuels, over from New Zealand; and Craig Dworkin (our first specially recorded video performance) from Utah – a trend which we hope to see continue. Our website has expanded to feature interviews with poets (including the incomparable Ron Padgett) alongside our developing archive of the live performances, emerging threads of debate and manifold links: now gaining around 25,000 hits a year. Our own James Davies also performed alongside Other Room veterans Tony Trehy and Stuart Calton when we were invited to participate in the Oxjam event at Apotheca last October. And our audience has continued to be dedicated and enthusiastic in its support – Matt Dalby and Richard Barrett deserving special mention for reviewing the events on their blogs, so too Jaime Birch for her reviews.

Our readers have continued to push the boundaries of innovation and experimentation in bold and visionary ways, whether it be through Dalby's live sampling; Holly Pester's remarkable vocal agility or Nick Thurston's use of mp3 to give us Andrew Motion's introductions to his poems, minus the poems themselves. We have continued to draw on a strong pool of local writers including Phil Davenport and Steve Waling alongside senior poets based in or working in the NW such as Allen Fisher and the oracular Michael Haslam. But we've also had a steady stream of London talent through our doors. Alongside Pester and Thurston – Sean Bonney, Frances Kruk, Rob Holloway, Sophie Robinson and Tim Atkins have all hit the north during the year. In addition, co-founder Alex Davies memorably made his Other Room debut last summer, reading from his long poem *Londonstone*.

Much to our delight we also welcome a new publishing venture to the Manchester fold – Knives Forks and Spoons Press. Brainchild of Richard Barrett and now with the industrious Alec Newman at the helm, it has become a new focus for many Other Room regulars as writers and readers.

With all this richness of creative activity we can only look forward to what the next year will bring and hope that you enjoy the fruits of the last herein.

James Davies  
Tom Jenks  
Scott Thurston

She Stroy

(He nodded and she knew she was allowed on the bus)

He nodded and she knew she he

Nodded and she knew she was

He knodded and she new

she was allowed on the bus

and she knew she was He nodded and she knew she he

Nodded and she knew she was

He knodded and she new

she was allowed on the bus

and she knew she was

She knew shenew

he nodded and she knew she was allowed on the bus

Nod nod and she new she was

A loud on

Dead and new she

Allowed on the bus

He knodded and she new

she was allowed on the bus

and she knew she was

No ded and she

Knod dead and she knew

she was

A low on a bus

he know

dad coughed

Dead cough

He knodded and she new

she was allowed on the bus

and she knew she was and she knew she

he's now dead and she  
all wet on the bus  
a low wedding the bus

she's a wet wedding on a bus  
he's not dead and she's allowed  
on the bus

Where can we eat in the bus

Can we eat the bus?  
Is this a hub  
is this a hub/where can I piss in the bus  
And she knew she was

Somewhere to eat?

He nodded on

nodded onto bodies  
Somewhere for sex on the bus?

Is there somewhere for sex on the bus  
he's nodding over bodies

around the rules of the bus

Madame he is

low for something to eat?

madame he is partly he he he!

He nodded and she's bust  
This is like a film  
And she knew she was

she's sewn in  
to The bus  
to The double upper she's sewn in  
The seen on the bus with the non-dead  
She's in the scene  
He nodded.  
the non-dead allowed on the bus

In ninety minutes the shot  
ends  
steps off/onto the bus she knew  
he nods

she knows

he nods

is this the café? are you madame

He nodded She  
Rattle heads on the bus  
nod nod

Is this the way madame?

In nine miles the scene  
shot dead the scene beginning again  
with coloured filters with She  
coloured  
He nodded du-duh du-duh du-duh du-duh

she's allowed

she's allowed a move on

she's allowed to move on  
through the bus

he nodded and she knew she was  
was allowed  
was all  
was allowed  
was all

This time  
with extra filters  
de da de da de da Mister  
is this the sex madame?  
she knew which  
she knew what  
de dah de dah  
nod nod and  
colour filtered bodies

## Hans Ulrich Obrist

**HUO: What are the conditions for dialogue in 2009? Is there a way out of this system of isolation?**

TT: despite the taphonomic questioning the switchboard encourages apoptosis or an equivalent repetition not all directions are the same. Appropriate or. Recursive may be responsible for the concept of self. Remembering recursion qua: because it involves inserting a past mental state into the present one. As an intransitive relation a loop of preferences, perseveration infinite tuples.

**HUO: What do you think of the current moment, in 2009? Jean-Pierre Page has just published *Penser l'après crise* [Thinking the After-Crisis]. For him, everything must be reinvented. He says that a new world is emerging now in which the attempt to establish a US-led globalization has been aborted.**

TT: with the only revolution that mattered overturned in 200 years. Operant conditioning. So you if not simply mandarin the sort of eater who eats everything and nothing of our lowly divisions: [laughs] on food and football central dogma still holds. The conversations are important distractions from a vacuum. We smile we at something bigger we would like to be eaten by. The malign business model that procreate like a tube. Appropriate or. The progress of the subcontract works...

**HUO: Can you tell us about it?**

TT: reactance tunnelling between the probe and the surface. Autumn the practice of control groups that has



changed now. Space the soldier who died for perspective laboured and lost time over the details.

**HUO: And has that been published?**

TT: in sunk cost fallacy.

**HUO: So was the aim to make it generic?**

TT: quorum sensing. There guard(,) to act as a witness forms analogues of all the known phases spontaneously appearing observers suffer from the ambiguity of taking ratios of infinite numbers, and [a vocalization akin to laughter] motion inside a given observer's horizon to continue assuming we are typical a single point without volume.

**HUO: In your recent books you discuss your existence and temporality. The homogenizing forces of globalization homogenize time, and vice versa. How does one break with this? Could you discuss the temporality of happiness, as a notion?**

TT: transcription factors. Taken from our restricted vantage point without reward of priority, time is the effect of ignorance; maximizing and satisficing strategies on the tip at the tip add credence to the hotspot theory. New questions future asked without compromise to artists or their agency much richer is to than.

**HUO: Did you appear on the artists list?**

TT: a taxon can't remember poised to revolutionise classification. In a disordered state, looking at a particle gives no information about what others are doing. Autumn has changed now without distracted prospect of extraction.

**HUO: So it involved a high degree of self-reflexivity?**

TT: as poets say within the limits of experimental accuracy mirror neurons vocal learning when a bird listens.

**HUO: Can I ask you one last question? There is one question that I ask in all the interviews and it's a question about un-built roads, about unrealized projects. Could you tell us about your favorite unrealized projects, and by that I mean projects which are utopic, projects which are maybe too big or too small to have been realized, forgotten, self-censored, censored by others?**

TT: bridge. The sum, difference and product of narratives could produce such equal brightness higher, greater than about the total image complex. The prototype is the benchmark. At least we died trying the favoured design for the future a success-loaded schedule between breathers and catalysis an accretion of interacting snips between disordered and crystalline states perception and the amygdale, a plethora of shapes beyond simple symmetries to reduce it to something far simpler the beginning of a new infinite family of indivisible structures or crisp uniformed assistance.

**Tony Trehy**

## 我的繪畫是MY無 P A I N T形INGS ARE的INVISIBLE

給 您 的 這 些 顏 色 不 是 相 同 的

沒 有 您 這 些 顏 色 不 是 相 同 的

colour chart  
给海子的颜色表  
for Hai Zi

find籍a著missing名colour字或代碼查找壹种缺失的颜色，如：矿物薄雾，阳光下的粉尘5号 生锈的铁轨

by name or code eg. mineral mist, sun dust 5, rust rail, or/或  
25 YR 89/0326

夜晚的寶石，金色的树皮，摩洛哥祖母绿，曼德勒象牙，威尼斯水晶，蔚蓝色天空，  
你将你的笔投入海中，天藍的泉，倾泻而下的瀑布波光粼粼  
硫磺向日葵，紫水晶

*nightpearl, golden bark, morroccan emerald, mandalay ivory, venetian crystal, celestial  
azure, you throw your pen into the sea, sapphire spring, cascade in alternating light,  
sunflower sulphur, amethyst*

*falls*  
秋天

*this corpse of jewels*  
寶石的殘片

sea springs with flowers  
面 朝 大 海 春 暖 花 開

✱

藍 筆 入 海  
**blue** pen into ocean

**duck egg** sky scamper  
鴨 蛋 天 奔

吾 愛 將 至  
*is love not far?*

throw brick get **jade**  
拋 磚 引 玉

凹 痕 坦 克 裝 甲  
dent tank arm our

kingfishers flash b閃tween  
翠 鳥 燦 其 間

意 的 紅 綠  
th idea **green-red**

**orange** crates of theology  
橙 色 集 裝 箱 的 神 學

尖 頂 世 界 的 重 量  
cusp the world's weight

卩 卩  
*just an orange:* 桔 子

idea poem containing **pink**  
诗 意 含 绯

花 落 流 水  
blossom lost down-stream

\*

th idea/I **red**  
理 想 的 紅 色

毛 章 鎖 心  
mao badge pinned heart

a little-read book  
小 紅 寶 書

詩 人 血 匣  
poem in **blood** box

尸 尸  
*where are our missing?*  
何 处 匿 迹?

protect me from protection  
护 我 所 防

誰 護 翠 碎 ?  
who nurses kingfisher wings?

紅 翡

red-green  
紅 - 翡

## Contributors

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**PHILIP DAVENPORT** is one of a new wave of British experimental poets who acknowledge contemporary art practise as much as poetics. Davenport's work has been praised ('Daring and elegiac.' *The Scotsman*) and dismissed ('These aren't even poems.' *City Life*). The poems are made from found text: journalism, porn, txt messages, overheard voices: the daily, unnoticed, backdrop of us. His poems appear in art galleries, recordings, posters, publications, performances, streets and shop windows. He has curated exhibitions of work by Bob Cobbing and Ian Hamilton Finlay in the UK and text artists Yao Bo and Wang Jun in China.

**HOLLY PESTER** is an experimental sound poet and writer undergoing practice-led research at Birkbeck College in Speech and the Archive in Intermedia Poetry. Her performances texts are experiments in the sound and shape of speech, blending pre-verbal noises with semantic surrealism in an affecting investigation into language transmission. Holly's work is published in *onedit* and in *City States*, a new anthology of London poets (*Penned in the Margins*). Holly Pester performed at the *Serpentine Poetry Marathon* in October and will take part in the *Bury Text Festival 2011*.

**TONY TREHY** has developed an international reputation as a poet and text artist alongside his work as an innovative curator. To date he has published 5 books of poetry in the UK and abroad, plus poetic essays and text-art theory. His latest collection *Space The Soldier Who Died For Perspective* is published by *Veer*. *Tesseract* will be published in 2010 by *Metasenta* in Melbourne.

