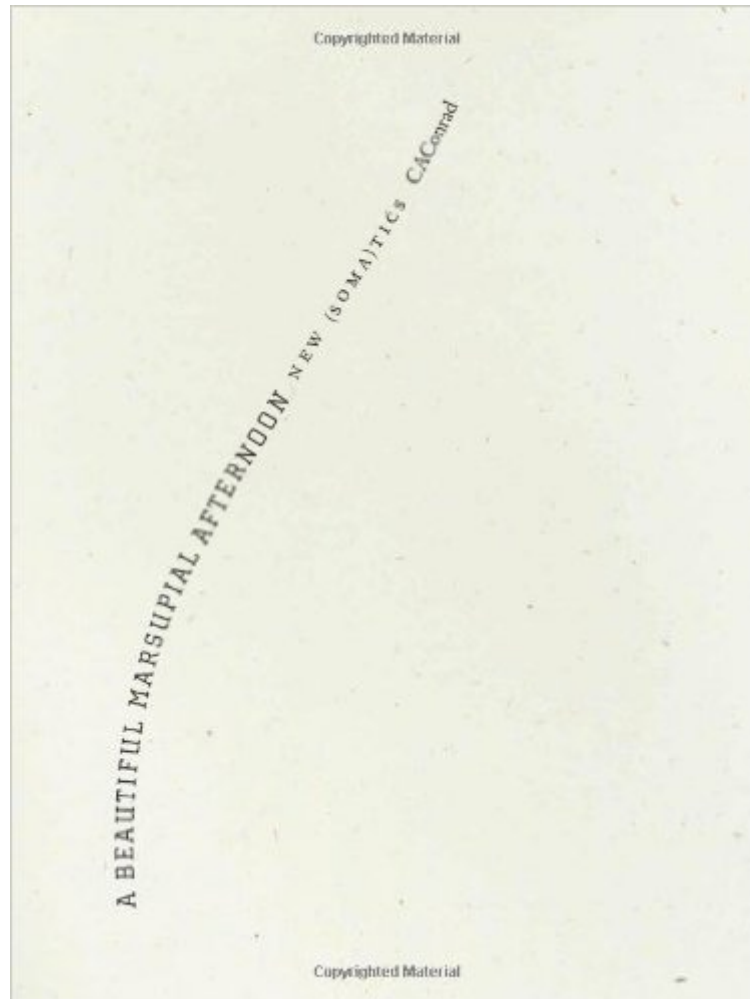


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A Beautiful Marsupial Afternoon: New (Soma)tics



Synopsis

"He's a poet for our time like Ginsberg was for his."—Eileen Myles"Conrad's work shows us that the body itself is the first source of alienation and estrangement from the self, and is thus the true subject of poetry. Only by engaging this body . . . can we achieve transport."—BookforumWhat is the best Love you've ever had in this world? Be quiet while thinking about that Love. If someone comes along and starts talking, quietly shoo them away, you're busy, you're a poet with a penny in your mouth. . . . Now get your pen and paper and write about POVERTY, write line after line about starvation and deprivation from the voice of one who has been Loved in this world.CAConrad's (Soma)tic exercises desire to literally crack open existence as we know it. A Beautiful Marsupial Afternoon is an essential how-to book for anyone interested in breaking through their perceived limitations to become a more politically and physically engaged writer. Incorporating unorthodox steps in the writing process, these twenty-seven exercises and their corresponding poems confirm Conrad's unwavering belief in poetry as a necessary practice for being.CAConrad, a 2011 PEW Fellow in the Arts, is the author of five books of poetry, including The Book of Frank (Wave Books, 2010/Chax Press, 2009). He lives in Philadelphia, Pennsylvania.

Book Information

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Customer Reviews

The work, â œA Beautiful Marsupial Afternoonâ • by CAConrad was definitely one of the more challenging books I have read. For a good deal of the poems I found myself struggling to connect with Conradâ ™s work, either due to a lack of experience with his writing style or with his subject manner (I am not sure). Despite the challenges that this book presented to me when I was reading

it, I enjoyed the places that I felt Conrad was trying to take me, because many of them were spaces that I have yet to explore or even discover. On this vein of thought, in reading the (soma)tic prompts of Conrad there were many times that I felt almost on the cusp of learning some powerful secrets as his exercises could most certainly take any one to a place that is both deeply inside and outside of body. Interestingly, I was sometimes resistant to take this journey with Conrad, afraid of being taken to a powerful place that is so alien to me, but that comes from myself. One such example of this was (soma)tic 4, where Conrad calls the reader to recognize inhibition, record it, and respond to it. Immediately upon reading this, I imagined myself in this situation and found that I promptly had to stop for fear of the feeling looming inside of me, an actual disgust for the person I might be underneath a thin sheen of restraint. My response startled me; a cringe that started from my heart and traveled to my toes (instead of starting in my toes as he called for). This very visceral reaction is awe-inspiring and extremely powerful in a way that I have not often encountered before in writing. For leading me to a place such as this, I cannot help but thank Conrad for this experience. One of my favorite moments in this book is on page 2, in the paragraph headed, "œlts ALL collaboration."

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