

FILM POEMS

REDELL OLSEN

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Film Poems
Redell Olsen

Introduction: Drew Milne

Cover artwork: Alice Könitz

ISBN 13: 978-1-934254-51-6

Perfect bound | \$15.00 US

National release date: May 27, 2014

Distributed by Small Press Distribution

<http://www.spdbooks.org>

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In *Film Poems*, readers find themselves with author Redell Olsen on the cutting-room floor of discourse, weaving together a manifesto of conceptual poetry that demonstrates the skipping and scratch of language. Just as really "seeing" a film is to experience our own vision—the technology that is always mediating our sight—really "reading" (a particular form of seeing) is to experience our own language as a constantly shifting medium; meanings emerge through ceaseless splicings and cuts. *Film Poems* brings together Olsen's "Film Poem" works written for performance and installation in relation to films made and appropriated by her between 2007-2011. The five sequences splice together a range of contextual references from London landmarks, lace manufacturing, synchronized swimming, and the history of camouflage. Words unfold on the page as a film unspools from a reel, with particular attention paid to etymologies and polyvalences, to the process and performance of meaning-making and its relationship to physical manufacturing. "Words are the film between what is said and seen," writes Olsen, "and also the means of writing that *something* burning in the projector called language."

ABOUT REDELL OLSEN

Redell Olsen's publications include *Punk Faun: a bar rock pastel* (Subpress, 2012), *Secure Portable Space* (Reality Street, 2004), *Book of the Fur* (rem press 2000), and the collaboratively produced *Here Are My Instructions* (Redell Olsen / Susan Johanknecht) (Gefn, 2004). Her film poems, and texts for performance and film, include: *Bucolic Picnic (or, toile de jouy camouflage)* (2009), *Newe Booke of Copies* (2009-10), *Lost Pool* (2010), and *SPRIGS & spots* (2011-12). From 2006-2010 she was the editor of How2journal.com the international journal for modernist and contemporary poetry and poetics by women writers. She is the director for the MA in Poetic Practice at Royal Holloway, University of London, UK.

PRAISE FOR *FILM POEMS*

“Wittily indeterminate, the different formal mixes in *Film Poems* suggest new relations for film, performance, and poetry.”

—Drew Milne

“For Olsen, the everyday stuff is theatrical, metaphoric, and a mark upon the world, that can evanesce in a moment, that has no absolute but is always partial and constituent, like the film frame, part of the creation of reality, part of the gathering of energies and atmospheres, images and scenes through which we move.”

—Abigail Child

PRAISE FOR REDELL OLSEN

“What happens on Olsen’s page happens fast. It’s not a poetics of The Now, but more of now and now and now. You enter into a stream. You splash around. You get wet. You notice two horns growing out of your forehead. Your beard is thicker. You weave a garland of flowers and make a tree house in the forest.”

—Nico Peck

