

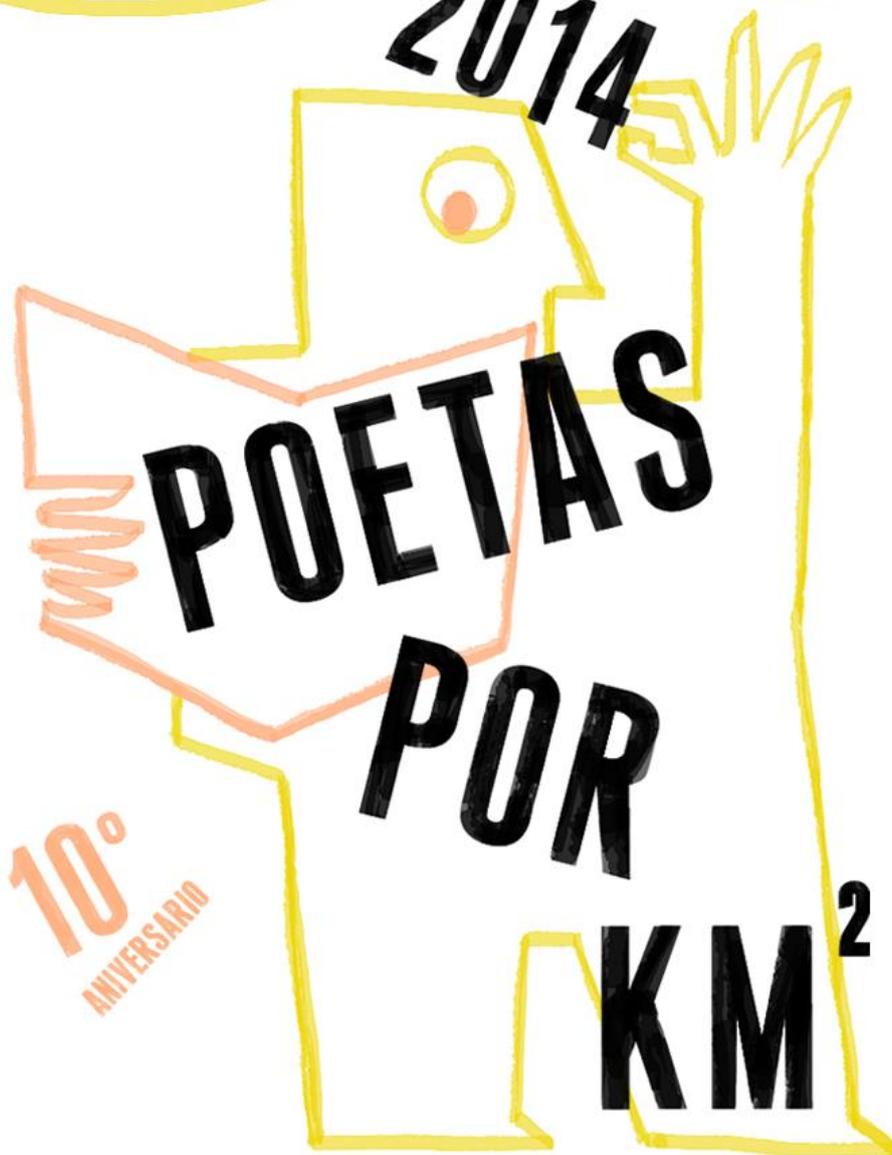
15 - 19 Mayo

New York

2 - 4 Octubre

Madrid

2014

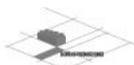


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**2014 poetas por km<sup>2</sup>**

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# *The Word is celebrating*

The festival Poetas por kilómetro moves to Conde Duque and presents a wide program with several performances at the same time and independent publishing houses that support poetry

**EL PAÍS, October 2013**

[http://ccaa.elpais.com/ccaa/2013/10/18/madrid/1382078552\\_353467.html](http://ccaa.elpais.com/ccaa/2013/10/18/madrid/1382078552_353467.html)

## *autumn in assonant rhyme*

They've been defending that there is many poetry beyond the printed paper. Two festivals, Poetas por Km2, that started yesterday, and Yuxtaposiciones, in two weeks, promise encounters to the limit of the language.

**EL PAIS October 2011**

[http://elpais.com/diario/2011/10/21/madrid/1319196256\\_850215.html](http://elpais.com/diario/2011/10/21/madrid/1319196256_850215.html)

## Poetry becomes strong with the festival 2010 Poetas por km2

**20 minutos. October 2010**

<http://www.20minutos.es/noticia/836009/0/Poetasporkm2/festivalpoesia/Morente/>

The appointment favors the Exchange between artists from here and from the other side of the Atlantic.

**EL MUNDO October 2010**

<http://www.elmundo.es/elmundo/2010/10/20/madrid/1287598367.html>

But, what is polypoetry? Polypoetry is you? "Is a way of doing different poetry, that one written at night, intimist, a bit of night table"

**EL PAIS. October 2012**

[http://ccaa.elpais.com/ccaa/2012/10/17/madrid/1350500398\\_790437.ht](http://ccaa.elpais.com/ccaa/2012/10/17/madrid/1350500398_790437.ht)

## INTRODUCTION

**Poetas por Km<sup>2</sup> is not a poetry festival, rather a poetic festival.** This is the premise of one of the most ambitious projects of the literary landscape in Madrid and, through the AECID, this year in New York.

A decade consolidates any cultural project, since it generates both sides of the segment: On the other side, Poetas por km<sup>2</sup> take roots in a tradition eminently poetic. From classic poetry to the mixture of the most modern and experimental elements, Poetas por km<sup>2</sup> has been building a wide variety of voices which has not only mixed rhythms and styles, but also the precedence of those, since its launch throughout a lot of Latin American countries has opened the borders of its grounding and its international repercussion.

Poetry readings, poetry slam, humor, music and performance shape Poetas por km<sup>2</sup>, a festival that fosters alternative ways of poetic expressions. This project arrives to New York for the first time after nine iterations in Spain, featuring the finest contemporary samples of literary creativity from both sides of the ocean. An inter-generational celebration of poetry as a craft, Poetas por km<sup>2</sup> brings from Spain Accidents Polipoètics, Ajo, Eduard Escoffet, Javier Gallego Crudo, Josep Pedrals, María Salgado, Peru Saizprez and Sole Parody, who will share the stage with American Poets such as Urayoán Noel, John Giorno, Edwin Torres, Claire Donato and Robert Fitterman.

# TIMETABLE

Thursday 15th may      Friday 16th may  
Fordham University

19:00 h	( Workshop ) Meninas Cartoneras	
19:30 h		
20:00 h		Guillermo Fésser
20:30 h		Claire Donato
21:00 h		María Salgado
21:30 h		Edwin Torres
22:30 h		Josep Pedrals
23:00 h		

Saturday 17th may  
Instituto Cervantes

11:00 h	( Workshop ) Meninas Cartoneras	
11:15 h		
11:30 h		
11:45 h		
12:00 h		
12:15 h		
12:30 h		This session will be hosted by Urayoan Noel
12:45 h		
13:00 h		Robert Fitterman
13:15 h		Josep Pedrals
13:30 h		María Salgado
13:45 h		Javier Gallego Crudo
14:00 h		Peru Saizprez
14:15 h		Eduard Escoffet
14:30 h		Ajo
14:45 h		Accidents Polipoéticos
15:00 h		

Sunday 18th may      Monday 19th may  
Bowery Poetry Club

18:00 h	Eduard Escoffet		
18:30 h	Sole Parody	Fanzine	Javier Gallego Crudo
19:00 h	Ajo	by	Peru Saizprez
19:30 h	John Giorno	Cataclistics	Urayoan Noel
20:00 h			Accidents Polipoéticos
20:30 h			

The artists selected for 2014 *poetas por km<sup>2</sup>* in New York are:

**ACCIDENTS POLIPOÈTICS.** To follow Accidents Polipoètics's history means to follow a very important part of the poets' more or less underground movement that they demonstrated, in the nineties and in Barcelona, that there was another way of doing poetry, which natural space was rather the street (or the bars like the second urban residences), in front a public (sometimes tumultuous), and thinking of reporting across the orality. From the first joint recital of Xavier Theros and Rafael Metlikovez 22 years have happened. Twenty-two years of poetical readings and of scenic conferences in festivals, universities and theatres, national and international. Van a por nosotros assembles all the texts of these twenty years, of austere poetry, where is only necessary the presence of the poet and a few resources. Poetry of the commonness, inspired by the hustle of the city. Anti-romantic and cheerful poetry, which experiments with the games of voices and with the images but also with the meaning of that one who says; that flees of the obvious and thinks that the only thing that a creator cannot allow is to bore. Of them, Joan Brossa said: " They Do poetry of Major Holiday " and Joan Perucho " You have to be very bravely to do what they do".

**AJO.** Ajo is micropoet, singer, and character reference stirring counterculture Madrid. She began her career in the mid 80's punk / pop as a member of the female group "Wait Outside, I have no light". In the 90's, with Javier Colis, she created the experimental rock band "Thousand Little Dolores", and founded the record label For Charity Noise Productions and Club fanzine. As micropoet she has published four books: micropoems (ed. Red Light 2004), micropoems 2 and 3 (ed. Arrebato books 2007 and 2011), Measures Micropoetics (Nowhere Man press 2011) and Micropoemas 4 (ed. Arrebato libros 2013). Adding all the sales of these books, it is no exaggeration if we say that Ajo is one of the most widely read poets in Spain XXI century.

**CATACLÍSTICS.** Cataclysm is the great sudden, violent and destructive physical disorder that is created in the human moralis underground, the cause to a perceptual flood, to a manipulative earthquake, to an internal eruption, to an earthly brutality, collision that, similar to the great natural disasters, brings to mind how natural a human catastrophe is in creativity. Those who contradict themselves are cataclistics, as well as those who are called that against their prevailing will. Cataclistics is a heterogeneous group that gathers members of distinct subjects, namely, visual arts, poetry, video, performance, sculpture, edition... When they get together, they practice situationist poetry while editing a fanzine.

**CLAIRE DONATO.** She is the author of *Burial*, from Tarpaulin Sky Press. She grew up in Pittsburgh, PA, holds an MFA in Literary Arts from Brown University, and lives in Brooklyn, NY. Recent poetry, fiction, and essays have appeared or are forthcoming in the *Aufgabe*, *BOMB*, *Encyclopedia*, *Evening Will Come*, *LIT*, *Octopus*, *PELT*, *PEN America*, and *1913: a journal of forms*. She is a part-time writing instructor at Parsons The New School for Design, Fordham University, and the School of Visual Arts.

**EDUARD ESCOFFET.** Poet and cultural agitator. He has practised poetry in a variety of ways (visual and written poetry, oral poetry, installations, poetic action), however, lately he has focused his interests on sonorous poetry and live recital. He has presented his work at cities throughout Spain and in Italy, France, Belgium, Germany, Portugal, Argentina, the United States, China, Chile, the Czech Republic, Nicaragua, Brasil, Ecuador, Slovenia, Croatia, the Dominican Republic, Mexico and Denmark. He was director of the festival of present-day poetic practice *PROPOSTA* (Centre of Contemporary Culture of Barcelona, 2002 - 2004) and organized, with Eugeni Bonet, a film festival of letterist cinema at the MACBA (Museum of Contemporary Art of Barcelona). Between 2010 and 2012 he was director of *Barcelona Poesía* (International Poetry Festival of Barcelona). To date he has just published a book *Estramps* (*Coça de bou*, 2011), created with the artist Evru, and *El terra i el cel* (LaBreu, 2013). He has published the album *Pols* (Spa.RK, 2012) with the electronic music band *Bradien* with wich he has performed at *Sónar* festival and at the *Reina Sofía* Museum, among others.

**JOHN GIORNO.** (New York, 1936) poeta y artista estadounidense. De ancestros italianos, nació en New York. Realizó estudios en la Universidad Columbia, donde se graduó en 1958. Frecuentó el ambiente underground neoyorkino de los años 60. En 1962 conoció a Andy Warhol, quien influyó muchísimo en el desarrollo de Giorno como poeta. En 1968, Giorno fundó un colectivo de artistas que recibió el nombre de *Giorno Poetry Systems*: el propósito de este colectivo era difundir las nuevas formas poéticas, usando las nuevas tecnologías y los más variados medios y estilos, como el *Spoken word*, *poetry slam* y toda clase de actuaciones, que a menudo eran grabadas por el colectivo. Algunos de los artistas que colaboraron con los *Giorno Poetry Systems* fueron William Burroughs, John Ashbery, Ted Berrigan, Patti Smith, Laurie Anderson, Philip Glass, Robert Rauschenberg y Robert Mapplethorpe.

**EDWIN TORRES.** Lingualisualist, a poet of sight and sound, at home along all the edges that language presents. Juliana Spahr writes, "Edwin Torres is our 21st Century Mayakovsky." He has performed across the world in many artistic annihilations and is the author of 7 books of poetry, including "Yes Thing No Thing," "In The Function Of External Circumstances," and most recently from University of Arizona Press, "Ameriscopia." He has received fellowships from NYFA, The DIA Foundation and the Poetry Fund among others. Edwin is a Bronx native by way of Nuyorica.

**GUILLERMO FESSER.** Spanish television and radio journalist known in his country for his humorous but compassionate news reporting, and especially for his innovative Madrid-based national morning radio talk show, Gomaespuma, which ran for 25 years and had over 1 million listeners.

Fesser, together with his brother, film director Javier Fesser, wrote the screenplays *The Miracle of P. Tinto*, *La Gran Aventura de Mortadelo y Filemon* and *Cándida*. *Cándida*, a feature film Guillermo directed, is based on his bestselling biography about his cleaning lady. He has written for many Spanish newspapers including *El País* and *El Mundo*, edited and hosted several news programs for Spain's TVE and produced a puppet TV series for Spain's Tele5, based on the advice of puppeteer Kermit Love, the creator of *Big Bird*. Fesser lives with his family in Rhinebeck, New York, where he broadcasts weekly stories on life in small-town America to *Onda Cero Radio* in Spain and blogs for *The Huffington Post*.

**JAVIER GALLEGO CRUDO.** Journalist and musician. Director of "Carne Cruda 2.0" in the radio station Cadena Ser where he has landed after three years realizing the same program of activism, music and counterculture in Radio 3. In 2012 he got for this space the Premio Ondas 2012 to the best program of radio, the Premio Pop Eye and the Premio La Noche en Vivo. Previously, it was rewarded by the Prix Italia 2002, the Open Radui '002 and the Bienal de Radio de México 2004 for his work in radio fiction.

Throughout last decade he has worked for several issuers. In Cadena SER he co-presented "De nueve a nueve y media" and he collaborated with *La Ventana*. In M80 was an assistant director and co-presenter of the morning program "No somos nadie". In Radio 3 co-directed "Carne Cruda" and "Especia Melange" and in Radio 1 was a scriptwriter of "El ombligo de la Luna".

He has published a summary of articles of opinion titled "Lo llevamos crudo" (*Léeme libros*) and several stories in "Trelatos" (*Calamar*) and "Simpatía por el relato" (*Drakul*). "Abolición de la pena de muerte" (*arrebato libros*, 2013) was his first book of poems.

**JOHN GIORNO.** A poet and performer, he has been a poetry innovator for five decades. In 1965 he founded Giorno Poetry Systems, which explores the use of technology to connect poetry with new kinds of public. He began to work with multimedia and electronic media to create new sound in installations, and integrating poetry into consumer products. His 1968 poem "Dial-A" in the MOMA of New York made contemporary poetry accessible by telephone for millions of people. He worked with Andy Warhol - and was a "star" in his film Film - Robert Rauschenberg, Laurie Anderson, Brion Gysin and John Ashbery, among others. Giorno Poetry Systems has published more than 50 LPs and CDs of poets, along with DVDs and films, inter alia. His ideas have been very influential in more recent poetic trends like Spoken Word and Slam Poetry.

He is well known for his vigorous live performances, which he polished by working with William S. Burroughs in the 1970s and 1980s in rock concerts and art venues around the world. A practising Buddhist since the early 1970s, he has produced a vast body of work with spiritual teachings to be integrated into everyday life. He was one of the pioneers in exploring and openly celebrating queer sexuality in poetry in the 1960s, and his AIDS treatment project initiated in 1984 laid the foundations for direct and sensitive action for AIDS sufferers.

**JOSEP PEDRALS.** Poet and reciter. Since 1997, he brings poetry to stages, working especially with the physicality and sound of verse. He has performed in Spain and throughout Europe, Asia and America, giving thousands of recitals in all kinds of festivals and cycles. He has received awards in various contests of recitation, including the Osaka International Slam (2009). He coordinates, along with Ferran Garcia, and since 2002, the cycle of poetry readings in the Horiginal bar, from the HORINAL association (Obrador de Recitacions I Noves Actituds Literàries – Workshop of Recitations and New Literary Attitudes).

He published, for more than a year, a sonnet in the Ara newspaper everyday. He has written several plays (including: Estat major, Entremès, Ecs!...) and the transdisciplinary show Wamba va! (Mercat de les Flors, Barcelona, 2005) with Gerard Altaió, Eduard Escoffet and Martí Sales. He currently leads the ironic pop group Els Nens Eutròfics. He writes the songs, sings and plays the clarinet. In June 2013, he was awarded with the Lletra d'Or prize to the best book published in catalan in the previous year for "El romanço d'Anna Tirant".

**PERU SAIZPREZ.** One of the most personal of the new generation of poets who are flooding the city of Madrid with a renewed way of saying poetry. Born in Peru, but has lived in various places until arriving in Madrid. In advertising by profession, he declared himself to be the world's most unknown poet, madrileño, writer and worst-sellers and self-appointed flying Peruvian. His poems drink from an endless source of imagination and paroxysm. He is a tireless researcher of other dimensions and other poetic languages beyond paper. A powerful voice, humor and a huge imagination; objects and actions that expand the text are some of his distinctive features. His poems are a constant linguistic surprise, unpredictable and, live with video projections, he combines multiple tools and performance strategies. He has published *Sexo Satélite* (Morandi, 2003), *A heart with hairs* (arrebato libros, 2006), *Masturbation on the table without check* and *Carnival Trip Hotel* (arrebato libros, 2013). He has performed in countless areas of Spain and in international festivals in Nicaragua, Honduras, El Salvador, Dominican Republic and Brazil.

**MARÍA SALGADO.** María Salgado has recited in numerous spaces of creation inside and out of Madrid as the theatre Pradillo (*La Más Bella* revista, 2011), the Festival de Poesía Barcelona (2011), the Casa de América (2011 *poetas por km2*), the Museo de la Universidad de Alicante (2012), the Meetings AVLAB of Medialab-Prado (2008) or the bookshop Rayuela of Berlin (2008).

Her project of poetical investigation is conceived from three fundamental axes: the critical investigation in the field of the contemporary poetics, the poetical creation and the activation of spaces of edition, diffusion and exchange like the project *Contrabando* or the cycle of distant recitals not different from the reading *Zirculo Inestable de Tiza*. She has lived in Buenos Aires, New York and Philadelphia. In the latter city she took part of the seminar of doctorate who directs the poet Charles Bernstein and the activities of the Kelly Writer's House, head office of the sonorous file Pennsound.

**ROBERT FITTERMAN.** Author of 14 books of poetry including *No Wait, Yep. Definitely Still Hate Myself* (Ugly Duckling Press, 2014), *Rob's Word Shop* (Ugly Duckling Press, forthcoming, 2015), *Holocaust Museum* (Counterpath, 2013, and *Veer* [London] 2012), *now we are friends* (Truck Books, 2010), *Rob the Plagiarist* (Roof Books, 2009), *war, the musical* (Subpress, 2006), and *Notes On Conceptualisms*, co-authored with Vanessa Place (Ugly Duckling Presse, 2009). His long poem *Metropolis*, has been published in 4 separate volumes. He teaches writing and poetry at New York University and at the Bard College, Milton Avery School of Graduate Studies.

**SOLE PARODY.** Le Parody music places in a slightly frequent place between electronic and folk, floating in a strange universe of emerging pop songs made with pieces of melodies on rhythmic loops and samples, complex compositions in their simplicity that turn out to be simultaneously nearby and chill, they make you happy and disturb, a trip, a collage. Sole Parody, voice and surname of the project, decides to compose only with instruments that they fit in a hand suitcase: an ukulele, a sampler, a trumpet and a carillon. Le Parody goes from the Fleming in Granada, the electronics in Los Angeles, punk feminist in Madrid, folklores of the south and east felt, listened to distant view. Frank Santiuste comes from Cuba and accompanies her on the trumpet. Between the two they interpret directly her songs searching always for the variation, the experiment and the enjoyment.

**URAYOÁN NOEL.** Poet, performer, scholar, and translator who is currently an Assistant Professor of English at SUNY Albany and Visiting Assistant Professor of English at NYU. His books include the poetry collections *Kool Logic/La lógica kool* (Bilingual Press, 2005), *Boringkén* (Ediciones Callejón/La Tertulia, Puerto Rico, 2008), *Hi-Density Politics* (BlazeVOX, 2010), and *Los días porosos* (Catafixia Editorial, Guatemala, 2012), and the critical study *In Visible Movement: Nuyorican Poetry from the Sixties to Slam* (University of Iowa Press, forthcoming). His other works include the performance DVD *Kool Logic Sessions* (Bilingual Press, 2005, with Monxo López), the multimedia project *The Edgemere Letters* (2011, with Martha Clippinger), and, as translator, the chapbooks *ILUSOS* by Edwin Torres (Atarraya Cartonera, Puerto Rico, 2010) and *Belleza y Felicidad* (Belladonna, 2005). He has been a fellow of CantoMundo, the Bronx Council on the Arts, and the Ford Foundation, and his creative and critical writings have appeared in *Latino Studies*, *Contemporary Literature*, *Small Axe*, *Bomb*, *Fence*, and in numerous national and international anthologies. Originally from San Juan, Puerto Rico, Urayoán Noel earned his B.A. from the University of Puerto Rico, Río Piedras, his M.A. from Stanford, and his Ph.D. from NYU. He lives in the Bronx.

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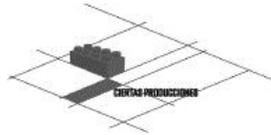
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