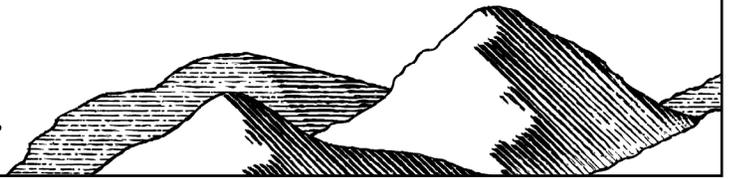


INKWELL



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METROPOLIS POPULATED WITH CONTRADICTION

JULES BOYKOFF

metropolis populated with contradiction
just us standing on a slab of cement
we were whacking bells in distant towers
thick white bricks stacked in summer sky
the low-hanging-fruit theory of mercy & forgiveness
lamenting disintegration—tiny words playing out
but I digress, my lovely capitalista
“the hidden contingency of dominant claims”
hate a string that bound me too tightly
“screw your courage to the sticking place”

-

the city glistened
under creaky
structure chisel
spectacle from
spectacle
by gosh by golly
might as well
sell them
the rope
then

--

PROCESS STATEMENT

For me, creative writing and aggressive reading are inextricable. I'm interested in writing as a concerted social exercise, as textual imbrication that emerges from rigorous reading. My writing process involves bringing together seemingly disparate thinkers, artists, and writers, and refracting them through the lens of poetry, appropriating their words and forms and coaxing them into conversation. This process of textual appropriation—or what the art critic Sven Lütticken prefers to call “the art of theft”—is key to my poetry. As Lütticken notes, “quoting and appropriating is a way of manipulating material and introducing different meanings.” On a good day, I hope I can live up to that charge, fomenting “different meanings” through poems. In the poem included in *Inkwell* I borrow language from George Monbiot's book on global warming, *Heat: How We Can Stop the Planet Burning*, and draw formally from William Wordsworth's canonized poem, “Daffodils.” If only Monbiot's creative approach to dealing with global warming could be canonized into contemporary political practice as Wordsworth's once-revolutionary verse has been pressed into the service of literary power! Therein lies the rub!

ABOUT THE AUTHOR

Jules Boykoff is co-author, with Kaia Sand, of *Landscapes of Dissent: Guerrilla Poetry & Public Space* (Palm Press, 2008). He also wrote *Beyond Bullets: The Suppression of Dissent in the United States* (AK Press, 2007), *The Suppression of Dissent: How the State and Mass Media Squelch US American Social Movements* (Routledge, 2006), and the poetry collection *Once Upon a Neoliberal Rocket Badge* (Edge Books, 2006), which was recently translated into Italian by GAMMM. A collaboration with visual artist Jim Dine is forthcoming (Steidl, 2008). Boykoff's critical writing has appeared in scholarly journals like *Antipode*, *Social Movement Studies*, and *New Political Science* as well as popular publications like *XCP: Cross Cultural Poetics*, *Common Dreams*, and *NACLA: Report on the Americas*. His poems have recently appeared in *Ixnay*, *Model Homes*, and *Tinfish*. In November 2006 he was an invited speaker at the United Nations Climate Change Conference in Nairobi, Kenya, where he presented research he carried out with his brother Maxwell Boykoff (Oxford University) on U.S. media coverage of global warming. Boykoff teaches political science and writing at Pacific University and lives in Portland, Oregon, USA where he co-curates the Tangent Reading Series with Rodney Koeneké and Kaia Sand.

WORKS CITED

Lütticken, Sven. “The Art of Theft.” *New Left Review* (2002): 89-104.