

*With a view to increasing cross-cultural interaction and introducing readers to contemporary poetry from different parts of the world, Transnational Literature includes a small guest editor slot in its poetry section, curated by—and partly featuring the work of—an established poet from a country other than Australia. In this issue we're delighted to have a selection of French poetry curated by editor and co-founder of La tête et les cornes, the excellent avant-garde poet, Marie de Quatrebarbes.*

## French Poetry: An Introduction by Marie de Quatrebarbes



What choices have led to this selection of texts and voices? Of course, they are not motivated by any attempt at representativeness. This is a subjective cut in the French contemporary poetic matter: voices that, to me, put poetry in movement. The works of Stéphane Bouquet, Dorothée Volut and Maël Guesdon all share a common relationship to sensible life. Objects, lives, processes are worked from the point of view of the sensible, which leads the poem to make all sorts of speculations and hypotheses. Writing and living are intertwined, nested. Yet, they do not

maintain an analogical relationship. The poem is not superimposed on life as a filter that would tint the real or try to say what life should be. Besides, at the origin of the poem there is a common attention to the semiotics of life, of all forms. The poem is a dynamic space, an elastic canvas that deeply transforms our perception and our relationship to things. Stéphane Bouquet's poem *Translating Paul Blackburn* questions the process of writing under someone else's influence, what it is to walk in someone else's footsteps, how it transforms the perception of oneself and the outside. In his poetry, Maël Guesdon mixes heterogeneous sources to describe a secret life of things, and how a sort of double sided perception maintains a fundamental ambiguity between the subject and the object. The text of Dorothée Volut, *Zorra*, describes precisely this entanglement of plans, this interlacing between writing and living, and how it can be an experience both childish and existential. My poems *33½ Flowers* have also been written under the influence of various authors (Lucretius, Jules Michelet, Louis Zukofsky). It is a text about the earth, the soil, the insects, and how a poem emerges in a certain composite loam.

Marie de Quatrebarbes. 'French Poetry: An Introduction'.  
*Transnational Literature* Vol.10 no.2, May 2018.  
<http://fhrc.flinders.edu.au/transnational/home.html>