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**Researcher: Caroline Harris**

**Project Title: SCRUB**

Research Questions

How can I employ material poetic practice to “scrupulously examine” (Tarlo, 2011: 7), the relationships between “scrub” plants and ecologies, and humans?

* What can be learned about these relationships through a performative practice, where I am paying close attention both to the plants themselves and to my own preconceptions, unconscious biases and unquestioned behaviours, and documenting these?
* What can be learned more broadly through this creative practice about human/other-than-human relationships, and about anthropocentrism as enacted in these relationships?
* How might the performance of this poetic practice and its outputs aim to be a “sympoiesis” – a “making with” (Haraway, 2016)?

What techniques can I use to explore the variety and possibilities of “translations” from plants – and human experience of them – to verbal and visual languages? What can be learned from “remediating” and translating between different forms and media?

* Cyanotype: the earliest form of photography – Anna Atkins’ book of British algae (1840) was the first photography book. Can I develop techniques and formats to represent scrub and “overgrown-ness” on the one hand and the limits placed on the allowable spaces for plants on the other? What is the difference in affect/experience for both practitioner and reader between directly printed plant specimens (photograms) and more mediated printing from digital negatives?
* Re-working prints: what can be learned from enacting meanings of the term “scrub” and understandings about it on the poem prints themselves, eg, “scrubbing” them?
* Video: translation between images and words. Can a QR code be a poem? What is the role of the poet as translator and subject in deciding how to re-code visual and aural information into written words?

During research into the subject area, I discovered *The Scrub Management Handbook* – a conservation guide – and decided to base the poetry pamphlet on its scheme, as well as using text from the handbook to create poems: termed *récriture* by Antoine Compagnon and “citationality” by Marjorie Perloff (Di Lio, 2011). This raised new research questions relating to analogous processes:

* In what ways can I represent and/or enact the different management relationships (enhance, maintain, reduce, eradicate) set out in the conservation handbook in the poetic practice?
* How do these processes, which are imposed on scrub plants, relate to the linguistic processes of poetry, eg, editing; lines and line breaks; techniques of erasure; Charles Olson’s “open field” poetics?

Di Lio, Jeffrey D. “From Écriture to Récriture.” Rev. of *Unoriginal Genius: Poetry by Other Means in the New Century* by Marjorie Perloff. *American Book Review* 32.4 (2011): 8. *Project Muse*. Web. 29 Aug. 2017.

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