Technology has a lifespan, and only once it has passed from usefulness in a larger economic system does it move into an artistic one. Letraset was more ubiquitous in terms of concrete poetry in the 1970s and 80s when its availability was more prevalent, however it failed to gain a larger foothold in the poetic community because of its cost (which was often over $20 per sheet). Once letraset dropped in price—which was brought about by the increased use of computers in the graphic design and drafting areas—it then had larger use in poetic circles. Now, it is rarely found in stores, and is used mostly is novelty fonts for scrap-booking and hobbyists. The last store I was able to find letraset in bulk sold mostly to model airplane builders who required smaller dry-transfer typefaces in order to correctly label scratch-built models. Its use is become more and more hermetic.

There is an incredibly strong poetic landscape in Canada, and one that has a great deal of space for experimentation. I consider my work as in dialogue with poets such as Donato Mancini, kevin mcpherson eckhoff, Helen Hajnoczky and Jesse Ferguson. Each of these poets is approaching language and its particles in different ways. For all of us, its part of our job to challenge the boundaries of what poetry can be, and try to make new areas accessible for poetic experimentation.

I find writing an extremely social activity, and so writing is something I’m working on pretty continuously. Most days I will find a means of writing – or participating in associated tasks like correspondence, applications, submissions and reading – for at least 3-4 hours per day (on top of teaching, spending time with my family and everything else that a life includes, of course). It’s a continuous project as a means of interrogating what poetry can be and what spaces it can occupy.
Author of five books of poetry (most recently the visual poem suite *silence*), three volumes of conceptual fiction (most recently the short fiction collection *How to Write*) and over 150 chapbooks, derek beaulieu’s work is consistently praised as some of the most radical and challenging contemporary Canadian writing. *Toro* magazine recently wrote “using techniques drawn from graphic design, fine art and experimental writing, [beaulieu] vigorously tests the restrictions, conventions, and denotations of the letters of the alphabet.” His next book, *Seen of the Crime* (Snare, 2011), is a collection of criticism on contemporary poetry and poetics. beaulieu has performed his work at festivals and universities across Canada, the United States and Europe. He can be found online at www.derekbeaulieu.wordpress.com

**Perfect Bound Publications, 2003–2010**

*Local Colour.* Helsinki, Finland: ntamo, 2008. [out of print]  
*Flatland: a romance of many dimensions.* York, UK: information as material, 2007. [out of print]  
*with wax.* Toronto: Coach House Books, 2003  

**Chapbooks and Limited Editions, 2010**
