

Harris has lived around the continent and views both place and language through the illuminative lens of a serial explorer. Rarely, though, does place come before language. And he is comfortable across forms: he has published work that fuses poetry and photography, while his interest in computer programming bears an influence. (Christodoulos Makris, Jacket 2)

Dylan Harris

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Esch-sur-Alzette, Luxembourg

Poetry & Photography — — —

the liberation of [placeholder], 2012, The Knives Forks and Spoons Press

"I find your style, visually and verbally, engaging and individual while utterly without posturing. Which is not the norm on any count." (Randolph Healy)

"A work of art and a labour of love, worth every penny of the 16 pound asking price, The Liberation of [Placeholder] will grace any coffee table. More please."

(The Journal, Autumn 2012)

the smoke, 2011, The Knives Forks and Spoons Press

Poetry — — —

big town blues, 2018, The Knives Forks and Spoons Press

anticipating the metaverse, 2014, The Knives Forks and Spoons Press

Dylan Harris has here given us a philosophical treatise for the 22nd century. (The Journal, Autumn 2014)

antwerp, 2009, wurm press

"Like the modern city his poems ceaselessly amalgamate, intersect and overlay. Like the modern city they never settle down into a clean or mappable (i.e. reducible, translatable, conquerable) whole. Sometimes the numerous voices, languages, desires and forces at work in the poems are in close and complementary dialogue, sometimes they approach symbiosis and seem somehow embryonic, sometimes they exist alongside each other in complete mutual ignorance or disdain." (Dave Lordan)

"full of vivacious, energetic poetry that's a shock to the ear and mind, a delight. And funny." (Maurice Scully)

"Your best poems are clear, in a particular manner of verbal clarity. The sonics are so projected and balanced that the words effect their own realisation." (Peter Riley)

Anthologised in **On Literature and Science** (Four Courts Press) & **Fresh from the Fountain** (Black Fountain Press)

Music — —

flock state, 2006, as Devon Garde

"Actually, I was groovin' on some Devon Garde yesterday."

Some of it has a sehr cool german synth vibe (Meri von KleinSmid)

"Great release" (The ChickenFish Speaks)

Photography — —

artist's books: Plein, La Défense, brexit,

we print the truth, none of the above

British Embassy lux: royal wedding 2018

konscht am gronn, 2014-8

anwick festival, 2011

Being Bossy —

Corrupt Press, 2011 onwards, corruptpress.net, small poetry publisher of books and chapbooks.

... offers an insight into attitudes towards place and language in the current transglobal community (Steven Hitchens, Poetry Wales)

... aware of the aesthetic and conceptual richness that may result through approaching language or cultural entitlement at a slant. It's a wonder this idea, championed by Beckett among many, still seems such a novelty. (Christodoulos Makris, Jacket 2)

Poets Live, 2010/2011, poets-live.com, poetry reading series, Paris. It's still going strong.

Wurmfest, poetry festival, May–December 2009. Held December 2009. Budget €5000, loss €30.

Wurm im Apfel, 2008/2009, wurmimpafel.net, poetry reading series, Dublin.

Wurm Press, 2009, wurmimpafel.net, small poetry publisher of books and chapbooks.

Wurm was a partnership. I disengaged when I moved to Paris.

Readings — —

Cambridge Conference of Contemporary Poetry, 2006

Bergen eliterature conference 2009: "Poetry

Accompanied by Processed Photography", on DVD

SoundEye Poetry Festival, Cork, 2010

Readings: Amsterdam, Antwerp, Berlin, Cambridge, Dublin, London, Luxembourg, Paris, etc.

"We all enjoyed Dylan's dynamic delivery and great stage presence" (Paris Lit Up, June 2013)

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