

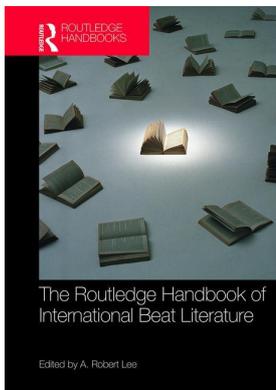
This article was downloaded by: 10.3.98.93

On: 21 Jan 2019

Access details: *subscription number*

Publisher: *Routledge*

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: 5 Howick Place, London SW1P 1WG, UK



The Routledge Handbook of International Beat Literature

A. Robert Lee

Transmuting Beat Energies in the Belgian Francophone Matrix

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9781315210278-9>

Franca Bellarsi

Published online on: 16 May 2018

How to cite :- Franca Bellarsi. 16 May 2018, *Transmuting Beat Energies in the Belgian Francophone Matrix from: The Routledge Handbook of International Beat Literature* Routledge

Accessed on: 21 Jan 2019

<https://www.routledgehandbooks.com/doi/10.4324/9781315210278-9>

PLEASE SCROLL DOWN FOR DOCUMENT

Full terms and conditions of use: <https://www.routledgehandbooks.com/legal-notices/terms>

This Document PDF may be used for research, teaching and private study purposes. Any substantial or systematic reproductions, re-distribution, re-selling, loan or sub-licensing, systematic supply or distribution in any form to anyone is expressly forbidden.

The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The publisher shall not be liable for an loss, actions, claims, proceedings, demand or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material.

TRANSMUTING BEAT ENERGIES IN THE BELGIAN FRANCOPHONE MATRIX

Maelström ReEvolution or the Brussels Reincarnation of the Beat Spirit

Franca Bellarsi

In memoriam Benjamin Potel

Francophone Belgium: An Exciting if Challenging Hybridity

In this “borderland area” and zone of transition between Northern and Southern Europe, the cultural terrain of Belgium’s French-speaking entity comprising Brussels and Wallonia is, by definition, an impure and composite one. Like everything else “Belgian,” its reality defies the scenario of straight lines that may apply to older cultures with a much more stable and strongly unified sense of identity. The region’s inescapable *hybridity* inevitably colors how local writers and artists have received and recycled the Beat legacy.

Unsurprisingly, a tangible manifestation of the hybrid nature of this strange federation of regions called “Belgium” is the diverging response to the Beats on either side of the linguistic border between the Flemish and French-speaking communities. To a considerable extent, this is due to the very dissimilar status enjoyed by each of the two dominant languages in the country. On the northern side of the linguistic divide, the main concern has been to defend the very existence of the Flemish language and to fight for its full recognition as a cultural vehicle. As in the case of a *poète maudit* like Joti T’Hooft (1956–1977), this has resulted in an adaptation of the Beats privileging local anchorage whilst also aiming in part to distance itself from the Beat voices coming from the Netherlands such as that of Simon Vinkenoog. By contrast, on the southern side of the so-called “*frontière linguistique*,” the absence of a cultural struggle has created less of a marked and systematic need to affirm a separate identity by retransforming Beat voices coming from neighboring France and Luxembourg, such as those of Jean-Jacques Lebel (1936–), Yves Le Pellec (1945–1999), Claude Pélieu (1934–2002), or Pierre Joris (1946–). As in France and Luxembourg, what has mattered far more is how to break away from the strictures and inevitable stultification of a major language like French and how to create a less Francocentric “*francophonie*” (Bellarsi and Watson, forthcoming).

Within Brussels and Wallonia, no writer may prove in sustained fashion a direct reincarnation of Allen Ginsberg and others. But if only on and off fragments of a given author’s production reflect and re-invent seminal texts of the Beat generation, observing this rather diffuse and broken-up emulation is really to miss the main point: as in France and Luxembourg, the Belgian Francophone response to

the Beats has gone hand in hand with the invention of a new *cosmopolitanism*. In what proves a huge paradox worthy of the best of Belgian Surrealism, this response, though heavily Brussels-based, has indeed relentlessly expressed the imperative to explode territorial boundaries. Equally importantly, in parallel with this aspiration to roam between languages, cultures, and mental states, the Belgian Francophone transmutation of the Beat generation has often been less a question of recycling actual texts than particular *energies*.

This is why the present chapter proposes to go beyond an exclusively philological-textual approach in its effort to understand what the Beat legacy has done within Francophone Belgium to writers' and artists' imagining of their own world in their own language. Instead of reincarnating itself in a given individual, the spirit of the Beat generation above all resurfaces in a very precise location and in a collective endeavor, namely that of the maelstrÖm reEvolution performance company, with its affiliated publishing house, bookstore, and festival, all four fusing a Beat-style roaming in which porous geographical anchorage is continually mirrored by and in correspondence with mental transience. It is therefore on the maelstrÖm project and the many ramifications that emanate from it as a hub similar to the original City Lights in San Francisco or St Mark's Poetry project in New York that this chapter focuses.

In order to delineate the inherent internationalism of the Belgian Francophone response to the Beats—particularly in its ongoing conversation with Italy and France—this chapter opens with a brief reflection on the essential energies that shaped the Beat turn of mind. In a second stage, it focuses on maelstrÖm reEvolution's birth and development, including the company's shamanic and therapeutic conception of poetry and art. A third and final part will hone in on a brief but representative sample of individual works within the maelstrÖm collective in an effort to identify which particular Beat energies they revive and transform.

Beat Energies Ready for Transmutation

In contrast with France and the Netherlands, the core members of the Beat generation hardly, if ever at all, visited Francophone Belgium,¹ a territorial absence which already complicates the delineation of the Beat legacy within the region. More fundamentally still, even sixty years after *On the Road* and “Howl,” the expression “Beat generation” remains bandied about in the media without a clear definition of what it exactly embodies on a spectrum ranging from a limited group of creative people around the foundational trio of Jack Kerouac, Allen Ginsberg, and William Burroughs to a phenomenon with so many ramifications that it no longer becomes possible to disentangle it from the counterculture of the Great Sixties at large. On this wide spectrum, next to the enhanced receptivity due to existential defeat—condensed into the aphorism “Everything belongs to me because I am poor” (Kerouac quoted in Ginsberg 2000a: 239)—Ginsberg identified an interest in ecological and pre-industrial, First Nations consciousness intertwined with the following:

[...]

- Liberation of the Word from censorship,

[...]

- The evolution of rhythm and blues into rock 'n' roll into high art form [...],
- Opposition to the military-industrial machine civilization [...],
- Attention to what Kerouac called, after Spengler, “Second Religiousness” developing within an advanced civilization,
- Return to appreciation of idiosyncrasy, as against state regimentation [...]

[...]

Ginsberg 2000a: 238–239

These few major orientations, which in part cemented the very different, highly individualistic temperaments within the Beat generation circle, need to be kept in mind when it comes to understanding some of the core Beat *energies* actually preserved and transformed by maelstrÖm reEvolution.

Indeed, the performance company remains very influenced by the Beats' partaking of a utopian form of secular religiosity which sacralized the profane, on the one hand, and pursued a quest for perceptual deconditioning, on the other. In its oscillation between "beaten down" existential defeat and the search for the "beatific" that would permit the self to break free from the cycle of work, production and consumption, the Beats not only sought to cleanse perception in daily life by all means possible, but also approached life and art—the two being inseparable—as ongoing experimental *processes* removing the filter of dualism—most especially that of the body-mind dualism—as well as the watertight partitions between different artistic practices. In transforming the American ideal of the Frontier from a physical into a mental one, the Beat generation actually cultivated a deep faith in the transformative charge of writing/art. Despite the self-deprecating absurdism and humor of Ginsberg or Lawrence Ferlinghetti (1919–), or cynical black laughter of Burroughs, the Beats remain in fact one of the only post-war avant-gardes to have associated art and writing with the devotional calling required by the religious/spiritual and to never have surrendered the fundamental belief in the power of the written and spoken word to alter energies and consciousness, including at the literal bodily level.

Obvious testimonies to this are, for instance, Burroughs's cut-ups as a technique for reshuffling programmed forms of consciousness, or Ginsberg's likening of poetry's effects to the physiological properties of mantra recitation, which make it "possible that the awesome physical sound reverberating out of the body into the air might serve as a vehicle for the expression of nonconceptual sensations" (Ginsberg 2000b: 148). This holistic, quasi *shamanic* conception of creativity explains why the temporary bringing together of a momentary community through performance mattered so much to the Beats, for to them, art was definitely inside the web of social energies able to counter the desensitization affecting individual consciousness in the post-World War II world. Sharing in these fundamental, utopian dimensions, the Brussels-based performance company and its affiliated ventures can be seen as a collective reincarnation of the energies of the Beat generation understood as a literary/artistic quest for mental deconditioning, with Gnostic overtones. Like the Beats, maelstrÖm genuinely seeks to merge the sacred with the profane in a striving to remedy the sense of exile of a self caught in the phenomenal world in general and in its forms of economic materialism in particular.

Beat "Energetic Avatars": A Brief History

As a collective, multimedia performance group, the maelstrÖm reEvolution project was founded in 1989 in Brussels as the brainchild of David Giannoni (1968–), a poet, painter, performer, publisher, and art therapist. Though a native of Nice (France), Giannoni was born of Italian parents and would spend part of his youth in the US and Italy before moving to Belgium in 1987, where he studied psychology at the Université de Louvain-la-Neuve. In the early years of maelstrÖm, in parallel with his performing and publishing activities, Giannoni was also involved part-time with the Brussels homeless as a social worker relying on art therapy. His approach was to turn the city streets into a temporary space of performance in which the homeless could start the journey of re-empowerment towards dignity by beginning to regain a voice in the most literal of senses (Giannoni 2017: n.p.).

Combined with his concern about fostering an alternative experience of community, the nomadism and cosmopolitanism of Giannoni's youth would carry over into his own performance company. maelstrÖm's internationalist outlook would further be sustained by the inspirational forces which have nourished it from its inception, namely Lawrence Ferlinghetti, Alejandro Jodorowsky (1929–), and Antonio Bertoli (1957–2015). If the deconditioning quest of the maelstrÖm company

owes some of its more esoteric aspects to the Chilean poet and film maker Alejandro Jodorowsky, who has for years combined his exploration of the symbolism of the Tarot with an interest in Eastern philosophies (Wikipedia n.d.), Giannoni's friendship and professional connections with Ferlinghetti and Bertoli proved seminal in two major respects. On the one hand, their joint spirit of combined defiance and exuberance very much infuses maelström's own playful and humorous brand of poetic happening and mock-insurrection. On the other hand, Bertoli's creation of "City Lights Firenze," an Italian avatar of the original City Lights in San Francisco which opened in Florence in 1996, served as a model for maelström's own future development, including its anchorage in the transnational "Poetic ReEvolution" experimental performance and alternative publishing network launched on 30 June 2002.²

Precisely to mark the birth of "Poetic ReEvolution," Giannoni and his acolytes staged the "Poetic Bombing" of Genoa, during which 50,000 poems were dropped on the city from the Ducal Palace and floated above it for days on end ("La Semaine de ... David Giannoni (1/6)" 2013: n.p.; Giannoni 2017: n.p.). In a different vein, earlier in 1998, Giannoni and his co-performers joined the "PullMan My Daisy" tour, which Bertoli masterminded with Lawrence Ferlinghetti. Drawing participants like Gregory Corso (1930–2001), Tuli Kupferberg (1923–2010), and John Giorno (1936–), the "PullMan My Daisy" bus journeyed, Merry Pranksters style, north and south through Italy for a fortnight, stopping on public squares for collective two-hour performances ("Antonio Bertoli" 2017: n.p.; Giannoni 2017: n.p.). As another example still, in collaboration with City Lights San Francisco, City Lights Florence, and *Le Veilleur* ("the watchman"), a publishing house in Paris, Giannoni and maelström engineered the international "Poetic attack" of September 11, 2003, whereby people were asked, in various cities around the globe, to "liberate" a cherished book from their library by leaving it in a public place to be picked up by another reader (Désautels 2003: n.p.). In the same mold of Dadaist provocation, Giannoni and his friends within the international Poetic ReEvolution network encouraged the "parasitical" invasion of the 2006 Paris Book Fair and similar events: visitors were encouraged to insert photocopies of their favorite pages from their own personal books in the volumes officially selected and sponsored by the mainstream publishing industry for the *Salon du Livre* ("Attentat Poétique!" 2006: n.p.; Giannoni 2017: n.p.).

Next to these various initiatives of playful insurrection whereby the Poetic ReEvolution international network enacted what Ginsberg had termed "idiosyncrasy" against "regimentation" (2000a: 239), it was the example of the City Lights Florence bookstore, with Bertoli's affiliated publishing house and festival, that proved vital in nourishing maelström's own growth. Impelled by Bertoli's example, the itinerant performance company morphed into a full-fledged arts collective with a physical home in one of the most cosmopolitan as well as hybrid neighborhoods of central Brussels. The maelström bookstore is now housed in the district of Etterbeek, a location that both reflects the complex inequalities of the city and appeals to a socially mixed audience. Indeed, the maelström hub is a stone's throw away from the EU institutions and their wealth, while also directly bordering a quarter with a heavy, and often less economically privileged, immigrant population. Strategically too, it is next door to the *Espace Senghor*, an Etterbeek theater sponsored by the local authorities and whose annual program features a variety of styles and shows at still affordable rates.

In the history of maelström reEvolution, the publishing house actually preceded the opening of the bookstore, maelström 4¹⁴, in November 2010. Right after the inception of the performance company in 1990, Giannoni and his collaborators had launched an affiliated journal which existed till 1993. After three years of dormancy, the actual maelström book series was inaugurated in 1996, continuing to diversify up to this day in a number of sub-series, including the famous "booklegs" modelled after Bertoli's own idea in Florence. Created in 2004, the "bookleg" catalogue now exceeds two hundred items and constitutes a truly important, Beat-inspired development in the publishing history of Belgium (Giannoni 2017: n.p.). It should be remembered that the Beat generation revolutionized not only the printed word and performance, but also the material history of the book.

In this respect, the famous City Lights pocket book series actually remains one of the most enduring and lasting legacies of the Beat generation, one that democratized and broadened access to poetry and reading. As very cheap books matching both the finances and physical size of most ordinary pockets, the “booklegs” are maelstrÖm’s Belgian equivalent to the distinctive City Lights format created by Ferlinghetti, which has become recognizable the world over. Like their San Francisco forebear, maelstrÖm’s “booklegs” disseminate writers who would have a hard time breaking down the doors of more mainstream publishing houses; but even more crucially, the very design of the “booklegs” ensures that poetry becomes accessible and affordable within both the local and wider community. Another one of maelstrÖm’s important material innovations is the release of a whole range of books accompanied by their text on CD, a format that again aims at broadcasting experimental poetry and performance to as large as possible an audience, including the younger generations.

Besides the material aspects of the book, maelstrÖm also seeks to break down a number of other boundaries. What has indeed vitally contributed to its reincarnation as a kind of City Lights in Brussels is the company’s yearly “fiEstival,” an international poetry, music and performance festival launched in 2007, which aims at combining multimedia experiment and multilingual creativity with the more down-to-earth street exuberance and celebration of the fiesta, with food shared outdoors and local cafés participating in the event. Since 2007, each of the successive editions, usually held in April or May, has been organized around a particular theme, alternating between humorously provocative and more esoteric titles: “Solo de Amor” (Of Love Only, 2007); “In Gold We Trust?” (2008); “19 kArma sÛtras” (2009); “Le Koan du vide” (The Koan of Emptiness, 2010); “La 5e Essence” (The 5th Essence, 2011); “Troubler le futur” (Troubling the Future, 2012); “Healing Past” (2013); “presenZ” (2014); “nieuw/neuF” (New, 2015); “L’Arbre de vie” (The Tree of Life, 2016); and “L’Arcane de la Force” (The Arcana of Strength, 2017) (“fiEstival maelstrÖm reEvolution” n.d.: n.p.). The “fiEstival” has had a paradoxical effect, one that in fact aptly reflects the concept of nomadism implicit in the *troupe poétique nomade* (nomad poetic company), the sub-name of maelstrÖm. If this yearly event has further anchored Giannoni’s performance company in the community within the immediate vicinity of the bookstore, it has, in addition, propelled maelstrÖm onto the wider cultural landscape both within and beyond the borders of Francophone Belgium.

The Local Is the Planetary: Towards a Beat Cosmopolitanism

This fusion of the local with the global particularly transpires at two levels. On the one hand, on four separate occasions, the “fiEstival” was “deterritorialized” as an event held abroad in widely different cultures (see “fiEstivals dans le monde” n.d.: n.p.). In March 2009 and October 2009, maelstrÖm took the “fiEstival” to Québec and Lebanon respectively, establishing links between the company and a number of local poets in these regions. At the end of May 2010, the “fiEstival” then moved to New York City for an edition provocatively entitled “No Poetry? No Party!” Bringing together poets from Belgium, Canada, and the USA, the program included major American voices like Jerome Rothenberg (1931–) and the Luxembourg-born Pierre Joris, whose translation work played a major role in the bridging of Beat poetics and the Francophone contemporary scene.³ 2011 saw the first Swiss edition of the “fiEstival” from March 31 to April 3, but even more significantly, maelstrÖm returned to Québec from October 23 to 30 for a second Canadian edition that considerably expanded geographical and conceptual boundaries.

Indeed, for most of the fourth international “fiEstival,” the performers resided in Wemotaci, home to the Atikamekw First Nation. There, they collaborated with Charles Coocoo–Matotoson Iriniu, poet, spiritual leader, community social worker, and an active figure on the conference/performance circuit (“Charles Coocoo” n.d.: n.p.). Already back in 2008, Charles Coocoo had participated in the maelstrÖm “fiEstival” in Brussels, with a silent, intentionally ghost-like gestural performance alongside Giannoni reading the “Déclaration Poétique de Reconnaissance des Génocides Amérindiens du 5 avril 2008 à Bruxelles” (The Brussels Poetic Declaration of 5 April 2008 Acknowledging

the Genocide of First Nations; see “Charles Coocoo” n.d.: n.p.). This inclusion of First Nations’ reality as a dimension of the political awareness and transformative exploration of consciousness that maelstrÖm pursues constitutes another important connection with the Beat generation. For this link goes beyond echoing the ecological interest in pre-industrial world views cultivated by the more politically engaged Beats in the wake of Snyder and his groundbreaking ecospiritual insights. Giannoni personally understands the Buddhism of the Beats as their imperfect attempt to reconnect with forms of spirituality nearly eradicated in US history by Christianity and the American Indian genocide (Giannoni 2017: n.p.). Interestingly, thus, for Giannoni, Beat Buddhism and Kerouac’s “The Earth is an Indian thing” (Kerouac 1960: 28) are fundamentally intertwined. This is why “Beat Buddhism” and Buddhism in general matter to Giannoni as forms of spiritualities capable of *opening the sense of being* (Giannoni 2017: n.p.).

Besides the physical mobility of the “fiEstival,” maelstrÖm’s fusion of the local with the global also comes to the fore at a second, highly visible level: the considerable cosmopolitanism of the event on the company’s home ground, a cosmopolitan outlook equally mirrored in the “mental nomadism” of the diverse book catalogue built by maelstrÖm as a publishing venture. For a decade now, each successive edition of the “fiEstival” in Brussels has indeed given a platform to local Belgian poets/performers, whilst simultaneously attracting a number of international figures. Over the years, these have included many connected in some fashion or other to the Beat scene and its mutations in Europe, or to the wider experimental scene in the US. Next to poets active in Francophone Belgium, past participants in the “fiEstival” have, for instance, included Anne Waldman (1945–), Antonio Bertoli, Lawrence Ferlinghetti, Jack Hirschman (1933–), Marc Kelly Smith (1949–), and Mike Ladd (?–), but also Frenchmen like Michel Bulteau (1949–), Serge Pey (1950–), and Gilles Farcet (1959–).

As icons of the slam scene, Smith and Ladd embody a genre of performance which, historically, could not have come into its own without the double heritage of Afro-American blues and jazz-driven Beat orality (of the kind developed, for instance, by Kerouac reciting “Is There a Beat Generation?” [November 6, 1958]). Though Hirschman was born in New York, his life and work, like Ferlinghetti’s, constitute a “living anthology” of the social activism and anarchism of the Bay Area. In particular, Hirschman’s recently rediscovered manuscript *The Viet Arcane* (written 1972; pub. 2014), translated for maelstrÖm in 2016 by French poet Gilles B. Vachon (1932–), belongs to the important body of anti-war poetry against the conflict in Vietnam, though it unfolds in a much more hermetic and less documentary-notational voice than Ginsberg’s *The Fall of America* (1972).

It is also in connection with translations of their works for maelstrÖm that Ferlinghetti and Waldman have repeatedly energized its “fiEstival” through their actual or virtual presence. Its second edition, ironically titled “In Gold We Trust?” (May 2008), coincided with maelstrÖm’s release of Marianne Costa’s French version of *A Coney Island of the Mind* (1958, rev. 2008). Not only did the subversive playfulness of Ferlinghetti’s style permeate many of the performances, but the Saturday evening also featured a live telephone conversation with the founder of City Lights himself. His other two works translated by Costa for maelstrÖm are *Blind Poet* (2004),⁴ which contains the eponymous poem supposed to be recited with a blindfold, and *Poetry as an Insurgent Art* (2007), a text initiated in part in section III of *Americus* (2004) and rendered into French as *Poésie, art de l’insurrection* (2012). Both of Ferlinghetti’s manifesto-like-texts, with their Whitmanian-catalogue-style, aphoristic but still humorous celebration of poetry as an art of personal individuation and collective resistance, have been readily embraced by maelstrÖm. Making their Ferlinghetti’s foundational, programmatic statements, Giannoni and his friends have, over the years, repeatedly recited his injunctions and encouragements to poets to come. maelstrÖm’s philosophy is rightly epitomized by verses like: “We only live once/and living well is the best revenge” (Ferlinghetti 2010: 14), “Poetry is the anarchy of the senses making sense” (Ferlinghetti 2010: 13), and “[Poetry] is a subversive raid upon the forgotten language of the collective unconscious” (Ferlinghetti 2004b: 14), to take but these Beat aphorisms handed down by Ferlinghetti to future generations.

Like Ferlinghetti, Waldman is a major Beat figure whose works have featured prominently in maelström's catalogue. Included in it are *Fast Speaking Woman* (1975, rev. 1996; transl. 2008), *Surf a Tide of Weirdness* (2010), *Soldiering* (2011), and the recent *Crepuscular* (2017), an injunction to poetic underground resistance in the Trump era. Both the release of *Fast Speaking Woman* and *Crepuscular* in translation were the main inspirational forces driving the 2008 and 2017 editions of the "fiEstival" respectively. For even more so than her words in print, it is Waldman's repeated presence on stage during the "fiEstival" that has given raw, live expression to another of maelström's major credos, namely: poetry as a bodily art permeated by the rhythms of the breath and rooted in the modulations of voice, on the one hand, and therefore, on the other, poetry as a form of performance whose physically grounded incantations can affect consciousness precisely because, Zen style, the poet "thinks with his/her body, breathes through his/her mind."⁵ Waldman's personal extension of the Beat's organic and physiological approach to poetry has thus continued to sustain maelström's own attempt to reduce the classical body/mind dualism. Moreover, her poetics rooted in Tibetan Buddhism and the space of "Emptiness"⁶ also belong to the central Beat legacies that inspire part of maelström's attempt to open the sense of being through performance (Giannoni 2017: n.p.). In short, if Ferlinghetti has provided maelström's aphoristic template, Waldman can be said to have offered the pragmatic/bodily template for the company's exploration of poetry as an oppositional and deconditioning process in the mental struggle against society's "instrumental and digital paradigm" ("paradigma strumentale e digitale," Bertoli 2010: 3).

Next to the internationalist Beat connection via Bertoli's tutelary influence in Italy and via the mentoring figures of Ferlinghetti and Waldman in the USA, there is also an important route of contact to the enduring legacy of the Beats in France thanks to such figures as Bulteau, Pey, Farcet, all three published in part by maelström and former participants in the "fiEstival"—Bulteau in 2016, Pey in 2009, and Farcet in 2017. Even more crucially, each also belongs to the contemporary wave of French writers succeeding the first generation formed by Lebel, Pélieu, and Le Pellec. Like their predecessors, at some point in their formative years, Bulteau, Pey, and Farcet were actually able to meet some of the core figures within the Beat circle, albeit an ageing one. These personal encounters resulted in documentary testimonies⁷ through which Bulteau, Pey, and Farcet have maintained open the gates of communication between the Beat legacy and Francophone Europe (not just France), a legacy that has also marked their own performative work. For instance, along lines reminiscent of Burroughs's cut-up method, Ginsberg's psychedelic verse, and Kerouac's elliptical blues, Bulteau has blended poetry and rock music as well as the energy of the multi-media happening with dark, hallucinated imagery and verse. For example too, amongst other influences, Pey's trance-inducing recitations, with sensory defamiliarization effects achieved in part through ongoing cumulative litanies rooted in long-breath clusters, bear the unmistakable mark of his exposition to Ginsberg, alongside whom Pey was actually given occasion to read at the *Université de Toulouse-le-Mirail*⁸ ("Serge Pey. Poésie d'action. Biographie" n.d.: n.p.). Last but not least, in a volume like *Rédemptions ordinaires* (Ordinary Redemptions, 2016) and its oscillation between existential tiredness and happiness (see "Fatigué et heureux," 80–83), Farcet produces anaphoric and catalogue-like verse humorously affirming an embrace of life amidst darkness and disappointment in a vein worthy of the best passages of a young Corso or Ferlinghetti.

Actually, it is perhaps the French poet and reporter Gilles Farcet who, in his recently released fictional reworking of his 1988 encounters with Ginsberg in New York, most explicitly unlocks the links between Beat spirituality and maelström's performing energies. *La Joie qui avance chancelante le long de la rue. Fragments d'une parole beat inconnue* (The Joy Which Teeters Forward in the Street. Fragments of an Unknown Beat Holy Word, 2017) centers on Hank, a marginal but mysteriously enduring presence in Ginsberg's circle, whose identity remains hazy till the end of the novel (supposing that he ever truly existed). Though he never wrote a line for posterity, Hank reveals himself as the archetypal vatic Beat voice, a truly inspired composite alter ego of Ginsberg, Kerouac, and others, who interview after interview, is giving the bemused Farcet a philosophical monologue and crash course in Beat immanence.

With a zestful drive worthy of the best epiphanic moments in *On the Road*, Hank explains the “Beat,” this mysterious substratum of energy pulsating throughout the universe, with whose rhythm we inevitably fall out, but to which we need to re-attune in order not to stultify. However, in fleshing out the two inseparable sides of the Beat coin—existential wearing down inextricably linked to a moment of grace as one opens oneself to the suchness of the here and how—Hank adds a third dimension of the “Beat” and dwells on the “the second souffle,” a “second breath” working as mysteriously as the Holy Spirit:

The Beat as *beat*, as rhythm, cannot be dissociated from the Beat as wearing down [...]. But the beatitude Beat [...] does not necessarily emerge out the union of the two preceding Beats. What I am trying to say to you is that the beatific dimension of the Beat requires work. One might suppose that grace is the ingredient, but not so. [...] Grace has to be earned, the receptacle for it, the circuitry needs to be prepared, you dig? [...]

Farcet 2017: 138–139; transl. mine⁹

It is precisely for this transformation of existential entropy and sensory blunting into a communal moment of temporary “grace” that the maelstrÖm collective seeks to prepare the “receptacle” and “circuitry” of its audience, in what Bertoli referred to as a “*therapy of illiteracy*” (“*terapia di analfabetizzazione*,” Bertoli 2010: 18) or the undoing of instrumental and utilitarian rationality in favour of the “pulsation of life” (“*dal pulsare della vita*,” Bertoli 2010: 34). Which explains why the mentorship of Bertoli’s psycho-aesthetic thinking deeply permeates maelstrÖm’s artistic practices at their core. Poetry, the “demon of analogy” (“*il demone dell’ analogia*,” Bertoli 2010: 90), is a form of *therapeutic action* in an everyday life marked, for Bertoli as for the Beats, by an often mentally repressed struggle between society’s utilitarian demands, on the one hand, and “being” and its “primary needs [of] belonging, actualization, and meaning” (“*le esigenze primarie dell’essere— appartenenza, realizzazione e senso*,” Bertoli 2010: 2), on the other.

Which Streams of Beat Experimentalism towards a “Second Breath”?

This *unlearning* of normative relations to the real through art (Bertoli 2010: 18) shares obvious affinities with the Beats’ quest for perceptual deconditioning. In its own, the maelstrÖm company especially develops three main streams of Beat creativity, with their various sub-aspects often intermingling in one and the same text/performance. These three strands of Beat experimentalism are also particularly foregrounded in pieces by Belgian Francophone contributors to the collective’s experimental work. Despite a variety of styles and voices, a first important trait is the *total openness to the trivia of everyday life* and the quasi notational registration of ordinary suchness. In typical Beat fashion, this full embrace of an unadorned quotidian alternatively expresses existential defeat in an oppressive social reality, on the one hand, and a kind of threshold toward immanence, on the other, whereby the profane, in and of itself, becomes celebrated as the pendant to the holy. Linked to this “sketching composition” reminiscent of Kerouac’s “Essentials of Spontaneous Prose” (1953) and their refusal of preconceived selectivity, a second important trait of many maelstrÖm authors is a *style grounded in orality and anaphoric repetition*, and *geared towards the creation of trance-like states* for both performer and audience, whatever the nature of the topic. Here again, the spirit of the Beats—“spirit” both in the sense of “primordial breath” and disembodied presence in the background—looms large, with the recitative energies of Kerouac, Ginsberg, Ferlinghetti, and Waldman permeating such performance-oriented creations. Even in texts leaning less towards the spiritual and more towards political denunciation or (self-)derisive detachment from the vexations of everyday reality, a kind of incantation is created and sustained through an accumulation of images *à la* “Howl,” in a catalogue proceeding from an associative/anaphoric logic and leading to near sensory overload, but still cohering thanks to the anchorage in the length of the breath and the snapshot of mental thought as alternative structuring

units. In close connection with this incantatory style tending towards enrapture, actual *spiritual poetry and prayer-like texts* are a third major trend reminiscent of Beat production and its approach to writing as a genuine process of initiation whereby the self can be extirpated out of the beaten-down towards the beatific. As for the Beats, several texts in this third vein seek to create an “*impure*” sense of the holy in the here and now through a *syncretism* between different religious traditions. In the wake of Beat spirituality too, these texts heavily lean towards a *spatialization of time* in order to move the poetic voice/listener from the absurdity of “nothingness” to the multiple fullness and immanence of “Emptiness.”

In the maelström catalogue, Tom Nisse (1973–) is probably the poet whose work best exemplifies the Beats’ Whitmanian, all-inclusive gaze foregrounding the ordinary as both strongly oppressive and refreshingly magic. Though born and raised in Luxembourg, Nisse moved to Brussels as a student and has made the city his home since 1994. With its paradoxes as a small capital and large hub of migration, Brussels seems a fertile crucible for this writer documenting either facets of local urban life or capturing other cities whilst in transit. Moreover, like Joris before him, as a Luxembourg expatriate, Nisse has not only extensively roamed through geographical spaces, but also moved between languages as a translator of German texts into French and vice versa. Besides, his own work—again *à la Joris*—sometimes alternates between languages, such as in “Manifesto: poème sans identité en deux langues/Gedicht ohne Identität in zwei Sprachen” (“Manifesto: Poem without Identity in Two Languages,” Nisse 2009: 4–17).

Many of Nisse’s “observational” poems rely on Kerouac’s *nomadic eye* to anchor the reader in ordinary urban spaces and inject unsuspected sublimity into elements of everyday life easily discarded by more jaded onlookers. Like the author of *Visions of Cody* (written 1952; pub. 1972), Nisse’s autobiographical poetic voice piles on perception after perception on the page, whilst simultaneously approaching the minutiae of the unglorified quotidian with the attentiveness of the immigrant’s gaze. Moreover, often combined with Kerouac’s elegiac tone, Nisse’s nomadic/filmic eye reinvigorates the details of a taken-for-granted, trivial reality in a manner that equally foregrounds their fragility, the intensity of the present moment being matched by a sense of its ephemerality.

Reprises (“Repeats,” 2011) even opens with the poetic voice explicitly identifying with Kerouac. “Méta-urbanisme. Bruxelles, quartier Flagey. Du souvenir I” (Meta-urbanism. Brussels, Flagey District. From Memory I) starts a four-piece sequence reminiscent of the paratactical and elliptical blend of melancholy and vatic insight that characterizes many of the more purely observational pages of *San Francisco Blues* (written 1953, pub. 1995):

Tu découvris le ciel de la ville
 avais probablement la nuit
 précédente enveloppé ta jeune carcasse
 de transes maladroites et ce ciel
 était d’un étrange métal
 compact et liquide à la fois tes yeux
 en devenaient héritiers face à la place délavée [...]
 [...]
 Ton profil à l’arrêt de bus ce soir-là
 plutôt ta carcasse
 se vit réincarnée en Monsieur Kerouac c’est ainsi
 que tu fus persuadé du quartier de son horizon délavé.
 Ici tu habiterais
 avec toute la fragilité qu’habiter implique.

Nisse 2011: 5; added emphasis¹⁰

San Francisco’s winos may have been replaced by the homeless migrants and refugees of Brussels (“Du Souvenir III,” Nisse 2011: 7), but like Kerouac’s, Nisse’s mobile eye shifts from the cafés to the night shops, from the tramways to the skies, outlining the more seedy sides of Brussels

with a sharpness that would make even the most *blasé* of the city's dwellers aware of their environment again.

In *Dénicher* ("Hunting Down," 2016), this fleeting attentiveness to the trivial is combined with the catalogue technique, non-stop syntax, and accelerated prose that typifies *Visions of Cody*. Overall, Nisse's volume is actually reminiscent of Kerouac's writing experiments that oscillate between the freedom of the word and the self-imposed constraints of given compositional formats. In a succession of nineteen tableaux, *Dénicher* chronicles with quasi-journalistic precision the visits to different Brussels flea markets made by Nisse from 1 May to 25 September 2016. As a countercultural critique of capitalism, *Dénicher* and its many quests for prized rejects share in the ethos of the so-called *Dharma* bums and hippie commune: each episode celebrates an alternative economy of barter and solidarity as a form of resistance to the official norms of free market economics and consumerism (Nisse 2016a: 33–35). In an amusing paradox, the American Frontier gets transposed to the claustrophobic urban enclosure of Brussels, the to-and-fro between its streets replacing an entire continent crisscrossed from coast to coast. Nevertheless, as in Kerouac's epic journeys, geographical roaming sustains spiritual searching, the questing process becoming more important in the end than the goals quested for.

If the shadow of Kerouac looms large, other Beat presences can also be detected, especially when Nisse privileges more abstract, purely Surrealist imagery over the notational register, as in several hallucinated mindscapes generated through Burroughs's cut-up technique (see Nisse 2009: 34–35; Nisse 2016b: 74). Moreover, as suggested by the title of two of his collections, *Poèmes itinérants* (Roaming Poems, 2009 and 2015), Nisse is very much an *observer-in-transit(ion)*: the sense of a suddenly deeper connection to a given place remains proportional to the non-clinging and impermanence which characterize the meditation of the *flâneur*. Though often with less humor, Nisse's *flâneries* across a number of cityscapes achieve the kind of temporary immersion effect found in Ferlinghetti's travel poetry such as, for instance, in *European Poems and Transitions* (1988). Moreover, sequences like "Calendrier" or "Etudes" (Nisse 2016b: 7–8, 13), with their elliptical clusters resembling somewhat imperfect haikus, remind one of Ginsberg's "American Sentences" and their paradoxes (1992: 106–108). Ginsberg's bardic voice also resonates behind the more politically declamatory pieces like "Pour rappel. Texte pour performance poétique" (Reminder. Text for poetic performance, Nisse 2011: 50–53), the intensifying crescendo of

[...]
 Groznyï Groznyï Groznyï Groznyï Groznyï Groznyï
 Groznyï
 Groznyï Groznyï Groznyï Groznyï Groznyï Groznyï
 Groznyï Groznyï
 Groznyï Groznyï Groznyï Groznyï Groznyï Groznyï
 Groznyï Groznyï Groznyï
 Groznyï Groznyï Groznyï Groznyï Groznyï Groznyï
 [...]

echoing "Hum Bomb!" and its sonic effects of mounting absurdity (Ginsberg 1994: 62–66).

Even more so than Nisse, in a kind of updating of the *troubadour* tradition (Giannoni 2017: n.p.), other maelström contributors privilege above all else the physicality of performance. For them, the grounding of poetry in the body and its intuitive rhythms is the best conduit towards experiencing the heady rawness of the real, i.e. of a vortex of simultaneous multiplicities when perception is not filtered dualistically by rationality only. Said differently, for poet and audience, performance as a form of "organic action" is the best path towards "ecstasy" or expanding the self's normal sense of being. The dividing lines between this type of performance poetry and slam is sometimes a thin one, and maelström has certainly welcomed collaboration with slammers. But if the verse of a slammer like the Liège-born "*L'Ami Terrien*" (The Earthling Friend, the stage name of François Laurent) immerses

the listener in the beaten-down side of an urban reality pervaded by economic decline and the merciless law of the market (see *Micromégaphon* 2014), it does actually not put the breath-driven, bodily intuitive on the same level as the discursive. And it is perhaps there that the main difference between slam and Beat orality lies, which is why the spoken word poetry of Brussels-born Laurence Vielle (1968–) sounds like a truer reincarnation of Beat poetics anchored in the combined structuring units of the breath and of the mental flash.

Vielle’s live recitations are indeed a performance in all senses of the term, including the most literal physical one. Her texts come across as a blend of the rhapsodizing voice of Waldman with the run-on syntax and onomatopoeic play of Kerouac’s prose poetry at its more radically experimental. Her work could perhaps best be summarized as a form of “verbal Sufism,” as in her poem “*OUF*” (Phew), with its unmistakable echoes of “Fast Speaking Woman”:

[...]
 OUF dit la femme qui est essoufflée de courir / ranger /
 allaiter / jouer / administrer / promener / sourire / aimer /
 cuisiner / courser /
 [...]
 OUF dit la femme
 je suis Jeanne
 et je suis Marie
 et je suis l’Animal
 OUF dit la femme
 OUF OUF dis!
 OUF dit la femme qui dit OUF dit la femme qui dit
 OUF dit la femme qui dit OUF dit la femme qui dit
 OUF dit la femme qui dit OUF dit la femme qui dit
 [...]
 OUOUOUOUOUOUFFFFFFFFFFFFFFF
 [...]

“*OUF*,” Vielle 2015: 13–15¹¹

Usually, as here, Vielle takes as her starting point an innocuous detail of the quotidian or the more unglamorous sides of female existence. In her choice of topics marginalized by the high poetic tradition, her subjects tend to be more concrete than those of Brussels-born Daniel Boute (1978–) or Namur-born Vincent Tholomé (1968–), performers also associated with maelström and whose physical poetics are not unlike hers. Whatever the trivial particulars amplified with escalating intensity, Vielle clearly sees the full stop as the enemy, and her performance texts unfold along lines reminiscent of Kerouac’s injunctions to “[b]low as deep as you want” and to “write outwards swimming in a sea of language to peripheral release and exhaustion [...]” (Kerouac 1953: 57–58). Another stunning example of how “The Essentials of Spontaneous Prose” have morphed within Giannoni’s “*troupe poétique nomade*” from a method of trance-like *composition* into one of trance-like *performance* is the poem which Vielle declaimed in tandem with Vincent Tholomé to celebrate the 1st anniversary of the maelström bookstore. What could rightly be called a “Dervish dance of the Spoken Word” can, fortunately enough, still be re-experienced online (Vielle and Tholomé 2011: n.p.)

Though not a prayer in itself, this type of verbal flow provokes a hypnotic effect not unlike the one of litany and religious incantation. Whether Vielle works in solo or tandem, she actually applies the rhythms of the religious to the profane, a salient trait of Beat poetry too. Sometimes, however, it was fully intentionally that the Beats moved into the realm of the spiritual text allied to the spoken word, be it in the form of the short poetic prayer or spiritual teaching like Ginsberg’s “Psalm III”

(1984: 155) or “Sunflower Sutra” (1984: 138–139), or in the form of the more labyrinthine spiritual mosaic elaborated by Kerouac in *Mexico City Blues* (1959). maelstrÖm authors have also made repeated incursions into this kind of territory, with some texts superbly oscillating between the poles of the “beaten-down” and the “beatific,” and once more bringing to the fore the company’s cosmopolitan conversations.

Indeed, some of the important works in the Beat spiritual vein are by non-Belgian contributors to maelstrÖm, like Frenchman Tom Buron (1992–), author of *Nostaljukebox* (2016) and its chants directly molded in the crucible of *Mexico City Blues*, or like Italian Antonio Bertoli and his *Astri e disastri* (Stars and Disasters, 2016), a collection of more abstract Gnostic chants, with unmistakable Blakean undertones (111, 115, 142), that unfold as an inner pilgrimage into the intrinsic divinity within the human and into “the art of living and dying” (“l’arte di vivere e di morire,” Bertoli 2016: 48). *Astri e disastri* rejects the perceptual dehumanizing and existential sleepwalking that Bertoli, like the Beats, identifies as the mental diseases inflicted upon the individual in a society dominated by consumerism, technology, and the media (Bertoli 2016: 80–91, 96–103). As a spiritual journey into the space of “Emptiness”¹² and out of the perceptual slumber in which “we no longer dream but are dreamed” (“Non si sogna più/Si è sognati,” Bertoli 2016: 88), the book again reminds us of Bertoli’s seminal mentorship for the maelstrÖm collective as a whole. As stressed earlier, the company’s creativity can only be understood against an internationalist background that, together with Ferlinghetti and Waldman, includes Bertoli’s theories about poetry as therapy-in-action (Bertoli 2010: 19, 30), and about the still ongoing evolutionary transition of human consciousness towards real birth and actualization (Bertoli 2016: 8–17).

Combined with the imprint of Ferlinghetti’s manifestos, these deep-seated connections to Bertoli probably explain why several of the shorter, Beat-style psalmodies by Belgian Francophone voices sound like chants (re-)affirming a faith in the saving powers of poetry, celebrated as the only kind of religion potentially worth having. In *& The Beat Goes On!* (2015), the emerging voice of the young, Liège-born Paolo Dagonnier (1990–) offers a good example of a text at the intersection of religious litany and aesthetic slogan. With its title punning on *Les Raisins de la colère* (*The Grapes of Wrath*), “Les raisins de la galère” (The Grapes of Hassle; Dagonnier 2015: 58–61) pays homage to the author of *Poetry as an Insurgent Art* in the form of a pastiche of the humorous aphoristic and anaphoric style used by Ferlinghetti in his 2007 manifesto. In a less derivative and more aggressively insolent, defiant vein, we also have “Le Poète” by CeeJay, the stage name of Brussels-born J. C. Crommelynck (1946–) (CeeJay 2014: 9–11), “Les Poèmes itinérants” by Tom Nisse (“Roaming Poems,” 2015: 24–25), and the two untitled opening sections of *Exil de nos ivresses* (Exile of Our Inebriations, 2011) by Serge Noël (1956–). The latter’s parodic lines borrow from official religious discourse and prayer to extol the polymorph, all-encompassing representativeness of a poetic voice that sounds like a darkly vehement version of Whitman inveighing in a sinister wasteland akin to the social environment of “Howl, Part I” (Ginsberg 1984: 126–131). Finally, with *Amen* (2005) by Damien Spleeters (1986–), the defence of real poetry as against the dead verse sanctioned by the academy takes a downright satirical and Burroughsian turn. On the spectrum from levity to gloom, all these pieces extending the spirit of Ferlinghetti’s and Bertoli’s manifestos unfold in the open form, free-style poetics of the Beats, privileging the rawness of orality and the feel of the spontaneous, revelling in repetition, “rhetorical exhalation,” and “scoping” of trivial particulars (Kerouac 1953: 57).

An affirmation of poetry’s redemptive role as a still valid path of initiation and wisdom today is also found in more extensive, maze-like spiritual meditations like Giannoni’s *Oeil ouvert Oeil fermé* (Open Eye Closed Eye, 2007) or CeeJay’s *Le Prophète du néant* (The Prophet of Nothingness, 2017). Neither of these is jazz-driven, but whereas CeeJay’s more conventional free-verse stanzas do not particularly follow the rhythms of the body, Giannoni firmly anchors his poetics in the in- and outbreath and the heartbeat. Prosodic differences with *Mexico City Blues* (1959) aside, *Oeil ouvert Oeil fermé* and *Le Prophète du néant* nevertheless intersect with the more abstract, hermetic choruses of Kerouac’s labyrinth and its spiritual didacticism. Like Kerouac’s disembodied vatic voice, Giannoni’s and CeeJay’s

try to create an experiential space of immanence in which the self can let go of its narrow ego and dwell in an expanded, non-dualistic sense of being. In the process, like *Mexico City Blues* and its impure poetics of religious syncretism, both maelstrÖm texts journey between cultures and spiritual traditions too: Giannoni blends Gnosticism, Buddhism, and First Nations spirituality, whereas CeeJay enshrines his verse in the cultures of the Maghreb to attempt a fusion between Sufism and Western poetry, with Arabic translations of some of his poetry punctuating the French text. Therefore, as poetic meditations for spiritual healing, *Oeil ouvert Oeil fermé* and *Le Prophète du néant* also resonate with the Beats' nomadic and syncretic drives.

Coda: maelstrÖm as Beat Tribe

To conclude, though approximately half a century separates the foundation of the original City Lights and the performance community evolving around Giannoni's bookstore, maelstrÖm reEvolution constitutes a hub through which the Beats' quest for perceptual deconditioning and poetics of the spoken word have penetrated the contemporary Belgian Francophone experimental scene. As explained here, for Giannoni's "*troupe poétique nomade*" and its therapeutic understanding of poetry and performance, local anchorage has gone hand in hand with cosmopolitanism in the effort to explore the "beaten-down" versus "beatific" dynamic defining the Beat disaffiliation from an existence blunted by all-dominant consumerist forces. In so doing, however, Giannoni and his circle have done more than update the Beat search for a renewed, secular sense of immanence. Not only has maelstrÖm transmuted the Beat legacy in a way that successfully negotiates the uncertain, hybrid sense of identity of the Belgian Francophone region, but beyond that, as an above all *collective* and *community-oriented* reincarnation of the Beat spirit, Giannoni and his group have also revived one of the most essential forms of oppositional energy that the Beats believed in: the reweaving of human relationships through the solidarity of the tribe as an alternative form of social ecology.

Notes

- 1 Contrary to Paris, Amsterdam, London, and Tangiers, Brussels never featured on the map of formative cities for the Beats. When already canonical figures, Ginsberg and Burroughs only briefly passed through Brussels in the eighties for readings. In the same decade, Ferlinghetti shortly crossed Francophone Belgium on his European journeys as documented by his two poems "Milano-Bruxelles" and "At the *Gare Bruxelles-Midi*" (Ferlinghetti 1988: 93; 94–95).
- 2 "Poetic ReEvolution" was launched at the joint initiative of Bertoli, Jodorowsky, Ferlinghetti, Giannoni, poet-translator Marianne Costa, and poet-therapist Martin Bakero ("La Semaine de ... David Giannoni (1/6)" 2013: n.p.; Giannoni 2017: n.p.).
- 3 Joris translated Carl Solomon's *Mishaps, Perhaps* (1966; transl. 1974), Kerouac's *Mexico City Blues* (1959; transl. 1977), and Gregory Corso's *Elegiac Feelings American* (1970; transl. 1977).
- 4 Titled after the poem "Blind Poet" originally included in the volume *How to Paint Sunlight: Lyric Poems and Others* (1997–2000), published by New Directions in 2001, which constitutes the star piece of the poems selected for the maelstrÖm translation.
- 5 I was given to hear this injunction many years ago during meditation in a Brussels *zendo* as part of my field work for my thesis on Ginsberg.
- 6 Whereas "nothingness" supposes lack and absence, Buddhist "Emptiness" implies a myriad of phenomena and potentialities in dynamic interrelationship and interdependence. In what is very much an experiential "fullness," the only "voids" are those of permanence, duality, and separateness.
- 7 See, for instance, Bulteau's *Allen Ginsberg: Le chant de l'Amérique* (Allen Ginsberg: The Song of America, 2006) and Farcet's personal memoir *Allen Ginsberg. Poète et bodhisattva Beat* (2004).
- 8 Pey also teaches at this very same university where, before him, Yves le Pellec, Ginsberg's translator, lectured and regularly invited Beat poets to read.
- 9 "Le Beat en tant que *beat*, en tant que rythme, est indissociable du Beat usure [...]. Mais le Beat béatitude [...] ne naît pas nécessairement de l'union des deux Beat précédents. Ce que j'essaie de te dire, c'est que la dimension béatifique du Beat demande du travail. [...] On pourrait supposer que la grâce est l'ingrédient, mais non. [...] Il faut la mériter, la grâce, il faut préparer le réceptacle, les circuits, tu piges? [...]" (Farcet 2017: 138–139).

- Ferlinghetti, Lawrence (1958) *A Coney Island of the Mind*, New York: New Directions.
- (1988) *European Poems and Transitions*, New York: New Directions.
- (2001) *How to Paint Sunlight. Lyric Poems and Others (1997–2000)*, New York: New Directions.
- (2004a) *Blind Poet/Poète aveugle*, trans. Marianne Costa, Brussels: maelstrÖm reEvolution.
- (2004b) *Americus. Book I*, New York: New Directions.
- (2007) *Poetry as an Insurgent Art*, New York: New Directions.
- (2008) *A Coney Island of the Mind & autres poèmes*, trans. Marianne Costa, Brussels: maelstrÖm reEvolution.
- (2010) “Blind Poet;” in: Troupe poétique nomade, *No Poetry? No Party! 1st MaelstrÖm fiEstival in New York City, May 27th to 29th 2010*, Brussels: maelstrÖm reEvolution, 10–17.
- (2012) *Poésie, art de l’insurrection*, trans. Marianne Costa, Brussels: maelstrÖm reEvolution.
- “fiEstival maelstrÖm reEvolution” (n.d.) www.festival.net/ (accessed July 11, 2017).
- “fiEstivals dans le monde” (n.d.) www.festival.net/menu-principal/festivals-dans-le-monde.html (accessed July 11, 2017).
- Giannoni, David (2007) *Oeil ouvert Oeil fermé*, Brussels: maelstrÖm reEvolution.
- (2017) unpublished personal interview, Brussels, May 27.
- Ginsberg, Allen (1972) *The Fall of America. Poems of These States*, San Francisco: City Lights Books.
- (1984a) *Collected Poems 1947–1980*, New York: HarperCollins.
- (1994b) *Cosmopolitan Greetings. Poems 1986–1992*, New York: HarperCollins.
- (2000a) “A Definition of the Beat Generation,” in *Deliberate Prose. Selected Essays 1952–1995*, ed. Bill Morgan, New York: HarperCollins, 236–239.
- (2000b) “Reflections on the Mantra,” in *Deliberate Prose. Selected Essays 1952–1995*, ed. Bill Morgan, New York: HarperCollins, 148–150.
- Hirschman, Jack (2014) *The Viet Arcane*, Berkeley: Regent Press.
- (2016) *L’Arcane du Viêt-Nam/The Viet Arcane*, trans. Gilles B.Vachon, Brussels: MaelstrÖm reEvolution.
- Kerouac, Jack (1953, 1992 rpt.) “Essentials of Spontaneous Prose,” in *The Penguin Book of the Beats*, ed. Ann Charters, London: Penguin Books.
- (1958, 1990) “Is There a Beat Generation?,” reading recorded at Brandeis University, Hunter College Playhouse, Nov. 6, on *The Last Word*, Rhino Records.
- (1959, 1990 rpt.) *Mexico City Blues (242 Choruses)*, New York: Grove Weidenfeld.
- (1960; 1990 rpt.) “Mexico Fellaheen,” in *Lonesome Traveler*, London: Paladin, 27–39.
- (1972, 1992 rpt.) *Visions of Cody*, London: Flamingo.
- (1995) *San Francisco Blues*, in *Book of Blues*, London: Penguin Books, 3–81.
- “La Semaine de ... David Giannoni (1/6)” (2013), in *Kalame* <http://reseau-kalame.be/La-semaine-de-David-Giannoni-1-6-1249> (accessed July 11, 2017).
- Nisse, Tom (2009) *Poèmes itinérants I*, Brussels: maelstrÖm reEvolution.
- (2011) *Reprises*, Brussels: L’Arbre à paroles.
- (2015) *Poèmes itinérants II*, Brussels: maelstrÖm reEvolution.
- (2016a) *Dénicher*, Brussels: maelstrÖm reEvolution.
- (2016b) *Contre la tactique de l’horloge*, Limoges: Dernier Télégramme.
- Noël, Serge (2011) *Exil de nos ivresses*, Brussels: maelstrÖm reEvolution.
- “Serge Pey. Poésie d’action. Biographie” (n.d.) <http://sergepey.fr/biographie/> (accessed July 17, 2017).
- Solomon, Carl (1966) *Mishaps, Perhaps*, San Francisco: City Lights Books.
- Spleeters, Damien (2005) *Amen*, Brussels: maelstrÖm reEvolution.
- Troupe poétique nomade (2010) *No Poetry? No Party! 1st MaelstrÖm fiEstival in New York City, May 27th to 29th 2010*, Brussels: maelstrÖm reEvolution.
- Vielle, Laurence (2015) *OUF*, Brussels: maelstrÖm reEvolution.
- and Vincent Tholomé (2011) “Poème pour la réinauguration de la Boutique maelstrÖm 414” www.youtube.com/watch?v=vLsbEZ7WZcw (accessed July 24, 2017).
- Waldman, Anne (1975, 1996) *Fast Speaking Woman*, San Francisco: City Lights Books.
- (2008) *Fast Speaking Woman/Femme qui parle vite*, trans. Marianne Costa, Pierre Guéry, Frédérique Longrée, and Olivier Dombret, Brussels: maelstrÖm reEvolution.
- (2010) *Surf a Tide of Weirdness/Surf sur une marée d’étrangeté*, trans. Marianne Costa, Brussels: maelstrÖm reEvolution.
- (2011) *Soldatesque & autres poèmes/Soldiering & other poems*, trans. Frédérique Longrée et Pierre Guéry, Brussels: maelstrÖm reEvolution.
- (2017) *Crépusculaire/Crepuscular*, trans. Vincent Broqua, Brussels: MaelstrÖm reEvolution.
- Wikipedia (n.d.), s.v. “Alejandro Jodorowsky,” https://en.wikipedia.org/wiki/Alejandro_Jodorowsky (accessed July 11, 2017).