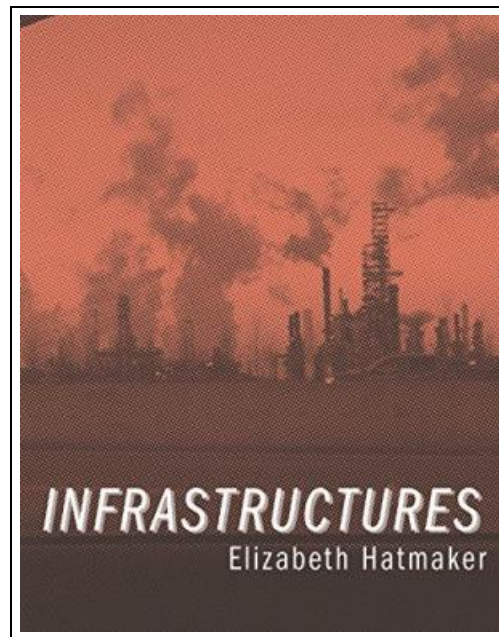


Infrastructures (Paperback)



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Reviews

It is really an incredible publication that we have possibly study. Of course, it really is engage in, continue to an interesting and amazing literature. You are going to like how the writer compose this publication.

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Downstate Legacies, 2017. Paperback. Condition: New. Language: English . Brand New Book. Poetry. Film. By turns heady and heartfelt, sardonic and spectral, *INFRASTRUCTURES*, the second book of poetry by Elizabeth Hatmaker, has all the hallmarks of a cult classic. In its pages, the poet interweaves images of Chicagoland with Midwestern industry's wasteland scenes, infusing them with ghost voices haunting AM radio, examinations of contemporary academia, obscure movies and film scores, critical theory, preoccupations with seedy characters like Bob Crane, and provocative recollections of the infamous lovers retreat--the Sybaris. In poems that inhabit liminal spaces where art and lived experience become indistinguishable, Hatmaker explores Joyelle McSweeney's question, Can the body be possessed by media? And as we descend with the poet into the shadowy highwayscapes of southbound Interstate 55 in the necropastoral tour de force poem *Requiem*, we, too, become possessed by the fictions / between the words where people go missing, / go dead, go / buried and gone under. Late in *INFRASTRUCTURES*, the poet asks, Do you hear / the difference between an explosion in the movies and in your life? It's no yes-or-no question but the call to attention that this wild, dark book makes. She half-teases, My comma is my slit on the material, and the book seeks to account for such pauses--in fidelity, in politics, in the stutter she understands to exist in the soundtrack which would seem, she suggests, to make all seem possible. In commerce and in mortality itself. The book delineates awareness of all that that splice stands in for and in awe of, all that versus the desire or feeling of obligation, Hatmaker writes, of some men and women to blow through the spaces between the words in order to give a more rounded sound to the language....

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