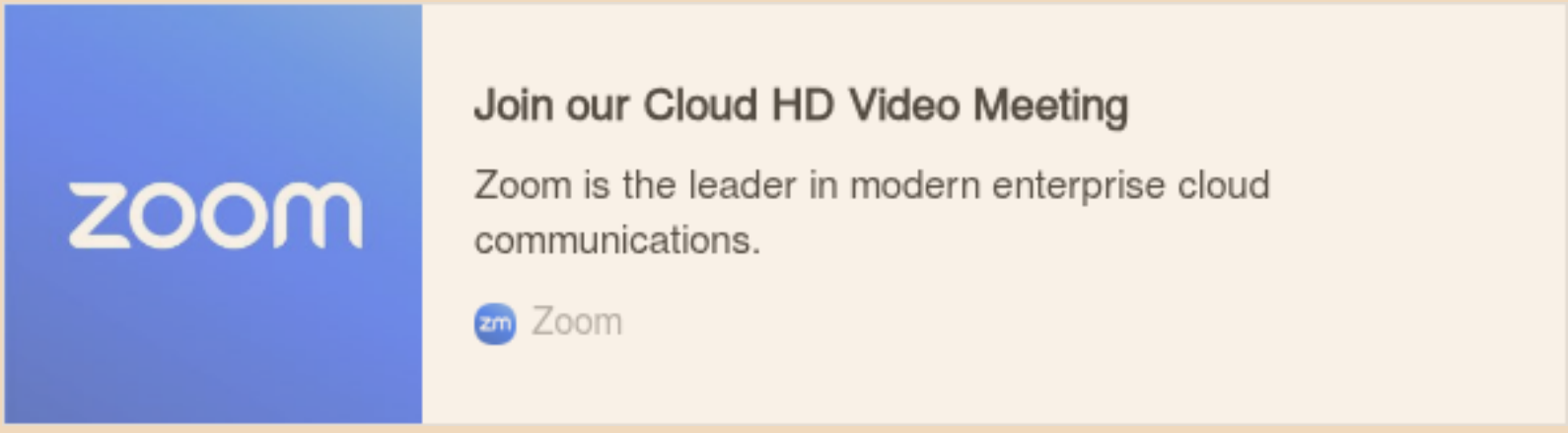


Sundays 3-5:00 PM Pacific Time

October 18 – November 15, 2025

October 18, 25, November 1, 8, and 15

https://us02web.zoom.us/j/87117101677?pwd=gJWCgy5TcaANMYWI1nGanVzICZQWEb.1





A 5-week online poetry workshop designed for folks with a wide variety of experience with poetry and with a keen interest in spirituality and the occult. This course is more than a workshop; it's a journey into the unknown, where you'll discover hidden messages and ideas both from within yourself and the outside world. Through chance, divination, games, and ritual, you'll learn to trust your intuition and let your spontaneity guide your writing.

Participants will engage in simple but fun word games to encourage spontaneity, explore the body as a receiver of intuitive messages, and develop and practice small rituals that enhance their perception of everyday life. Readings will include works by Jack Spicer, Hoa Nguyen, and CA Conrad among others. Whether you're just starting out or looking to deepen your poetic practice, this workshop will provide you with the tools and inspiration to transform your writing. Join us as we tune into the invisible frequencies and uncover hidden messages emanating from the world outside!

POET AS RADIO

WRITING FROM INTUITION

Matt Trease



is a poet, artist, teacher, and astrologer. He chairs the Cascadia Poetry Festival committee and teaches poetics through the Cascadia Poetics Lab, co-curates the Margin Shift reading series, serves as the poetry editor for the Celestial Arts Education Library Institute (CAELi) Review, and is the founder of InTransit, an astrology, poetry and spiritual ecology consulting and research company.

His poetry has appeared in numerous journals and anthologies. He is the author of The Outside (Carbonation Press, 2025) and the chapbooks Later Heaven (busylittlelway designs, 2013) and rcvrdtxt (rlysrslit, 2017). He lives in the Cedar River Watershed in the Salish Sea region of Cascadia on the homeland of the Duwamish people (Ranier Beach/Seattle, WA) with his son Harvey, Connect with him at bio.site/mjtrease



Schedule

Over the next 5 weeks, we'll explore different approaches to intuitive writing.

For each week, I've provided what I'm calling "field notes," which provide some of my thoughts and experiences around the approach for that week and full of links to additional material . These are meant to serve as rabbit holes you can go down if you so choose. Follow what pulls at you and what you have time for. The notes will be available after the class is done, so you can always put a pin in anything and come back to it later.

I've also provided reading and listening sections that contain a wide variety of examples of poetry that employ the approach we're looking at. You do not need to read all or any of the examples in their entirety. These are provided to give you ideas of what you CAN do, not to show you what you SHOULD do with your writing.

YOU are the decider of of what you SHOULD do.



Writing

Since this is a lab, the main thrust of the work is the writing.

The prompt each week is designed to help trigger your intuitive mind, or the part of you that is more amateur, less logical, more associative.

This is NOT about mastering a fixed form (like a Sonnet or Villanelle), but opening up to the FIELD of action with you at the center.

There is no right or wrong way to do these.

ADAPT THE PROMPTS so they make sense and are generative for you and your own practice.

I will always encourage you to
PAY ATTENTION to YOUR BODY,
the ways it extends and connects you to the world

YOU are the fulcrum or the medium through which the forms and content are shaped, not some literary scholar who probably doesn't write poetry anyway!



ZOOM CLASS

True to the name of the org, this class is conceived of as a lab, meaning that the focus is on experimenting and noticing what happens. I've provided some suggested materials and ideas to work with, but the real content is YOU.

We'll start each week with a check-in, where everyone has a chance to share where the week/work took you and to share your writing experiments. If you don't get to the writing or reading, that's ok. Life happens. However, I want to encourage you to come and share about your week regardless. Our main goal is not polishing poems as products, but rather in engaging poetry as a practice like meditation. In that sense, it's helpful to acknowledge the difficulties, and we can brainstorm ways to get back on the wagon.

If check-ins don't take up all of class, I'll have some fun, generative exercises to get the wheels turning, and each week, I'll end with an overview of the next weeks' focus.



Week 1

We'll start by looking at how simple games can break open the writing process to allow for the unexpected. The Parisian Surrealists in the 1920s were fascinated by parlor games and how arbitrary rules allowed children to collaborate and create surprise and joy outside of conventional logic. They experimented with using variations on these games to pre-occupy the ego and access the imaginative part of the mind repressed by social pressures and education.

Read

Week 1 Field Notes

The Book of Surrealist Games
(complied by Alaistair Brotchie in 1995)

and a short article on one of those games,
The Exquisite Corpse

Write

If you have time, try your hand at one or more of the games, and see what you find. We'll do an in-class round of Exquisite Corpse as well



Week 2 Tuning the Radio

While I find most audio books to be a tortuous experience (probably because prose in our culture is far too utilitarian to be anything but monotone or cartoonish), I do love listening to talks and poetry readings, and PennSound is a great repository of those types of recordings. They probably have recordings of many of your favorite poets from mid-20th-century to the present.

Read

Week 2 Field Notes

The House That Jack Built: The Collected Lectures of Jack Spicer (Internet Archive version)

Jack Spicer, Textbook of Poetry

Jason Morris, "Crystal Gazing"—an essay on Clark Coolidge's The Crystal Text, which is a 10-month daily journal in which the poet attempted to listen to a rose quartz crystal he was given as a gift.

Also, you might want to check out the work of Hannah Weiner, who in the 1970s began keeping a poetic journal in which she attempted to capture words she would often see appear on her forehead and on the forehead of others. Her book, Clairvoyant Journal 1974,gives a visual sense of the experience. But there's also footage of her from Public Access Television in New York reading (with some of her peers) that conveys the auditory aspect of the experience.



Listen

I like writing while listening to lyrical music and allowing lines and phrases to waft in and out of the poems. Here's a few albums I like to put on repeat to write with.

Son Volt, Trace
Adrienne Lenker, Bright Future
Mark Lanegan, Field Songs

Write

The PennSound page for Jack Spicer has recordings of his Vancouver lectures. As an exercise, listen to as much as you can from Lecture 1 (parts 1 and 2) and (unless you're driving) spontaneously jot down words and phrases that come alive for you as you listen. These don't have to be what Jack actually says; the goal is to listen for whatever arises in the moment. If you can do the listening and note taking in the dark, that would be ideal but go with what is most accessible for you. Later on come back to those notes, and see if you can make a poem from the notes.



Week 3 Testing the Universe

This week, we'll build on the listening/dictation skills by looking at divination, which uses something material (cards, dice, yarrow sticks, coins, coffee grinds, etc) to serve as a medium in which to probe the metaphysical background.

Bibliomancy is a Medieval form of divination in which people would take a sacred book, lay it on its spine, and allow it to fall open to a (seemingly) random page, allowing the finger to land on a line or sentence that would serve as the oracle for the problem at hand.

Read

Week 3 Field Notes

Hoa Nguyen's short essay "Divinatory Poetics" adapted from a panel talk at AWP in Kansas City earlier this year (if you have time, here's a recording of an online version of that same panel from Sept of 2023),a 3-way conversation on Poetry and Tarot with Hoa Nguyen, Airea Matthews and Trevor Ketner from Catapult Magazine in 2017

Hoa Nguyen from Violet Energy Ingots (Wave Books, 2016),
Noah Eli Gordon from The Source (Futurepoem, 2011),
Cedar Sigo from Royals (Wave Books, 2017),
Losarc Raal (aka Carlos Lara) from No Material
(Black Sun Lit, 2023).



Listen

Here's some aural journeys beyond the looking glass by a couple of Alices

Alice Coletrane, Journey in Satchidanda
Alice Notley, "Two of Swords" from Live in Seattle

Write

Try your hand at writing a poem by Bibliomancy.

To prepare, on a small slip of paper write down a word or phrase that stands for something that is personally vexing you — it should be something in your everyday experience (i.e. not some abstract idea like capitalism or Trump or cancel culture. You get the picture). Fold it up and put it somewhere on you (a pocket works well) and be sure to keep it on you until you're done.

A day or two later, go to your bookcase and grab a number of books. The actual number doesn't matter but should be at least 3. Try to see if a number pops in your head once you start or if you experience a feeling that says you've got enough. Stack the books in a random order and put the stack near your writing space. Wait another day then sit down to write.



Write

Take out your slip of paper and read it to yourself.

Next, take the first book in your stack and turn to page 26. Scan the page until a word or phrase (best if it's 9 words or less) jumps out and write it down as a single line.

Then pick up the 2nd book and repeat the process until you've used all the books.

When you're done, read the poem out loud and take some notes on what the poem says about your vexation.

RESIST THE IMPULSE TO REVISE!!!!!

The goal here is to learn to trust the process to address something in real life. When your practice is really tuned in and speaking, you won't really need to polish it for publication.

If you really want to have fun with it, have someone else write down their own vexation and then read the poem back to them as an oracle, and see what jumps out to them.



Week 4 The Body as a Medium

Can poetry (or art) ever really change anything? Is the ultimate point of artistic practice just to please the senses and make things prettier? This week, we'll take things a step further, engaging artistic creation and poetry at its most vital and most practical. In this sense we're going to look at and experiment with turning the tools of art-making back at the body and everyday cirmstances in which we live. We'll play with ritual and ceremony as vital to shaping how we percieve the world around us, and we'll return to games and rules and how they in turn in-form and extend our perceptions and beliefs

Read

Week 4 Field Notes

Check out Allan Kaprow's essay "The Real Experiment." Kaprow was a student of Zen practitioner and avant-garde composer, John Cage and a friend an inspiration to the artists of the Fluxus movement. He was briefly art-world famous for what he called "Happenings," in which everyday events were engaged as conscious performances. The idea was to get art out of the galleries and museums and apply it to everyday living. However, much to his chagrin, the idea was co-opted by the art world he was rebelling against, and turned into "Performance Art," which he saw as a caricature of his intention. This is essay is from the end of his career and really gets at some great examples of how we might blur those lines.



In that same vein, take a look at Fluxus artist (and lightening rod for Beatle-fan misogyny) Yoko Ono's Grapefruit, which is a collection of poems which are instructions for little rituals, or rehearsals for the real poem, which takes place in the mind of the reader-as-a-collaborator. It's like a text book in how to ritualize little things in your life.

Also, take a look at the online archive for Learning to Love You More, an art-as-living project by Miranda July and Harrell Fletcher, in which the artists gave volunteer participants on the internet simple assignments for having and documenting creative experiments in their communities.

You'll also want to familiarize yourself with the work of CA Conrad, who for the last 15 or so years has been presenting their poetry in the context of what they call (Soma)tic ritual. Take a look at

JUPITER HUMANIFESTO: A (Soma)tic Poetry Entrance,
this basic breakdown of the practice into 3 parts,
the short introduction to their book ecodevience,
this course packet of CA's rituals
(compiled by Michelle Taransky at UPenn),
this video of a Ritual construction workshop CA gave for Mack (live) in January of 2022,
and poems from their most recent collections posted at
A Velvet Giant,
Just Buffalo Literary Center, and
poets.org.



Write

Try to envision a small ritual for yourself that you can practice over the next two weeks. The ritual should involve your body in some fashion and engage some aspect of your everyday life. Maybe there's a nervous tic you have that you want to become more aware of, or a regular interaction with a person or group that's become more habit of personality than conscious relating. Maybe you want to explore how your vexation from your divination exercise shows up for you. Whatever it is you want to wake to in your everyday life, find some physical intervention you can practice in the moment (have a safeword or phrase or a gesture to inject in those routine conversations, or clench your toes or fingers, or shift your posture or gaze to a new perspective, etc) and TAKE NOTES. Give yourself some brief time (5min) each day to write automatically (faster than your editor can keep up). DON'T EDIT these notes (yet). We'll engage them in class and come up with a strategy for letting the transmissions come through as they want to.



Week 5 Re-vision as Re-turn

The root of the English word “revision” that often gets used to mean to polish, prune, or perfect, has more to do with returning to the crux of the mystical experience. This week, we’ll explore how we might approach returning to old poems as a way of re-vitalizing the practice and re-entering the mysteries.

Read

Week 5 Field Notes

Watch/Listen

1913 | “3 Standard Stoppages” by Marcel Duchamp

In 2018, St. Vincent recorded a follow-up to her wildly popular MASSEDUCATION (2017) that was like a 2nd pass, re-recording the same songs but with altered arrangements and acoustic instruments. Take a listen to how the 2nd pass, MassEducation (2018) opens up the songs and album and make room for a new range of emotional response.



Write

Try your hand at turning the line, so to speak.

Take 1-3 (or more if you have time) of your poems or ritual notes and sit down for a 2nd pass at it.

Don't think of this as editing or polishing, but a re-visiting or re-turning the piece like you'd turn a line. You might try bringing a different tool or process to the poem. If you started with bibliomancy, maybe try bringing in ritual, or a Surrealist game. If it's a ritual note, maybe try copying the note over, and using Bibliomancy to bring in other material. Just go with your gut. It'll tell you what you need to do next.

We'll review those 2nd passes in class and talk about thoughts or ideas each of you have for what you might do post-lab, how you might (or not) incorporate some of the tools or practices we've talked about during the last 5 weeks