Chris Holdaway

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Poet, publisher, essayist, and translator from Aotearoa New Zealand. Co-founder of Compound Press, *Minarets* poetry journal, and Expensive Hobby Independent Distribution.

1. Positions

Director, Expensive Hobby Independent Distribution (2020–present)
Lecturer, Creative Writing, University of Notre Dame (2014–2016)
Director, Compound Press (2013–present)
Editor-in-chief, *Minarets* poetry journal (2012–present)

2. Education

Master of Fine Arts, poetry and translation, University of Notre Dame, 2016
Master of Arts (Honours first class), linguistics, University of Auckland, 2013
Bachelor of Arts (Honours first class), linguistics, University of Auckland, 2011

3. Publications

3.1 Books

Opacities, translated from the French of Léon-Paul Fargue (Wakefield Press, 2027)
Anti-Eclogues (Titus Books, 2026)
Gorse Poems (Titus Books, 2022)
Dreaming in the Anthropocene, with Chris Corson-Scott (Compound Press, 2017)

3.2 Chapbooks

Turing Tests (Compound Press, 2019)
HIGH-TENSION/FASHION (Greying Ghost Press, 2018)
Six Melodies (Compound Press, 2014)
Gorse for five voices (Compound Press, 2013)

3.3 Poems

1 excerpt from ‘Avenue’ (*Overland* no. 260, 2026)
‘Ys’ (*OFZOOS* 14, 2026)
‘Precession’ (*Ionosphere* vol. 3 issue 1, 2026)
2 excerpts from ‘Avenue’ (*Blackbox Manifold* 35, 2026)
3 excerpts from ‘Avenue’ (*Wildness* 40, 2025)
‘Lullaby’, ‘3 Madrigals’ (*Sweet Mammalian* 12, 2025)
3 excerpts from ‘Avenue’ (*unearthed*, 2025)
‘Paorae’ (*Landfall* 247, 2024)
‘Love in the time of time’ (*Western Humanities Review* 75.1, 2021)
‘Parihaka/Pataka Kai’ (*Landfall* 241, 2021)
‘Kayaköy, or: Blue Ruin’ (*Rabbit* 32, 2021)
‘JC3.1BRU’, ‘AMND5.1THE’ (*Poetry Aotearoa Yearbook*, 2021)
‘Penitential Terms’ (*Milly Magazine*, 2021)
‘Fugue/Waiata’ (*Mayhem* 8, 2020)
‘An economy based entirely on stolen valour’ (*Oscen* 5: Myths, 2020)

‘Rogue Waves or Inventing Terra Nullius’ (*Marrickville Pause*, 2020)
‘None most of all’ (*Mantis* 18, 2020)
‘TT1.2MIR’, ‘AAC3.6CAES’ (*unearthed*, 2020)
‘Gorse’, ‘Heritage pamphlet’ (*Shearsman Magazine* 123/124, 2020)
‘But—fallen—in—love’ (*Heron* 3, 2020)
‘Albany’ (*Poetry Aotearoa Yearbook*, 2020)
‘Dark crystals’ (*Cordite* 95: EARTH, 2020)
‘A field of reasons’ (*Wreck Park*, 2019)
‘Floating point’ (*Cordite* 93: PEACH, 2019)
‘WHAU/FAUX/EDEN’ (*Sweet Mammalian* 6, 2019)
‘Caterpillar Valley’ (*Oversound* 5, 2019)
‘Deep Unkind’ (*past simple* 14, 2018)
‘Aucklandii’ (*Geometry* 3, 2018)
‘Gorse’ (*Sweet Mammalian* 5, 2018)
‘Cirrus’ (*Metonym* 7, 2017)
‘Cork Star’ (*Horn & Ivory* 5, 2017)
‘SCORE: A complete description’ (*The Seattle Review* Vol. 9 No. 1 & 2, 2017)
‘In colloquial trees’ (*Southerly Journal* 76.3, 2017)
from *CODE: Equinox* (*Heavy Feather Review* 6, 2017)
from *CODE: Equinox* (*Queen Mob’s Teahouse*, 2017)
2 excerpts from ‘Landing August’ (*Cream City Review* 40.2, 2017)
‘Why there are no disappearing worlds’ (*VECTOR* 5, 2016)
‘Daybreak (for Henry Pan)’, ‘Floating island’, ‘Marisol du Lac’, ‘Sea burial’ (*Prick of the Spindle* 11, 2016)
3 excerpts from *CODE: Equinox* (*minor literature[s]*, 2016)
from ‘UNFURLED’ (*Rogue Agent* 17, 2016)
2 excerpts from ‘Hædron’ (*Pith* 5, 2016)
‘Kicked in the biosphere’ (*Whiskey Island* 67, 2016)
‘Crown’, ‘Wax museum’, ‘Silver nitrate’, ‘Turing Test: Tree’ (*A Galaxy of Starfish: An Anthology Of Modern Surrealism*, Saló Press, 2016)
from ‘Hædron’ (*Prelude*, 2016)
‘Flying in cloud theory’, ‘Sidereal time’ (*Cordite* 53: THE END, 2016)
3 excerpts from ‘Hædron’ (*DELUGE* 5, 2015)
from *CODE: Equinox* (*Small Po[r]tions* 5, 2015)
3 excerpts from ‘Landing August’ (*Requited* 17, 2015)
‘Showpiece of evolution’ (*LAC!/LAKE* 0, 2015)
from ‘Hædron’, ‘Towerkill’, ‘A coat of arms’ (*LUMINA* 3, 2015)
‘Sand at the centre of the world’, ‘Fireworks’, ‘Long grass’ (*Heavy Feather Review* 3: Vacancies, 2015)
‘Remember that is not’ (*Sweet Mammalian*, 2014)
‘Entrance, entrance’, ‘To no one travels’ (*brief* 51, 2014)
‘Albany’ (*Gesture* 7, 2014)
‘The Telegram’, ‘Ode to Shelly Beach—, excerpt’, ‘I thought it was a castle’ (*4th Floor*, 2013)
‘../metonymy’ (*Potroast* 12, 2013)
‘Poëme’, ‘Saintmarie’ (*Otoliths* 29, 2013)
‘Rear-projection TV’, ‘Postcard for Henry Pan’, ‘Towers’ (*The Mall* 2: my life’s a joke, 2012)
‘Time in México’ (*Minarets* 3, 2013)
‘Sundialing’, ‘A rosary’, ‘Something about trees’ (*UP Literature*, 2012)
‘Two poems together’ (*have u seen my whale* 4, 2012)
‘For Kent Bach’, ‘Two men carrying a bed’ (*Minarets* 1, 2012)
‘the loneliness of the cinema projectionist’ (*have u seen my whale* 2, 2012)

3.4 Translation

1 excerpt from ‘The Ocean that is Oblivion’, Miguel Otero Silva, Spanish (*Bennington Review*, 2026)
3 excerpts from *Épaisseurs*, Léon-Paul Fargue, French (*Notre Dame Review* 60, 2026)
3 excerpts from *Kassiber*, Wolfdietrich Schnurre, German (*Asymptote*, 2026)
‘The Drug’, Léon-Paul Fargue, French (*Cordite*, 2026)
3 excerpts from *Vulturne*, Léon-Paul Fargue, French (*Die Leere Mitte* 27, 2025)
An excerpt from ‘The Ocean that is Oblivion’, Miguel Otero Silva, Spanish (*Paratextos* 6, 2025)
‘The choir’s sixth voice is that of the lake’, and an excerpt from ‘The Ocean that is Oblivion’, Miguel Otero Silva, Spanish (*Ballast* 3.2, 2025)
‘The choir’s fifth voice is that of the castle’, Miguel Otero Silva, Spanish (*Acumen* 112, 2025)
4 excerpts from ‘The Ocean that is Oblivion’, Miguel Otero Silva, Spanish (*Mercury Firs* 6, 2025)
‘The choir’s eighth voice is that of the city’, Miguel Otero Silva, Spanish (*Cream City Review* 48.2, 2024)
4 excerpts from ‘The Ocean that is Oblivion’, Miguel Otero Silva, Spanish (*Shearsman Magazine* 142/143, 2024)
5 excerpts from *Vulturne*, Léon-Paul Fargue, French (*Hyperion* vol. XVI no. 1, 2023)
‘My bed is made of wood’, Jaime Sabines, Spanish (*Minarets* 3, 2013)

3.5 Prose

‘Who’s afraid of the Large Language Model?’ (*Public Seminar*, 2024)
‘Erasure Poetry As Outsourcing The Lexicon’ (*Cordite* 102, 2021)
‘The Future is Material’ (*Dwelling in the Margins*, GLORIA Books, 2020)
‘The Weather in My Head: Georgie Hill’s Concave Iridescence at Visions Gallery’ (*Verb Wellington*, 2020)
‘Weft and Warp: Kelcy Taratoa and Ian Scott in Wellington’ (*Verb Wellington*, 2019)
‘Pictures of Lack: David Merritt’ (*Ka Mate Ka Ora* 17, 2019)
‘A spring in one’s death, or: a fountain of youth/doom in Middle English lyric’ (*Jacket2* Extreme Texts Feature, 2019)
‘Slow Violence, Evanescent Monuments’ (*Evanescent Monuments*, Compound Press, 2017)
‘(-)VEILLED’ (*Hamster* 1, 2017)
‘The Rule of Tincture: On Emily Wilson’s *The Great Medieval Yellows*’ (*Fanzine*, 2016)
‘On Free African Labour and the Interstellar Vacuum: an interview with Will Alexander’ (*Entropy*, 2016)
‘You Say Tomato, I Say A Thousand Year Drought: an interview with Roy Scranton’ (*FANZINE*, 2015)
‘I SEE WHAT YOU MEAN: translating Sign, violence & superfluity’ (*Minarets* 6, 2014)