

The Four *Enclosures* 2008-2018. Bill Direen

The first *Enclosures* (2008) was a blend of stories, combining the genre of autobiography with research, while giving free rein to the fantastic.

Enclosures 1 (2008) opened with a historical fairy tale relating a story of lovers and an ancient city of seven concentric walls. Another story (alternating with pages of diary) told the story of a modern day Jonah in Wellington and off the Kapiti Coast, who entered the biblical/qur'anic belly of a sea-beast. Another story told of a hut at the tip of the Otago Peninsula and its hermit's voyage to Britain in the belly of a huge silver bird. The last enclosure is a biosphere of the sexually-mutilated, which generated interest in 2008 due to its unusual discourse regarding cannibalism.

Enclosures 2 (2016) was a collection of fiction, poetry, diary, utopia and what one might call 'zootopia', continuing the conceptual basis of enclosures as partitions of real or imaginary places: a basement recording studio ...an anatomical surface that might also be geographical. They are also, more pertinently, (cross-)sections of writing: cut-ups of pieces written while going between Europe, Australia and New Zealand) coexist with sections of an unfinished novel (sequel to *Jules*, 2003) or a poem written during a writer's residency which coincided with a time of a family bereavement. *Enclosures 2* contains a utopian vision of Direen's home town, Christchurch, post-quake, following hard upon a poisoner's auditory hallucination of an unclassifiable music album.

Enclosures 3 (2017) contained fiction, experimental prose and another chapter from the self-shaping "knoval" *Stoat*. The different sections contained a visit to a family friend in the south of France, a crime story in unpunctuated prose, a patient diary kept during a difficult 48 week treatment and an experimental essay on the word tattoo.

Enclosures 4 (October 2018), like the first of the series, begins with a folk tale. Other sections contain creative essay, a plan for a theatre in mourning, mathematical despair, some thoughts on drainage in the Netherlands (and Breughel), lyrics from recent text-music recordings

with Wellington trio Ferocious, and the last instalments of the fragmentary novel about Dunedin denizen Robert Stoa.

As ever, any of the *Enclosures* may be read independently. The little Enclosures enclose selected writings, but each has its preoccupations. *Enclosures 4*, the last of the series, is concerned with voicing and liberation in the focus media of cinema, theatre and the visual arts, through sound and silence, in darkness and in light. The 'enclosures', then, are set in isolated bio- or necro-spheres real or unreal. They may be fiction, diary, experimental prose or chapters in the self-shaping "knovel" *Enclosures*, which is now complete with this fourth number in the series.

LAUNCH: *Enclosures 4*, October 1st, The Open Book, 201 Ponsonby Rd, Auckland. 6pm. Available from the author, selected libraries and selected bookshops. Lisa Samuels and Tru Paraha will also read.

[Printable cover image](#)

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