

Lee Prosser is a widely-published Swansea-born poet, now living in West Wales.



**IN CONVERSATION WITH**  
**LEE PROSSER GUEST READER**

**Q. Tell us a little about yourself and where your work is published**

A. I grew up in Swansea but now live in the West Wales village of Llangyndeyrn, where I live with wife and two children along with our nutty, chocolate Labrador. I graduated with a MA in Creative Writing from Swansea University in 2018. My undergraduate degree is in Art & Design and I've also been a musician for over 25 years and currently I am in an electronic collaboration generating bass noises and sounds.

My work is published online and in print in Crowsfeet XYZ, The Screech Owl, Haiku Journal, Three Drops from a Cauldron, The Gull and Buzz Magazine. My most recent work is published in The Canon's mouth, The Bangor Literary Journal, Black Bough Poetry and Ink, Sweat & Tears.

**Q. How long have you been writing poetry and how did you start?**

A. I have been a poet for five and a half years. It began when I went along to support my friend Clare Ferguson-Walker who I knew from Art College, when she was the guest poet at the Pontadawe Art Centre at an event run by Glyn Roberts. It was there that I met the Cardiff based poet Mab Jones, both Mab and Clare encouraged me to continue writing poetry based on the couple of poems I read out in the open-mic section.

**Q. What poets are your favourites and what was the last collection you read?**

A. There are lots of poets to mention, but poetry from Sylvia Plath, Charles Bukowski, Raymond Carver, Adrian Mitchell, Edwin Morgan and

Norman MacCaig are poets I always return back to. Contemporary poets I enjoy reading are Billy Collins, Kim Moore, Kim Addonizio and Luke Kennard. Not forgetting the Welsh poetry from Robert Minhinnick, Jonathan Edwards and Natalie Ann Holborow. The last collection I read was 'what is this thing called *love*' (2004) by Kim Addonizio.

**Q. You have recently joined Black Bough Poetry as a guest reader, what drew you to the publication?**

A. Ultimately it is because I have a love for short, precise and terse poetry. I admire the skill and technique that is required to deliver the essence and sentiment of a poem within a few short lines of poetry. When I began writing poetry, I experimented with Haiku and Tanka, which taught me a lot about what is at the 'core' of the poem I am trying to express. There is a danger that haiku and other short-form poetry can be written more akin to pithy soundbites or quasi-philosophical statements rather than condensed poetic form. However, when it is done well it can be truly scintillating to read. By joining Black Bough, it will allow me to come into contact and react to more well written, profound and surprising short-form poetry, which I look forward to reading.

**Q. Any tips you can give poets wishing to be published by Black Bough?**

A. I'll keep this answer short in the spirit of things. Ask yourselves, is this poem working hard enough? Have you scrutinised every line and does it still pass muster? Is your poem saying something to me, or just telling me about something?

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