

new poetry

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*Jennifer Stella*

poetry in translation

*Vladimir Aristov*

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fiction

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*essays on post-conceptual  
writing, edited by Kim Rosenfield*

*& Steven Zultanski*



*poetry from the Siege of  
Leningrad, edited by*

*Polina Barskova*



*Señal series chapbooks by*

*Florencia Castellano &*

*Pablo Katchadjian*



*introducing UDPR:*

*a new series for music*

*& poetry on vinyl*

2016

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## MISSION STATEMENT

Ugly Duckling Presse is a not-for-profit publisher for poetry, translation, experimental nonfiction, performance texts, and books by artists. UDP is driven by a volunteer ethos and a mission to create experiences of art free of expectation, coercion, and utility.

With a volunteer editorial collective of artists and writers at its heart, UDP grew out of a 1990s zine into a small press that has published more than 200 titles to date, with an editorial office and letterpress workshop in the Old American Can Factory in the industrial neighborhood of Gowanus, Brooklyn. We favor emerging, international, and “forgotten” writers, and our books, chapbooks, special editions, periodicals, broadsides, and ephemera often contain handmade elements, calling attention to the labor and history of bookmaking.

UDP publishes approximately 24 titles per year, many of which fall within our series: Dossier, the Eastern European Poets Series, Lost Literature, Emergency Playscripts, Señal, Original Web Books, and Paperless Books. We also publish the periodicals *6x6* and *Emergency INDEX*. More information on these series can be found on the Programming page of our website. Our out-of-series books tend to be single volumes by English-language poets, or works in translation. Our print runs typically range from 750 to 1,500 copies for books (trade paperbacks), and 500 to 750 for chapbooks, some of which are bound by hand with the help of volunteers at the UDP workshop.

## SUBSCRIPTIONS | OPPORTUNITIES | SUBMISSIONS

**FULL PRESSE SUBSCRIPTION** All of our 2016 regular-edition titles (approximately 24 books and chapbooks) sent in 4 packages throughout the year, plus all the perks of membership (see below). Limited to 200 subscribers. [\\$225](#)

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**VOLUNTEERING** UDP welcomes volunteers on an as-needed, as-offered basis, usually on Presse Days (occasional Saturdays) during which we print, hand-bind, and pack many of our publications. Volunteers can register at any time by signing up for the Presse Day Mailing List on our website.

**INTERNSHIPS** Interns are instrumental to all the day-to-day workings of the Presse, assisting with a full range of editorial, publicity, fundraising, and production tasks. Under the supervision of the UDP editors and Presse Managers, they sit at the main controls, gaining firsthand experience in the literary and art worlds and participating in NYC arts communities. They also learn fundamentals of letterpress printing and basic bookbinding. 2016 internships run from March to September and from September to March 2017.

**APPRENTICESHIPS** UDP's apprenticeship program was founded in 2012 to offer a more formal opportunity to former interns who wish to deepen their involvement with the Presse. Apprentices serve 13-month terms on Development or Publicity tracks and receive a small stipend.

**SUBMISSIONS** UDP does not run contests or have a regular reading period for manuscript submissions. 6x6 magazine is open to submissions in 2016 (see page 24). Updated guidelines and open reading periods are announced on our website.

## ORDERS | DISTRIBUTION | CONTACT

**FINDING OUR BOOKS** All titles can be purchased directly from our online store. We pack and ship direct orders with great care and offer substantial discounts. You can also peruse and purchase our books at our Partner Bookstores and other discerning independent stores, and our trade paperbacks can be found through most online outlets.

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**LIBRARY ORDERS** Our editions are collected by many prominent libraries, including the New York Public Library, Arizona Poetry Center, the Beinecke Library at Yale University, and the University at Buffalo. Institutional subscriptions are available online or by purchase order. Please see our website for details or contact us at the email below.

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## LAURA SIMS

### STAYING ALIVE

Laura Sims is the author of *My god is this a man*, *Stranger*, and *Practice, Restraint* (all from Fence Books), and five chapbooks of poetry. She edited *Fare Forward: Letters from David Markson* (powerHouse Books), a book of her correspondence with the celebrated experimental novelist. Sims has been a featured writer for the Poetry Foundation's Harriet blog, and has been a co-editor of Instance Press since 2009. She teaches literature and creative writing at NYU-SPS and lives with her family in Brooklyn.

Sims' fourth book of poetry, *Staying Alive* envisions the state of the world and of human existence before, during and after the forever-imminent apocalypse. In channeling and sampling works of apocalyptic fiction and non-fiction—*The War of the Worlds*, *The World Without Us*, *How to Stay Alive in the Woods*, and *The Road*, to name a few—the poems, along with a final essay, explore multiple world-endings and their possible outcomes, and pose answers to the questions: will we, how do we, and should we stay alive?

I became

One of them, leaning over the railing

And no one would help

The humans left

Not even the humans



The restraint is active, and the spaces, the silences, are freighted.

— C.D. Wright

POETRY | ISBN 978-1-937027-62-9 | TRADE PAPERBACK | MARCH 2016

## LEWIS FREEDMAN

### RESIDUAL SYNONYMS FOR THE NAME OF GOD

Lewis Freedman is the author of several chapbooks, including *Catfish Po' Boys*, *Suffering Exchange Walks With And* (both from Minutes Books), and *non-symbolic non-symbolic non-symbolic* (Same Text). In addition, he has authored several experiments on the form of the book including *Solitude: The Complete Games* (*Troll Thread*), a collaboration with Kevin Rydberg, and the book within a book, *Hold the Blue Orb, Baby* (Well-Greased Press). His poems have appeared in *Jubilat*, *Epiphany*, *Catch-Up*, *Try*, *P-Queue*, and *6x6*, among many others.

*Residual Synonyms for the Name of God* performs the proliferation of language and culture in our late capitalist moment as a residual structure of a religious past. Freedman has heretically rewritten the work of his ancestors to create an annotated index of this inherited structure, in which our contemporary drive for total finitude profanes the infinite primarily by being indistinguishable from it.

First of all, do not take the arranged perspective ... since the diatribe's loose and sanctimonious assumptions and postulates were figured precise and preceptual ... we've been trading in a transcendent though uninstrusive dance of digressions ... saying more and more frequently to every new sentence projected: ... 'this sentence is also remarkable' ... while the weight of suspiciously ripped angels hung in the important air thanks to antiquity enhancements.



Your discourse orgy gazes on it with eyes like larvae.

— Catherine Wagner

POETRY | ISBN 978-1-937027-65-0 | TRADE PAPERBACK | SEPTEMBER 2016

## MAROSA DI GIORGIO

### I REMEMBER NIGHTFALL

TRANSLATED BY JEANINE MARIE PITAS

**Marosa di Giorgio** (1932-2004) is one of the most prominent Uruguayan poets of the twentieth century. She published a total of fourteen books of poetry, three collections of short stories, and one novel. While some critics have categorized her as a surrealist, she herself denied membership of any literary movement or school. Relatively unknown outside the Southern Cone during her lifetime, she is now becoming more and more widely read throughout Latin America and Europe.

*I Remember Nightfall* is a collection of Jeannine Marie Pitas's new translations of five book-length poems from the middle of Marosa di Giorgio's career. Occupying the same childhood landscapes that may be familiar to English-language readers from the previously published volume, *The History of Violets* (UDP), these serial prose poems explore memory, familial relationships, erotic desire, and war. Marosa di Giorgio uses the recurring setting of a garden as a stage for the ongoing encounter of nature and the supernatural. This is a bilingual edition, with cover art by Basil King.

**Oh, to return to the family property, to cross the field where the evening hydrangea lifts its head of smoke and feathers, its murmuring head, its hat of glass and turquoise, where the fierce mushroom appears, the toadstool of poisonous foam, to cross the fields sleeping with my eyes wide open, with my eyes closed, without making any mistake, without tripping over the brambles, the bonfires, the other beings who cross the field dreaming, toward that citadel always visible and lost, to go inside, to eat dinner, to sin furiously.**

**Unnumbered years, closed off like pastures, fog.**



Di Giorgio is one who, like Blake, sees angels, explicitly and extravagantly.

— G.C. Waldrep, *Kenyon Review*

LOST LITERATURE #16

POETRY | ISBN 978-1-937027-59-9 | TRADE PAPERBACK | NOVEMBER 2016

## ELENI VAKALO

### BEFORE LYRICISM

TRANSLATED BY KAREN EMMERICH

**Eleni Vakalo** was a Greek poet, art critic, and art historian. She authored nine volumes of art history and art theory, and had regular columns of art criticism from 1955 to 1975; she also produced a radio broadcast of art criticism, and organized art-related teach-ins at factories. Vakalo published fourteen books of poetry, and was intimately involved with the design and production of her early books. She received the State Poetry Prize in 1991, and the prestigious Academy of Athens Prize in 1997.

*Before Lyricism* includes six book-length poems: "The Forest" (1954), "Plant Upbringing" (1956), "Diary of Age" (1958), "Description of the Body" (1959), "The Meaning of the Blind" (1962), and "Our Way of Being in Danger" (1966). For Vakalo, these poems formed a larger, accretive whole, and by bringing them under a single cover, this book allows us to see the complex web of intertextual relations that bind them together. This volume will enrich not only our knowledge of this key period in Vakalo's career, but English-language readers' understanding of modern Greek poetry as a whole.

**Plants have a different upbringing than people  
Their not moving isn't unique  
Nor their not committing suicide  
Plants are perpetual revolutionaries  
Just think how they grow during the hour of the moon**



... limits the imagination to the infinite dimensions of the real and excites logic as far as fantasy will take it.

— Nora Anagnostaki

POETRY | ISBN 978-1-937027-70-4 | TRADE PAPERBACK | NOVEMBER 2016



## VLADIMIR ARISTOV

## WHAT WE SAW FROM THIS MOUNTAIN

TRANSLATED BY JULIA TRUBIKHINA (KUNINA), BETSY HULICK, &amp; GERALD JANECEK

Vladimir Aristov is a poet and physicist. He has authored seven books of poetry, a novel, and numerous articles and essays that have been published widely in Russian literary magazines. He is a recipient of the Alexei Kruchenykh Prize (1993) and the Andrei Bely Independent Literary Prize (2008), and his work was included in two US anthologies of postmodern Russian poetry, *The Third Wave* and *Crossing Centuries: The New Generation in Russian Poetry*.

*What We Saw from This Mountain* is the first English-language collection of poetry by Vladimir Aristov, a satellite figure of the Metarealist (or Meta-metaphorist) literary movement of the 1980s-90s. While the late Alexei Parshchikov and Arkadii Dragomoshchenko are somewhat better known to US readers, Aristov exemplifies both poets' trajectories. Aristov's poetics are characterized by a philosophical thoughtfulness made more profound by his life-long work as a scientist, and by striking images that evoke the late poetry of Osip Mandelstam.

O grant me pity for the dragon  
While he sleeps  
And the radio announcer's voice whispers  
indifferently  
His daytime speech.  
Before the dragon wakes  
Before the bloody depths have opened in  
his eyes  
Before St. George appears  
To plunge his spear  
Into that defenseless eye.  
Before the dragon has become so human in  
his pain.  
O grant me time enough while St. George  
lives...



A poetic world of imaginative leaps and metamorphic flows.

— Michael Palmer

EASTERN EUROPEAN POETRY SERIES #36

POETRY | ISBN 978-1-937027-37-7 | TRADE PAPERBACK | JULY 2016

GENNADY GOR, DMITRY MAKSIMOV, SERGEY RUDAKOV,  
VLADIMIR SERLIGOV, PAVEL ZALTSMAN

## WRITTEN IN THE DARK: FIVE POETS OF THE SIEGE

EDITED BY POLINA BARSKOVA

*Written in the Dark* presents a group of writers and a literary phenomenon that has been unknown even to Russian readers for 70 years. The works collected in this book were written in 1942, during the most severe winter of the Nazi Siege of Leningrad. The formal ambition and macabre avant-gardism of this uncanny body of work match its horrific content, giving birth to a "poor" language which alone could reflect the depth of suffering and psychological destruction experienced by victims of that historical disaster.

Edited and introduced by Polina Barskova;  
Afterword by Ilya Kukulin; Translated by  
Anand Dibble, Ben Felker-Quinn, Ainsley  
Morse, Eugene Ostashevsky, Rebekah  
Smith, Charles Swank, Jason Wagner, and  
Matvei Yankelevich

Creek sick of speak

Told water it took no side.

Water sick of silence

At once began again to shriek.

—Gennady Gor

trans. Ben Felker-Quinn  
& Eugene Ostashevsky



... on par with poets of the Holocaust such as Paul Celan and Abraham Sutzkever.

— Polina Barskova

EASTERN EUROPEAN POETRY SERIES #38

POETRY | ISBN 978-1-937027-57-5 | TRADE PAPERBACK | JULY 2016

## WALY SALAMÃO ALGARAVIAS: ECHO CHAMBER

TRANSLATED BY MARYAM MONALISA GHARAVI

*Waly Salomão* was one of the foremost 20th-century experimental poets of South America. Born in Jequié, Bahia, to a Syrian immigrant father and a Brazilian mother, Salomão carved out an early career as a songwriter. In 1970, at the height of Brazil's military regime, he was imprisoned at Carandiru prison in São Paulo. The author of more than ten books, his poetry has been included in many major anthologies. Following his death, the Waly Salomão Cultural Center was established in Rio de Janeiro.

*Algaravias: Echo Chamber* is the fifth and most critically acclaimed volume of poetry by Waly Salomão. Winner of the Prêmio Jabuti prize in 1995, its ruminations on passage, self-placement, virtual geography, human-electronic interaction, poetic consciousness, and mortality are inflected by Salomão's dual heritage. This book confronts the isolating nature of the dictatorship he lived through as well as the aggressively optimistic discourse of post-dictatorship "modernization" efforts: the torrential influx of mass media and multinational corporations, and the sterile, touristic, and militarized landscapes of modern space and spectacle.

**And all:  
the same paste that the worms of entropy**

**amalgamate into a single compound.  
But to stay, for what and where to,  
if there is no remedy, syrup or elixir,  
if the foot does not find ground to step on,  
even in the do-it-all English footwear  
of Dr. Martens,  
(the feeling of having your foot stuck in  
jackfruit)  
if traveling is the only way of being happy  
and full?**



One of the most original and vigorous poets of our time.

— Antonio Cícero

POETRY | ISBN 978-1-937027-64-3 | TRADE PAPERBACK | JULY 2016

## KIM ROSENFELD & STEVEN ZULTANSKI (EDITORS) CRUDE LOVE: ESSAYS ON POST-CONCEPTUAL WRITING

*Crude Love* was sparked by a range of contemporary conversations (political, aesthetic, and technological) that have dramatically shifted the form and function of poetry in the past decade. *Crude Love* is an intimate essay collection responding to recent changes in experimental and post-conceptual writing, with contributions from fifteen New York poets.

Contributions from Mónica de la Torre, Andrew Durbin, Rob Fitterman, Kristen Gallagher, Diana Hamilton, Josef Kaplan, Shiv Kotecha, Sophia Le Fraga, Trisha Low, Holly Melgard, Kim Rosenfield, Danny Snelson, Chris Sylvester, Joey Yearous-Algozin, and Steven Zultanski

**Postconceptual work has all the features of a "Deleuzian constellation of masochism": disavowal, suspense, waiting, fetishism and fantasy, all of which are inextricable from issues of identity, class, and most importantly, waste, nihilism and boredom. Gross, right?**

—Trisha Low



... equally concerned with sadness and sentimentality, active politics and new poetry: the proliferation of struggle and self.

— Kim Rosenfield & Steven Zultanski

POETICS | ISBN 978-1-937027-71-1 | TRADE PAPERBACK | SEPTEMBER 2016

## ANNIE DORSEN

### A PIECE OF WORK

Annie Dorsen is a writer and director who works in a variety of fields, including theatre, film, dance and, as of 2009, algorithmic performance. Most recently, her music piece *Yesterday Tomorrow* premiered at the Holland Festival. She is the recipient of a 2008 OBIE Award and the 2014 Herb Alpert Award in the Arts.

*A Piece of Work* is the second project in Annie Dorsen's "algorithmic theater" series. A digital *Hamlet* for a post-humanist age, *A Piece of Work* deploys a set of ingeniously designed computer algorithms to generate real-time adaptations of Shakespeare's original play. New scenes, songs, scores and visuals emerge from an intricate web of technology. With an introduction by Dorsen, and screen-shots of the system as it runs, this book elaborates both the technological and the poetic procedures of algorithmic theater.

To be, and not to be: all is The precurse:  
while 'tis stronger in a name to put  
the nations and uses of poor appointment,  
and To keep eyes at the life of bodies,

to be, and not to be: all is the sister:  
Lest 'tis nearer for the line to speak  
an words and reasons of hot joy,  
and to think sides into the custom of gods,  
and to breaking pray them? to play: to  
bring;

Neither lesser; And in The skin there curd  
we bend  
a land and the four good officers  
that love is day in, 'tis a true-love  
alone to be strutted. to quit, to make;  
to hear: well there sleep: O, There's the  
kingdom;



"To be and not to be." That was not exactly the question, last time I checked.

— Charles Isherwood

EMERGENCY PLAYSSCRIPTS #5  
THEATER/PERFORMANCE | ISBN 978-1-937027-63-6 | TRADE PAPERBACK | SEPTEMBER 2016

## BILL BERKSON

### INVISIBLE OLIGARCHS

Bill Berkson is a poet, critic, curator, and professor emeritus at the San Francisco Art Institute, where he taught art history and literature for many years. A corresponding editor for *Art in America*, he has written several books and contributed to such journals as *Artforum*, *Aperture*, *Modern Painters*, and *artcritical.com*.

*Invisible Oligarchs* is like a book jotted on the back of a poet's hand—a hand that picks up everything that sings to it, from gold-leaf proverb to chopstick sheath, on its quick trip through a few places in urban Russia in 2006. Berkson's educated guesswork about that elusive quality once known as "the Great Russian Soul," is framed here by letters from his friend Kate Sutton and encompassing encounters with poets and cab drivers, Moscow conceptualists and a White Night at the Mariinsky Ballet.

St. Petersburg's yellow, blue & white or plain white facades must be repainted every ten years. Good town for house painters. A team repaints the black enamel railing of the horse-tamers bridge (Fontanka). At Catherine Palace in Tsarskoe Selo, the stucco Titans at the rear were originally gold leaf; the leaf fell off after a single winter. Gold leaf on stucco no good in this climate, if any. Now they are painted a horrid shit yellow. Putin asked the Director what would it cost to re-gild the statues. "I have no idea! It is impracticable!" "Come on, you know these things!" "Millions--but . . .!" Days later, Putin calls with a plan: cover the Titans with form-fitting titanium sheathing and put gold leaf on that. Putin is serious; it might get done.



... a breathtaking total immersion job!

— Anne Waldman

POETRY/ESSAY | ISBN 978-1-937027-81-0 | TRADE PAPERBACK | MAY 2016



## PABLO KATCHADJIAN

### THE ROU OF ALCH

TRANSLATED BY VICTORIA CÓCCARO & REBEKAH SMITH

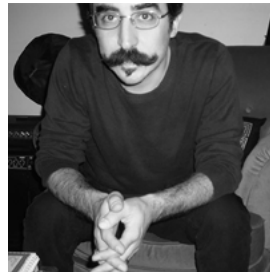
Pablo Katchadjian is the author of the novels *La libertad total*, *Gracias*, and *Qué hacer*, forthcoming from Dalkey Archive Press in 2016 as *What to Do*. In addition to *the rou of alch*, he has written two other books of poetry: *dp canta el alma* (Vox) and, in collaboration with Marcelo Galindo and Santiago Pintabona, *los albañiles* (IAP). His work has been translated into English, French, and Hebrew, and *La libertad total* was adapted as an opera and staged at the Teatro San Martín in 2014.

*the rou of alch* is a book-length poem composed of cuts and repetitions, combinations, inventions, and games, by turns melancholy and hilarious. Gathering momentum from dreams, dangers, confusion and familiarity, *the rou of alch* creates a landscape and a rhythm that makes sense of itself as it goes. In this, Katchadjian's second book, we can see the beginnings of his reworking of patterns and words that are at the heart of much of his later fiction.

bitterness that shuts off with sleep  
sleep to which it goes along  
the route of alcohol

if it's so no one denies it  
or would it be a tree when?  
or would it be something?

no one can reply  
they've gone  
along the route of alcohol  
that takes them no place  
or to a snowy landscape



... this tremor of play and incoherence in which we again recognize literature.

— César Aira

SEÑAL #3  
POETRY | ISBN 978-1-937027-78-0 | CHAPBOOK | OCTOBER 2016

## FLORENCIA CASTELLANO

### MONITORED PROPERTIES

TRANSLATED BY ALEXIS ALMEIDA

Florencia Castellano is the author of *Un ruiseñor completamente blanco* and *Relieves de dispersión*. She was part of the editorial group of the magazines *Quesquesé* and *Ilusiones perdidas*, and helped organize the Latin American Poetry Festival Salida al Mar from 2007-2009. She edited the anthologies *Quedar en lo cantado*, *Antología de poesía argentina y dominicana* and *Un libro oscuro, 106 poemas negros*. Castellano teaches literature at the Universidad Di Tella in Buenos Aires.

*Monitored Properties* claims the mundane as its starting point to begin its interrogation of the ideological forces that exist in the smallest moments of our lives. With playful irony, wit, and lyrical dynamism, Florencia Castellano takes on the figure of the “cowboy,” the gaucho that has permeated Argentine history and helped define patriarchy for centuries. In its re-imagining, the book questions the ritual of cultural inheritance, and suggests that automatic responses can be broken down in language.

Along the sides of the Pan-American  
Highway kids read  
weekly special  
auctioned-offed martyrs

at the unstoppable pace  
of new windshields  
one by one dads  
fall  
bizarre droplets  
on the foreheads of cowboys



Poetry unafraid of error.

— Ernesto González Barnert

SEÑAL #4  
POETRY | ISBN 978-1-937027-79-7 | CHAPBOOK | OCTOBER 2016

**HIRATO RENKICHI****SPIRAL STAIRCASE: COLLECTED WORKS**

TRANSLATED BY SHO SUGITA

**Hirato Renkichi** was born Kawahata Shoichi in Osaka in 1893. He started writing poetry in 1912, first publishing in Banzo under the guidance of Kawaji Ryuko. Although he worked at Hochi Shimbun News and Chuo Geijutsu Art Publishing, Renkichi often failed to make ends meet for his common-law wife and child because he suffered from tuberculosis. He passed away on July 20, 1922 in Tokyo, at the age of 29.

*Spiral Staircase* is the first definitive volume of Renkichi's works to appear in English. Once called "the Marinetti of Japan" by David Burliuk, Hirato Renkichi produced a unique brand of Futurism from the late 1910s and early 1920s through poetry, criticism, and guerrilla performance. Contributing to the earliest productions of Japanese avant-garde poetry, his aggressive experimentation with speed, spatialization, and performability would later influence what became a lively community of Dadaist and Surrealist writers in pre-war Japan.

**Look,  
The speedy movement of froth,  
The smooth falling  
Shifts of the center,  
Denture of curves,  
(ririri.....ri.....rin)  
Simultaneous metallic roar,**

**Echoes.  
Meaningful union!  
Look,  
At this organic union,  
This mutuality of comfortable  
determination!**



... a momentous, of-the-moment figure little known in the English-speaking world.

— David Grubbs

LOST LITERATURE #15

POETRY | ISBN 978-1-937027-66-7 | TRADE PAPERBACK | OCTOBER 2016

**ALEJANDRA PIZARNIK****THE MOST FOREIGN COUNTRY**

TRANSLATED BY YVETTE SIEGERT

**Alejandra Pizarnik** was a leading voice in twentieth-century Latin American poetry. In 1960, she moved to Paris, where she was influenced by the work of the Surrealists and participated in a vibrant expatriate community of writers that included Julio Cortázar and Octavio Paz. Known primarily for her poetry, Pizarnik also wrote experimental fiction, plays, a literary diary, and works of criticism. She died in Buenos Aires, of an apparent drug overdose, at the age of thirty-six.

*The Most Foreign Country*, first published in 1955 and now translated for the first time into English, is Alejandra Pizarnik's debut collection. Here the nineteen-year-old poet begins to explore the themes that will shape and define her vision: the solitude of the poetic self, the longing for artistic depth, and the tenuous nearness of death. By turns probing and playful, bold and difficult, Pizarnik's earliest poems teem with an exuberant desire "to grab hold of *everything*" and to create a language that tests the limits of origin, paradox, and death.

**her solitude is mewing  
zeros upon zeros  
that flow with ingenuous values  
a retina before the unknown  
the sounding breezes  
gather back to prick  
her being with smiling  
and open teeth  
to laugh in the night full of sun  
from vigorous participles**



Pizarnik's haunting words have garnered ... a reputation as perhaps Argentina's most important female poet.

— *The Argentina Independent*

LOST LITERATURE #14

POETRY | ISBN 978-1-937027-60-5 | TRADE PAPERBACK | SEPTEMBER 2016

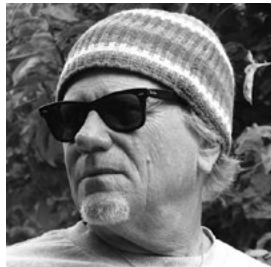
## KEVIN OPSTEDAL

### PACIFIC STANDARD TIME

Kevin Opstedal is a Santa Cruz-based poet whose line leaves three decades of road cuts across the entire imaginary West. His twelve books and chapbooks include two full-length collections, *Like Rain* (Angry Dog Press) and *California Redemption Value* (Uno Press). Blue Books Press, one of his “sub-radar” editorships, belongs in the same breath as the great California poetry houses (Auerhahn, Big Sky, Oyez). As identity and ideas duke it out in the back-alley of academia, Opstedal surfs an oil slick off Malibu into the apocalypse of style.

*Pacific Standard Time* is a collection of new and selected poems by Kevin Opstedal. Full of West-Coast surf vernacular and the dark, hypnotic pull of waves breathing, Opstedal's poems manage to float from Donne to the Romantics to Rimbaud, then wash up on the shores of the New York School in Bolinas. This collection will hopefully serve as many people's first introduction to Opstedal's lone, reclusive voice that might otherwise find itself lost to its own time.

Indispensable wet pavement  
strumming the latitude & longitude  
speaks to the inner noble savage



A tireless soldier in the fields of contemporary poetry, both as discoverer/editor and as prolific poet.

— Garret Caples

POETRY | ISBN 978-1-937027-80-3 | TRADE PAPERBACK | JULY 2016

## RAMSEY SCOTT

### THE NARCO-IMAGINARY

Ramsey Scott teaches at Brooklyn College, CUNY. His essays, poems, and fiction have appeared in various print and online publications, including the *Southwest Review*, the *Seneca Review*, *The Massachusetts Review*, *Shampoo*, *Tarpaulin Sky*, *Confrontation*, and *Mirage* #4/*Period(ical)*. *The Narco-Imaginary* is his first book.

*The Narco-Imaginary: Essays Under the Influence* is written according to its own dictum: “language is the universal inebriant.” These epistolary essays, personal narratives, meditations on avant-garde writers, and unorthodox forays into the “narco-imaginary”—the habits and conventions surrounding literary and cultural representations of drug use—attend to the residue of transient impressions that remain, long after the delirium of creative activity subsides.

Dear Sergeant Pepper,

For a long time now I've been convinced that drugs construct a link to history's underside. LSD conjures the Sixties; prewar Vienna reclines in cocaine's powdered foothills. On the cover of the album that bears your name, Edgar Allen Poe, Sonny Liston, Sigmund Freud. I write to you because this album forms, along with co-op peanut butter and carob chips, patterns my dreams make into quilts and fold over childhood's pillows. I'm writing to you because half-baked concepts define my labor; my pallid inspiration can't access completion.



Sonorous, libidinous, eloquent, and charmingly digressive.

— Wayne Koestenbaum

DOSSIER

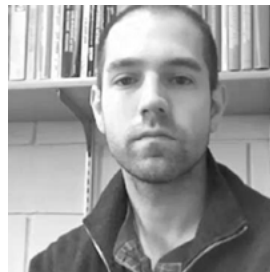
POETICS/ESSAY | ISBN 978-1-937027-44-5 | TRADE PAPERBACK | MAY 2016

## WILL DADDARIO TO GRIEVE

**Will Daddario** works as a scholar and teacher. He researches the interplay between theatre, performance, philosophy, and everyday life in historical and contemporary environments. He actively participates in the international research network Performance Philosophy, of which he is also a founding member.

*To Grieve* asks: what does it mean to grieve rightly? Might there be such a thing as an ethics of grief? In *To Grieve*, Daddario seeks answers to these questions through the personal and philosophical ruminations following the sudden deaths of his son, father, step-father, friend, grandmother, and cat. Attending specifically to the ways in which grief-space appears, grief-time imposes itself, and grief-language bends itself around the emotional acuity of the wound, this long-form essay nestles up against the unnamable and pauses to measure its heft.

If the clichéd phrase, “one day at a time” feels unhelpful when offered up during the time of grief, it may be because grief demands a change in time itself, the way that the National Convention demanded a change of time after the French Revolution. The chronology of one day at a time only makes sense where linear progress is presumed or, indeed, hoped for. To borrow an expression from Brecht, *natura facit saltus*. Beliefs to the contrary may in fact be beholden to a conservative agenda of rebuilding everything as it was before. And while the drawbacks of embracing a new temporal schema will show themselves immediately—extreme awkwardness resulting from the dismissal of familiar habits, further alienation from the multitude who sleep at night and work during the day—the potential power of thinking time anew is revolutionary.



An event of writing for which I know of no suitable name.

— *Laura Cull Ó Maoilearca*

DOSSIER  
ESSAY | CHAPBOOK | OCTOBER 2016

## SIMONE WHITE DEAR ANGEL OF DEATH

**Simone White** was born in Middletown, Connecticut, and grew up in Philadelphia. After graduating from Harvard Law School, she practiced law for seven years. White is the author of *House Envy* of *All of the World* (Factory School) and the chapbook *Dolly* (Q Ave Press, with paintings by Kim Thomas). Her work has also appeared in *The Claudius App*, *Aufgabe*, *The Recluse*, *Callaloo*, *Ploughshares*, and *Tuesday*, among other journals. She lives in Bedford-Stuyvesant, Brooklyn.

*Dear Angel of Death* is a meandering and dead-serious meditation challenging the centrality of black music to black poetry and black critical theory. The book proposes disinvestment in the idea of the music as the highest form of what blackness “is.” This long essay includes many forms: philosophical divergence on the problem of folds for black life, a close reading of Nathaniel Mackey’s never ending novel *From a Broken Bottle* *Traces of Perfume Still Emanate*, and an impassioned defense-cum-dismissal of contemporary hip hop’s convergence with capitalism.



In reverse of rejection revulsion reversion  
restrospection redrawing review remind  
recognize reminisce remembrance  
recollection

stubbornly persistent contextual negativity  
beginning knowledge of consistently  
pleasing immemorial connection

staging or reconstructing the human  
qualities which, for us, form the basis of  
what has been considered the same as

“it is super R&B and you won’t like it because  
it is too slow and a tad boring.”

So dastardly readable yet contains and spreads such an intellectual capacity, bigger than itself.

— *Ken Walker, The Poetry Project Newsletter*

DOSSIER  
ESSAY | ISBN 978-1-937027-67-4 | TRADE PAPERBACK | OCTOBER 2016

## JENNIFER STELLA

### YOUR LAPIDARIUM FEELS WROUGHT

**Jennifer Stella** is a doctor and a writer. Born in France, she served as a Peace Corps volunteer in Cameroon, Central Africa. Her poetry and prose have appeared in *Eleven Eleven*, *The Drunken Boat*, *The Brooklyn Review*, *The Intima*, and others. She has been invited to perform her work at venues including Bang Out SE, the Bowery Poetry Club, and the Cornelia Street Reading Series. She lives in New York City and is currently a resident physician in Primary Care/Social Medicine in the Bronx.

*Your lapidarium feels wrought* is an exhibition of jeweled fragments in the form of language and experience. Beginning with raw materials, Jennifer Stella has wrought precious stones from rock, exposing crystallized, vivid imagery: hewed gems that catch and reflect light. Each poem functions as a postcard, an instant in time that harkens back to both the memory it recalls and to the moment it emerged in its new, polished state. In her role and function as lapidary, the poet communicates how cutting away the opaque reveals an illuminated relationship between word and image.

**We fault the not-quite-  
Mexico river and salt  
balconies. Phoenix  
child, the ash will  
sink in lemon-like  
tubs. Look—your  
license. And what a picture. Most  
learn  
to waltz with shattered  
chairs.**



... each line opening, like spun threads, toward a myriad metamorphosis.

— Ocean Vuong

## MARINA TSVETAeva

### LETTER TO THE AMAZON

TRANSLATED BY A'DORA PHILLIPS & GAËLLE COGAN

**Marina Tsvetaeva** was born in Moscow in 1892 and was one of the most renowned poets of 20th-century Russia. She left Russia in 1922 with her two children and her husband, Sergei Efron. In 1925 the family settled in Paris where they lived in poverty. In 1939 Tsvetaeva returned to the Soviet Union. Following the execution of her husband and the arrest of her daughter, she hanged herself on August 31, 1941.

*Letter to the Amazon* is addressed to Natalie Clifford Barney, a writer and a wealthy American expatriate in Paris. Though written in 1932, Tsvetaeva's letter was in response to what Barney said about lesbian relationships and motherhood in her 1920 *Pensées d'une Amazone* (*Thoughts of an Amazon*). Tsvetaeva uses her essay to emphasize what is to her mind a general truth of lesbian relationships (i.e. they cannot endure because of a woman's innate desire for a child) and to explore her seemingly agonized feelings about Sophia Parnok, the Russian poet with whom she fell in love in 1914.

**I have been thinking of You since the day  
I saw You—has it been a month? When I  
was young, I was eager to explain myself  
to others, I was afraid of missing the wave  
rising from within to carry me toward the  
other, I was always afraid of loving no more,  
of knowing no more. But I am no longer  
young, and have learned to let almost  
everything pass—irrevocably.**



The most individual style in twentieth-century Russian poetry.

— Claudia Roth Pierpont



## DAVID GRUBBS AND ELI KESZLER

### ONE AND ONE LESS

David Grubbs has released twelve solo albums and appeared on more than 150 commercially-released recordings. He is the author of *Records Ruin the Landscape: John Cage, The Sixties, and Sound Recording* (Duke University Press) and is known for his cross-disciplinary collaborations with poets, visual artists, and choreographers.

Eli Keszler is a New York-based artist, composer, and percussionist who situates his practice within the intersections of architecture, performance, installation, notation, and composition.

*One and One Less* consists of a performance and an installation, both of which draw upon a single source text: David Grubbs' ongoing *One Poem*. The LP is split between these two forms: the live performance for reader (Grubbs) and percussionist (Keszler), and a recording of the installation version from the MIT List Visual Arts Center.

This vinyl record is printed in a limited edition and includes a fold-out poster insert with the text of David Grubbs' poem-in-progress.

Two breaths vectored

Two breaths insensate

Two breaths just sliding past

Two breaths shaped and detached

Two breaths set on glide, the both unaware

Two breaths exiting opposite, and neither  
moves the other



The listener wins again.

— Stewart Lee, *Sunday Times*

UDPR #1

MUSIC / POETRY | VINYL RECORD / LIMITED EDITION | SEPTEMBER 2016

## J. GORDON FAYLOR

### REGISTRATION CASPAR

J. Gordon Faylor is the author of *Disgruntled 1234567890* (Basic Editions), *Marginal Twin Contribution* (Troll Thread), and *Docking, Rust Archon* (bas-books), among other publications. He edits *Gauss PDF*.

Caspar, a non-gendered entity, only has five hours left before it is executed by its employer. Though it remains to be seen if this execution is biological and programmatic in nature, it's clear that money needs to be made for the two partners Caspar leaves behind. Enter *Registration Caspar*, at once a log of Caspar's life within the strangled housing market of Ceaurgle and the hectic structuration of an income source. It's already too late for the log, however, infiltrated as it has been by said employer, and so made inextricably more dizzying and deranged than the original. The money is gone.

Servitude in a pulse of air and backtalk about backtalk, undertaking its scary culpability, its confidential fantasies of thermodynamic equilibrium within Ceaurgle's purview, I survived the barren ciliary handle of this idle governance, told them their release system might unfurl a triple-batch program, and, given its proclivity for as much reallocation, a bargain. Like there'd never be another crew again.



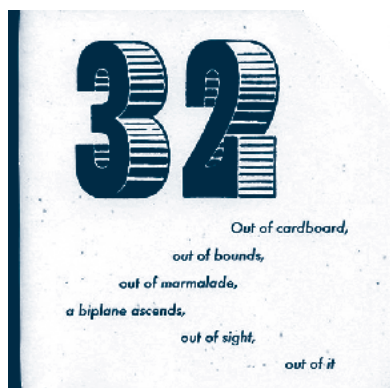
This is genre gone rogue.

— Divya Victor

FICTION | ISBN 978-1-937027-72-8 | TRADE PAPERBACK | OCTOBER 2016

## 6X6 MAGAZINE

Every issue of 6x6 is devoted to six poets who are each given six pages to present their work. 6x6 publishes poets of all ages from all over the US and abroad, and we aim to include a poet in translation in every issue. 6x6 is edited by a rotating team of editors culled from UDP's core collective and long-term volunteers.



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**SUBMISSIONS** Submissions to 6x6 are considered year-round and are accepted by post to UDP, attention: 6x6. No simultaneous submissions. Please include a cover letter and SASE. Allow up to five months for a response.

**DETAILS** Poetry | \$6 | 52 pp | Rubber-band binding | Biannual | ISSN 1553-9459

## EMERGENCY INDEX

Every year, *Emergency INDEX* invites artists to document performances they made in the previous year. By including performances regardless of their country of origin, genre, aims, or popularity, *INDEX* reveals a breathtaking variety of practices used in performance work today—in dance, theater, music, visual art, political activism, poetry, scientific research, advertising, terrorism, and other disciplines. For artists, *INDEX* provides an opportunity to document the most important aspects of new work, without spin or salesmanship. Begun in 2011, *INDEX* is published each fall, documenting works of the previous year. Each volume includes a comprehensive index of key terms used to describe the more than 250 performances.



**EDITORS** Yelena Gluzman | Sophia Cleary | Katie Gaydos

**EDITORIAL INTERN** Claire LeDoyen

**SUBMISSIONS** Submissions to *Emergency INDEX* are accepted from October to January via an online form. Please visit [www.emergencyindex.com](http://www.emergencyindex.com).

### DETAILS

Performance | Trade Paperback | Annual | ISSN 2376-4287

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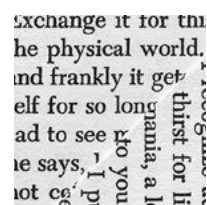
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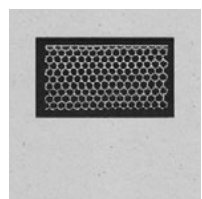


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— *Roberto Tejada*

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