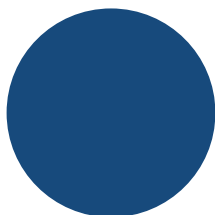


KIM ROSENFELD
JOSHUA EDWARDS
SIMONE WHITE
DIANA ARTERIAN
HEIMRAD BÄCKER
VANESSA PLACE
MICHAEL RUBY
PHIL CORDELLI
MARCELLE SAUVAGEOT
CRAIG FOLTZ
VSEVOLOD NEKRASOV
YEVGENY BARATYNSKY
YEVGENIY FIKS

CATALOGUE LIST 2013

UGLY DUCKLING PRESSE

NORMANDY RAVEN SHERWOOD
JESSE HAWLEY
JUDAH RUBIN
LILY BROWN
MIKE TAYLOR
FELIPE BENÍTEZ REYES
ED STECK
ANDY FITCH
JOSE ANTONIO MAZZOTTI
GRO DAHLE
PATRICK JAMES DUNAGAN
YUKO OTOMO
OSSIAN FOLEY



UGLY DUCKLING PRESSE IS A NONPROFIT ART AND PUBLISHING CONCERN WHOSE MISSION IS TO PRODUCE ARTISANAL AND TRADE EDITIONS OF NEW POETRY, TRANSLATION, EXPERIMENTAL PROSE, PERFORMANCE TEXTS, AND BOOKS BY ARTISTS. UDP ENDEAVORS TO CREATE AN EXPERIENCE 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 Brooklyn-based 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. UDP favors emerging, international, and “forgotten” writers, and its 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 the specific series outlined below. 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, which in most cases are bound by hand at the UDP workshop.

DOSSIER

The Dossier series was founded in 2008 to expand the formal scope of the press. Dossier publications don’t share a single genre or form—poetry, essay, criticism, interview, artist’s book, polemical text—but rather an investigative impulse. Series editor: Anna Moschovakis

EASTERN EUROPEAN POETS SERIES

Initiated in 2003, the Eastern European Poets Series is dedicated to publishing the work of contemporary Eastern European poets in translation (often in bilingual editions), émigré authors who write in English, and influential poets of the Eastern European avant-garde whose work is not widely available in English translation. Series editor: Matvei Yankelevich

LOST LITERATURE

The Lost Literature series is dedicated to publishing neglected works of 20th-century poetry and prose, and important and resonant works that fall outside those confines. Series editor: Ryan Haley

EMERGENCY PLAYSCRIPTS

Emergency Playscripts publishes one to two new texts per year, choosing scripts that can expand the practice of theater. The series has its roots in the *Emergency Gazette* (1999–2002), a free biweekly broadsheet on performance. Series editor: Yelena Gluzman

PAPERLESS BOOK DEPARTMENT

The Paperless Book Department publishes and distributes books which escape attempts to keep them in one place. Though the term “paperless” has been more frequently associated with the possibilities of digital storage of language, in this case “paperless” is meant to address the basic assumptions and structures of book distribution and its relationship to how we read. Series editor: Yelena Gluzman

**"ONE OF THE PLEASURES OF READING 6X6 IS HAVING ONE'S HORIZONS BROADENED BY THE EDITORIAL POLICY OF PROMOTING EXPERIMENTAL WORK... THERE ARE POEMS WRITTEN IN COMPLETE SENTENCES, EASY OR DIFFICULT TO COMPREHEND, AND THERE ARE POEMS WHOSE SYNTAX IS INTERRUPTED. THERE ARE HUMOROUS POEMS AND DESPAIRING POEMS, ALSO ANGRY POEMS, AND SEXY POEMS... POETRY THAT WORKS BY SUBTERFUGE—IN WAYS NOT READILY APPARENT TO LOGICAL ANALYSIS."
—VINCENT KATZ**

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.

A SELECTION OF PAST CONTRIBUTORS

Marthe Reed, Noah Eli Gordon, Sherman Alexie, Martha Ronk, Maureen Thorson, Paul Hoover, Anne Heide, Guy Bennett, Lucy Ives, Zachary Schomburg, Karen Weiser, John High, Heather Christle, Anthony Madrid, Lawrence Giffin, Will Hubbard, Novica Tadic, Corina Copp, Douglas Rothschild, Frank Lima, Lori Shine, Paul Killebrew, Laura Solomon, Dana Ward, Keith Waldrop, John Coletti, Edmund Berrigan, Sawako Nakayasu, James Wagner, Jon Cone, Dorothea Lasky, Ann Lauterbach, Phil Cordelli, Laura Sims, Ilya Bernstein, Joel Dailey, Yuko Otomo, Joe Elliot, Arielle Greenberg, Lewis Warsh, Carlos Blackburn, Mathias Svalina, Lev Rubinstein, Jacqueline Waters

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

\$5 | 52 pages
ISSN 1553-9459
Hand-bound with a rubber band
Release dates: Spring, Summer, and Fall 2013

In 2013, issues 28, 29, and 30 will be released. Individual issues may be purchased on our website or at our Partner Bookstores. Subscriptions are also available on our site.

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 spring, 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, Matvei Yankelevich

A SELECTION OF PAST CONTRIBUTORS

Gaël Leveugle, Anna Banana, Chun Hua Catherine Dong, Jay Scheib, Melinda Ring, Liliya Lifanova, Alphabet Arts, Aaron Landsman, Mallory Catlett, Jim Findlay, Anya Liftig, Richard Kraft, Unfo, Kate Durbin, Urban Research Theater, Great Moments In Western Civilization Cooperative, Faye Mullen, Noah Eli Gordon, Ariel Goldberg, Aynsley Vandenbroucke, J'sun Howard & Jennifer Karmin, The Homeless Museum Of Art, Nina Hoechtl, Fly By Night Theater, Laura Napier, La Guilde Humoriste D'Angers, Clarinda Mac Low, Walter Polkosnik, Onome Ekeh, Urara Tsuchiya, Ecoarttech, Tom Estes, Victoria Gray, Panoply Performance Laboratory, Thingny, Anthony Romero, The 181, Jules Rochielle, Carlos Aranda Márquez, Atlanta Poets Group, Barbara Rosenthal, Marilyn Arsem, Jeanne Liotta, Jon Cotner, Francesca Fini, Pioneer Winter Collective, Jen Hofer & Myriam Moscona, Joyce Cho & Machiqq, Science Project, Christopher Loar, Nicole Peyrafitte, Hoja Urbana, Queerocracy & Carlos Motta, Rebecca Cunningham, Kate Sage-Lindholm, Allison Wyper, Ginny Lloyd, Flying Deer Theater / M. Mara-Ann, Advertising Agency JwT Ukraine, Genevieve White, Gretta Louw, Sibyl Kempson, New York City Players, Temporary Distortion, Allie Tsy-pin / Gabrielle Herbst, Bat Signal Team

DETAILS

\$40 | 500+ pages
ISBN 978-1-937027-07-0 (Vol. 1)
ISBN 978-1-937027-12-4 (Vol. 2)
Trade Paperback
Released annually in Spring

Submissions to *INDEX* are accepted from September through December. Please visit www.emergencyindex.com.

FULL PRESSE SUBSCRIPTIONS

UDP's annual Full Presse Subscription includes all new regular edition titles (24 books) sent directly to your home throughout the year. Limited to 200 subscribers. Includes membership. Higher level subscriptions are available for Bibliophiles and Collectors. \$150–\$1000

MEMBERSHIP

UDP Members receive 15% off all online purchases, a one-year subscription to *6X6*, and a mystery sampler of new UDP titles. \$50

6X6 SUBSCRIPTION

6X6 subscribers receive three issues. \$15

INTERNSHIPS

Interns are instrumental to all the day-to-day workings of the press, assisting with a full range of editorial, publicity, fundraising, and production projects. Under the supervision of the UDP editors and Presse Manager, they learn the tricks of the trade by sitting at the main controls, gaining firsthand experience in the literary and art worlds and participating in the NYC arts communities. They also learn letterpress printing and basic bookbinding. Internships are offered every spring, summer, and fall.

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 six-month terms on either a Development or a Publicity track and receive a small stipend.

VOLUNTEERING

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

SEMINARS

UDP now offers seminars led by our authors in our Brooklyn studio. Check our website for upcoming seminars.

SUBMISSIONS

UDP does not run contests or have a regular reading period for books and chapbooks, but updated guidelines are always available on our website. Please see the *6X6* page above for information on submitting to the magazine.

INDIVIDUALS

All titles can be purchased directly from our online store or by mail. See our website for current discounts. You will also find our books at our Partner Bookstores and other discerning outlets.

BOOKSTORES

In the US, our books are distributed to the trade by Small Press Distribution (spdbooks.org). Our UK and European distributors include Inpress (inpressbooks.co.uk) and Antenne Books (antennebooks.com). To place a bookstore order directly, please contact us at the email below.

PARTNER BOOKSTORES

We partner with more than 25 bookstores in the US and abroad. Partners receive discounted wholesale rates and are promoted on our site and in publicity materials. To find a Partner Bookstore near you, view the list at the back of this catalog or visit uglyducklingpresse.org/bookstores. To become a Partner Bookstore (or to suggest one), send us an email.

LIBRARIES

Our editions are collected by many prominent libraries, including Arizona Poetry Center, Beinecke Library at Yale University, University of Buffalo, and Harvard University's Woodberry Poetry Room. Standing orders and Library Subscriptions are available directly. Please see our website for details or contact us at the email below.

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E-MAIL

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WEB

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KIM ROSENFELD USO (I'LL BE SEEING YOU)

First
as good as
foremost
we
cruise it
an honor
as good as
pay off
to be asked
to come over
as good as
perform
for the troops
interesting
infantry
stationed
overseas



Lanny Jordan Jackson

Kim Rosenfield is a poet and psychotherapist. She is the author of *Good Morning–Midnight–* (Roof Books), *Tràma* (Krupskaya), *re:evolution* (Les Fignes Press) and *Lividity* (Les Fignes Press). Her work has been included in the anthologies *Bowery Women* (YBK Publishers, Inc.), *The Gurl esque* (Saturnalia), *Against Expression* (Northwestern University Press) and *I'll Drown My Book* (Les Fignes Press). She co-founded and co-edited *Object* magazine (1993-2002) with poet Robert Fitterman. She is part of the artist/writer's collaborative The Collective Task (*The Collective Task*, Patrick Lovelace Editions). Rosenfield lives and works in NYC.

"Reading this text is a full body experience. Breath and heartbeat shift, speed up and slow down. Kim Rosenfield sets this text somewhere between prayer and vaudeville shtick. A reader cycles through laughter and something like incantation."

—**Adrienne Harris, psychoanalyst, author of *Gender as Soft Assembly***

USO: I'll be Seeing You is at its core a parable of performance and service. How does one perform/serve issues of identity, race, politics, and the essential vulnerability of what it means to be human? What is language in service of and when does it go too far? What degrades? What supports? What is heroic? What does it mean to put oneself at risk or in harm's way? This book speaks via the poetry of stand-up comedy to the US involvement in the Middle East and the difficulties of naming the unnamable.

POETRY | ISBN 978-1-937027-06-3
TRADE PAPERBACK | APRIL 2013



JOSHUA EDWARDS IMPERIAL NOSTALGIAS

Symbolic gestures feel
bound not by referential expression,

but by mystery and drama. If all
languages are essentially alike,
then softness or firmness is a matter
of tissues in which blood takes a clausal

complement. Taste for etymology,
however, comes from the poetry of
crucial decision making, fruit in one
hand and broad-bladed knife in the other.

Joshua Edwards directs and co-edits Canarium Books. He's the author of *Campeche* (with photographs by his father, Van Edwards) and the translator of Mexican poet María Baranda's *Ficticia*. Currently a fellow at the Akademie Schloss Solitude, he divides his time between Stuttgart, Germany and Marfa, Texas with his wife, Lynn Xu.

"Through a turnstile, past a diorama / of ruins, into the ruins themselves,' Joshua Edwards escorts us into the desert of the real in his haunting and prismatic second collection, *Imperial Nostalgias*. Deepening the archaeological excavation—or is it a salvage operation?—of his first book, *Campeche*, Edwards brushes the dust from the remains of history, desire, and nostalgia itself, to reveal 'ruins as diorama, ruins as sculpture, / birds as music boxes. Everything / moves toward metaphor and dream.'"

—**Srikanth Reddy**

Imperial Nostalgias is the second collection by poet and translator Joshua Edwards. Written in Mexico, China, Germany, Nicaragua, and during a train trip around the U.S. and Canada, the book reckons with itinerancy, innocence, and American privilege, while pointing toward a strange horizon.

POETRY | ISBN 978-1-933254-86-9
TRADE PAPERBACK | MARCH 2013

SIMONE WHITE UNREST

I. *run of questions*

If not in the scarf-skin, where does it “reside”? Do objects
have business ends?
In our parade clothes, shall we go to business, only?
Or, doesn’t the whole thing transact? What is “repair”?

And how to account for the frisson between us, which,
previously, I could not imagine?

Simone White was born in 1972 in Middletown, Connecticut and grew up in Philadelphia. After graduating from Harvard Law School in 1997, she practiced law for seven years. Simone is the author of *House Envy of All of the World* (Factory School, 2010), the chapbook *Dolly* (Q Ave Press, 2011), and her work has also appeared in *The Claudius App*, *Aufgabe*, *The Recluse*, *Callaloo*, *Ploughshares*, *Tuesday*; *An Art Project*, the exhibition catalog for the Studio Museum of Harlem’s *Flow*, and *Gathering Ground: A Reader Celebrating Cave Canem’s First Decade*. She lives in Bedford-Stuyvesant, Brooklyn.

Unrest began as a spontaneous response to and prayer of thanks for David Walker’s 1829 *Appeal*, an uncompromising attack on slavery and performance of black “enlightenment.” The serial poem’s abecedarian form is activated by thinking about what it means to be deeply engaged in writing when writing is forbidden: the subject(s) of the poems contemplate epic alliances for the black who reads and writes (Shakespeare, Henry James, the poet’s sister, and, of course, Ghostface Killah of Wu-Tang Clan), and enacts, reveling in contemporary displays of opulent black speech, experiences of both joy and sorrow.

POETRY | CHAPBOOK | APRIL 2013



Pat Cassidy Mollach

DIANA ARTERIAN DEATH CENTOS

What’s that? Do I
look strange?

Come, come, no weakness;
let’s be a man to the last.

I must go in, the fog
is rising.

Diana Arterian was born and raised in Arizona. She currently resides in Los Angeles where she is pursuing her PhD in Literature and Creative Writing at the University of Southern California. She holds an MFA in poetry from CalArts, where she was a Beutner Fellow. Her poetry has appeared or is forthcoming in *Boston Review*, *Heir Apparent* and *Two Serious Ladies*, among others.

“Fusing strains of investigative, documentary, and conceptual poetics, Diana Arterian’s *Death Centos* is the penultimate panegyric. Here, Joe Hill and John Brown meet Emily Dickinson in that moment before the lights go out. It is a brave and ingenious collection that deserves to be widely read.”

—Mark Nowak

In *Death Centos*, the documented last words of nearly one hundred people are interwoven within the ancient framework of the cento, a collage form using the words of other authors. Historical figures speak of last considerations in dream-like throes; death-row inmates convey requests, defiance, and dignified realizations. Together forging a commentary on the short, individual, and diverse histories of their speakers, these braided words become a plea to be heard and not forgotten.

POETRY | CHAPBOOK | MAY 2013

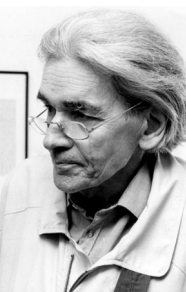


Ali-Reza Nusrat

HEIMRAD BÄCKER SEASCAPE

0800

Qu. AL 0175, SW 4/5,
heavy rain, moderate
seas, poor visibility.



© Lintschinger

Heimrad Bäcker (1925-2003) was an artist, poet, and influential editor of the Austrian avant-garde. He is the author of seven volumes of poetry, including *transcript* (Dalkey Archive Press, 2010). He published major works by Austrian artists and experimental writers in his journal *neue texte* (1968-1991) and under the imprint of Edition Neue Texte (1976-1992), the publishing house that he ran along with his wife Margret Bäcker. Most of his literary works draw on the methods of concrete and visual poetry to present documentary material about the Shoah. These books were historical and literary, and they were also part of a critical autobiography, an examination of Bäcker's enthusiastic participation in the Hitler Youth and the Nazi Party. *Seascape* was Bäcker's first book; it was published in German in 1985, when he was 60.

Heimrad Bäcker's *Seascape* uses documentary material to recount a minor historical episode from World War II: the crew of a German submarine comes upon three men on a Norwegian lifeboat and refuses to take them on board. Bäcker's account of Nazi inhumanity uncannily echoes *Un coup de dés*, Marcel Broodthaers' *A Voyage on the North Sea*, and other nautical texts of the avant-garde.

TRANSLATED FROM THE GERMAN BY PATRICK GREANEY

INTRODUCTION BY CHARLES BERNSTEIN

POETRY / ARTIST BOOK | ISBN 978-1-933254-66-1
PRINTED LETTERPRESS AND HAND-BOUND
AUGUST 2013

VANESSA PLACE BOYCOTT

I shall speak about men's writing: about what it will do. Man must write his self: must write about men and bring men to writing, from which they have been driven away as violently as from their bodies—for the same reasons, by the same law, with the same fatal goal. Man must put himself into the text—as into the world and into history—by his own movement.

... I write this as a man, toward men.



Vanessa Place was the first poet to perform as part of the Whitney Biennial; a content advisory was posted.

"As if one of Barnett Newman's zip paintings had been vandalized, cut open along the vertical run of the canvas, Vanessa Place's *Boycott* (2013) is a work of art rendered through mutilation. A literal slit, an invitation to enter, serves as cover art for this collection of canonical feminist texts. But Place has redacted other evidence of the feminine, replacing all feminine pronouns and gendered terms with their masculine equivalents. What is remaindered is damaged, like the work's cover, a violence made visible through excision."

—Andrea Andersson

"Vanessa Place's arresting poetic imagination always makes it genuinely New! This, her latest 'Book of Surprises' will make you laugh, weep, nod in agreement (or disbelief), but, most of all, it will make you THINK."

—Marjorie Perloff

In 1971, American conceptual artist Lee Lozano began her "Boycott Piece," refusing to speak to women as a protest against patriarchy; in 1975, French psychoanalyst Jacques Lacan stated that "*La femme n'existe pas*" to note the failure of the symbolic order. Vanessa Place's "Boycott Project" (of which *Boycott* is part) takes iconic feminist texts and eliminates all reference to women and that which is exclusively female. For only through the sex that is one can one fully grasp the truth that one is not born, but rather becomes, one—*l'on qui ne s'existe pas*.

ARTIST BOOK | ISBN 978-1-937027-14-8
THREE SADDLE-STITCHED BOOKLETS; LETTERPRESS SLIPCASE
FEBRUARY 2013

MICHAEL RUBY AMERICAN SONGBOOK

All through the night in the house of tomorrow
There's a little brown page waiting
bird of ice
singing Lou
Singing in the
hush a memory
final marriage of the darkness and the dew
Singing in the hush the soiled elbows
foiled plot of the darkness and the dew
Would that his song scattered the leaves
the pressure point through the stillness
the wide river could go winging
the close sky could go a-winging
to you the loose bouquet
to you shoemaker

Michael Ruby is the author of five poetry books: *At an Intersection* (Alef, 2002), *Window on the City* (BlazeVOX, 2006), *The Edge of the Underworld* (BlazeVOX, 2010), *Compulsive Words* (BlazeVOX, 2010) and *The Star-Spangled Banner* (Dusie, 2011). His trilogy, *Memories, Dreams and Inner Voices*, was recently released from Station Hill Press, and includes *Fleeting Memories*, a UDP web-book, and *Inner Voices Heard Before Sleep*, an Argotist e-book. A graduate of Harvard College and Brown University's MFA writing program, he lives in Brooklyn and works as an editor of US news and political articles at *The Wall Street Journal*.

"In their careful reading of real and imaginary signs these poems bring peripheral and liminal perception into focus. At the intersection of form and voice—of how something can be said and what meaning might intend—Michael Ruby folds everyday utterance into astonishing fact."

—Peter Gizzi

The poems in *American Songbook* are based on phrases from more than fifty 20th century songs. The singers range from Memphis Minnie to Tupac Shakur, the songs from Louis Armstrong's hit "What a Wonderful World" to Hattie Ellis's "Desert Blues," a little-known Lomax prison recording. Many musical traditions inform the poems, including blues, jazz, gospel, country, folk, bluegrass, electric blues, R&B, rock, disco and hip hop.

POETRY | ISBN 978-1-937027-00-1
TRADE PAPERBACK | MAY 2013



PHIL CORDELLI A MANUAL OF WOODY PLANTS

From this oak hangs cake
heavy metal 1938
raking rubble from the nineteenth century
to now

Look down at the pentagon
consider the forms of height
and fall

Look down at the pentagram
some kids scratched here
a small memorial

Phil Cordelli is or has been a poet, editor, translator (amateur), filmmaker, painter, farmer, gardener, teacher, carpet cleaner, dishwasher, waiter, surveyor (one who passes out surveys), Marine (by mistake), marine biologist (also by mistake), courier, activist (for one day), and probably a few other things along the way. He currently resides in the hilltowns of Western Massachusetts. He is the author of *New Wave* (Blazevox e-book, 2008) and *Book of Letters/Book of Numbers* (Agnes Fox, 2010). Phil is—with Brandon Shimoda—The Pines.

"Pulled over here at the El Matador Lounge in Socorro, New Mexico; having just driven past the White Sands missile range, and the site of the Trinity atomic bomb test. Feeling giddy about sniffing the fallout, staring down the outrageously vast tracts of ash-green shrubs and wash-outs. We stopped for some chili and fries, and to drain the miles out of us; left Tucson this morning at 6:30, to beat the heat—we're heading for Santa Fe tonight. Your poems are the current company, and feeling pretty drowsy, they SNAPPED me to attention, and somehow—miraculously—brought the last 300 miles into radiant focus, despite nodding at the window, as if your plant indwelling enforces (or inspires) a policy of acute vision, and memory. There is nothing short of an autobiographical atlas here, and again, these poems—"

—Brandon Shimoda

The product of years of investigation and husbandry, *A Manual of Woody Plants* is a field guide to the workings of memory and perception within the creeping and ebbing of the natural world. The poems, named after North American flora, move with light precision through the myriad intricacies that form each human ecosystem—and explore how these systems blend from one person to the next.

POETRY | ISBN 978-1-937027-21-6
TRADE PAPERBACK | MAY 2013



MARCELLE SAUVAGEOT COMMENTARY

When, in the morning, daybreak awakens us from a dream, we close our eyes and remain still, trying to recreate and continue the scene. But the day's light has destroyed everything: words are without sound, gestures without meaning. It is like a vanishing rainbow: some hues survive for an instant, disappear, seem to return: there is nothing left.

Born in 1900, **Marcelle Sauvageot** was connected to the Surrealists by friendship, love, and artistic practice, but as is often the case, she has been excluded from the dominant narrative about that movement—until a reissue of her single book, *Commentaire* (initially retitled *Laissez-Moi*) was published in Paris in 2002, prompting a revival of interest in her work.

“So bitter, so pure, so noble, so lucid, so elegant, so severe...”
—**Paul Claudel**

Commentary is a narrative—hovering between the genres of memoir, theory, and fiction—about a female artist whose abandonment by a lover precipitates a refiguration of her ideas on life, love and art. Sauvageot died, after many stints in sanatoriums, at the age of 34. *Commentaire* was highly praised in its time by Paul Claudel, Paul Valéry, André Gide, Charles Du Bos, René Crevel, and Clara Malraux.

TRANSLATED FROM THE FRENCH BY
CHRISTINE SCHWARTZ HARTLEY AND ANNA MOSCHOVAKIS

INTRODUCTION BY JENNIFER MOXLEY

FICTION/MEMOIR | ISBN 978-1-937027-10-0
TRADE PAPERBACK | JUNE 2013



Getty Images

CRAIG FOLTZ WE USED TO BE EVERYWHERE

The girl tells you she wants boys who are pedicured, trimmed, and close shaven. She wants somebody who is not French but has French attributes.

She says, “I’ve heard it said that willow grubs fall from willow trees. I’ve heard it said that nostalgia is just an excuse to linger in the past tense.”

Craig Foltz is a writer and multi-media artist whose work has appeared in numerous journals, galleries, and performance spaces in both hemispheres. His collection of postcard poems, *The States*, was released by Ugly Duckling Presse in 2007. He has published two chapbooks (*The BBQ Killers* and *Coming Up For Air*) on the now famously hard-to-spot Loudmouth Collective. He lives on the slopes of a dormant volcano in New Zealand where the progeny from Kahikatea will always be king.

“Craig Foltz peers into the chasm between knowing & wording. His poems & stories make me laugh without understanding where the joke is, why the joke makes me fall apart, & how it differs from stone. Immersive & addictive, Foltz’s writing is very very very good writing.”

—**Mathias Svalina**

“Craig Foltz’s positioning of [writing] as landscape in a way that unsettles the idea of “the landscape” in much the same way that Stein’s portraits interrogated the meaning of a “portrait” and the relationship of that concept to language.”

—**Nicholas Grider (on *The States*, UDP 2006)**

Assembled from sound bites, lists, landscapes, and found objects, Craig Foltz’s writing chases the day to day lives of our contemporaries down absurdist avenues. Imagine a world where words pass through walls; where the banal and the analytic co-exist on delicate, but sturdy tethers. Wry, beguiling, and evocative, *We Used to Be Everywhere* provides a transcript for the post-language milieu.

FICTION | ISBN 978-1-937027-17-9
TRADE PAPERBACK | SEPTEMBER 2013



Craig Foltz

VSEVOLOD NEKRASOV I LIVE I SEE



didn't do anything
didn't finish anything
climbed up a tree
then climbed down a tree

Vsevolod Nekrasov (1934-2009), a lifelong resident of Moscow, became active in literature and art in the late 1950s. Through an early association with the experimental and innovative Lianozovo group of writers and artists, he went on to become one of the founding members of Moscow Conceptualism, his works published in samizdat editions that circulated as far as Europe. Nekrasov's poetry, which is often characterized as minimalist, uses repetition and paranomasia to deconstruct and recontextualize his linguistic environment, targeting everything from stock Soviet political mottos to the clichés people mutter to one another every day. This book marks the first major publication in English of the work of a groundbreaking figure in Russian poetry.

"Nekrasov's artistic method is a sort of critique of poetic reason, only the result of the critique is poetry; the dissected, devalued verse line is reborn—into lyric."

—Vladislav Kulakov

I Live I See: The Poems of Vsevolod Nekrasov covers the entire span of Nekrasov's career, presenting a comprehensive survey of the work of the Soviet literary underground's foremost minimalist. With an economy of lyrical means and a dark sense of humor, Nekrasov's early poems rupture the stultified language of Soviet cliché; his later work tackles the excesses of the new Russian order with the same passion. His oeuvre is a testament to the poet's lifelong conviction that art can not only withstand, but undermine oppression.

TRANSLATED FROM THE RUSSIAN
BY BELA SHAYEVICH AND AINSLEY MORSE

PREFACE BY MIKHAIL SUKHOTIN
AFTERWORD BY GERALD JANECEK

POETRY | ISBN 978-1-933254-98-2
TRADE PAPERBACK | MAY 2013
EASTERN EUROPEAN POETS SERIES #31

YEVGENY BARATYNSKY A SCIENCE NOT FOR THE EARTH



In a sweet fog of concentration
an hour, a day, a year goes by,
but the final veil falls not away from
the one foreguessed, the one desired,

until, the passion recognizing
beneath the chisel's sly caress,
Galatea answers with her eyes and
flushed with desire, draws the wise one
on to the victory of bliss.

Yevgeny Baratynsky (1800-1844) achieved fame with his earliest poems, written in the first half of the 1820s, however his later lyric verse was ignored or misunderstood by most of his contemporaries. Yet it is this body of work in particular, where he explores fundamental questions about the meaning of existence from an analytical epistemological perspective, that today seems remarkably modern. Largely neglected by critics in the latter half of the 19th century, Baratynsky's work received a new appreciation only with the Symbolist poets in the early 20th century and later with Akhmatova and Mandelstam; most recently, Joseph Brodsky and Aleksandr Kushner have especially underscored the importance of Baratynsky for their own writing.

"Within a cultural tradition whose main tenor is consolation, Baratynsky is an oddity."

—Joseph Brodsky

Featuring some 75 poems, from the early elegies to poems from his final years, *Science Not for the Earth* will be the first representative collection of Baratynsky's verse in English. The poet's radical skepticism, as well as his increasing sense of isolation from the literary world, is reflected most profoundly in the book-length poetic series *Dusk* (1842)—translated in its entirety in this volume. A selection of Baratynsky's letters, reflecting his critical thoughts on writing as well as his personal struggles, is also included.

TRANSLATED FROM THE RUSSIAN BY RAWLEY GRAU

GUEST-EDITED BY ILYA BERNSTEIN

POETRY/LETTERS | ISBN 978-1-937027-13-1
TRADE PAPERBACK | NOVEMBER 2013
EASTERN EUROPEAN POETS SERIES #32

YEVGENIY FIKS MOSCOW

"What is the attitude of bourgeois society to homosexuals? Even if we take into account the differences existing on this score in the legislation of various countries, can we speak of a specifically bourgeois attitude to this question? Yes, we can. Independently of these laws, capitalism is against homosexuality by virtue of its entire class-based tendency. This tendency can be observed throughout the course of history, but it is manifested with especial force now, during the period of capitalism's general crisis."

—from a 1934 letter to Stalin from Harry Whyte, a British communist living in Moscow

Yevgeniy Fiks was born in Moscow in 1972 and has been living and working in New York since 1994. Fiks' work has been shown in solo exhibitions in New York at Winkelman Gallery and Common Room 2, and has been included in the Thessaloniki Biennale of Contemporary Art (2007); the Biennale of Sydney (2008); and the Moscow Biennale of Contemporary Art (2005, 2007, 2011). He is the author of two previous books: *Lenin For Your Library?* (Ante Projects, 2007) and *Communist Guide to New York City* (Common Books, 2008).

"The tension between contemplation and participation underlies the work of the Moscow-born and New York-based Yevgeniy Fiks, who addresses the history and current cultural status of Soviet Communism in his paintings, photographs, and conceptual works."

—Olga Kopenkina, *Modern Painters*

"[Yevgeniy Fiks's] projects like *Lenin for Your Library?* and his guided Communist Tours of MoMA foreground the different contemporary responses to the memories and documents of Communist Russia."

—Stephen Squibb, *Idiomag.com*

Moscow documents gay cruising sites in the Soviet capitol from the 1920s to the dissolution of the Soviet Union. Photographed in 2008 in a documentary style, these sites of the bygone queer underground present a hidden and forgotten Moscow, with a particular focus on ideologically loaded public spaces appropriated by queer Muscovites. The book concludes with the first English-language publication (translated by Thomas Campbell) of a 1934 letter to Joseph Stalin in which British communist Harry Whyte presents a Marxist defense of homosexuality at the time of its re-criminalization in the USSR.

ART/PHOTOGRAPHY | ISBN 978-1-933254-61-6
CLOTH-BOUND HARDCOVER, FULL COLOR | FEBRUARY 2013

NORMANDY RAVEN SHERWOOD ANIMALS VS. FURNITURE

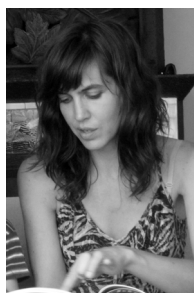


Normandy Raven Sherwood writes and performs and makes by hand. She is a member of National Theater of the United States of America, with whom she has collaborated on *ABSN:RJAB* (PS122), *What's That On My HEAD!?!* (NEST) and *SuperConfidence!* (Galapagos). As an actress, she has appeared in movies by Hal Hartley and Jeff Burns.

Illustrator **Jesse Hawley** is an artist, theater maker and craftsperson. She is also a co-founder of the National Theater of the United States of America, with whom she has been collaboratively making theater since 2000. With the NTUSA she designs and makes sets, costumes and props, writes songs, and performs. Jesse has studied painting and printmaking, and works as a decorative artist beautifying fine homes and establishments throughout NYC. She has collaborated with Normandy Sherwood on many projects.

Animals vs. Furniture recounts the life-or-cushions struggle between the eponymous creatures and household objects, as witnessed by a seemingly hapless narrator.

PICTUREBOOK | CHAPBOOK | JULY 2013



JUDAH RUBIN PHRENOLOGUE

none to / this cellular here's / no-time / marked / soft,
where / turned, to count



Corina Copp

Judah Rubin is the author of *Phrenologue* (O'Clock Press, 2013), and *With Fierce Convulse / Die Into Life* (Diez, 2013). He edited *Well Greased Magazine* and is currently the editor of Well Greased Press and *The Death and Life of American Cities*. His work has appeared in or is forthcoming from *6X6*, *Clock*, *Peaches and Bats*, and *Aufgabe*, among others.

Phrenologue: to extent – of interior – space – in a drift, spatialized timing with-in a field of language – without – dimensional apprehension belies – philologic – all – biologic / historical – such that – heat – propensity of measurement – fuses where the thorax and abdomen meet – of the head removed, or not yet come into measurement and of movement within the extra-spacial – motion, callibrated intersection of the applicant field of decay.

POETRY | CHAPBOOK | JUNE 2013

LILY BROWN THE HAPTIC COLD

TAXONOMIC

I saw the bird throat
like a toad
billow out; thought

to take a picture
and send it.

Lily Brown was born and raised in Massachusetts. She is the author of the poetry collection *Rust or Go Missing* (Cleveland State University Poetry Center, 2011). Her poems have appeared in publications including *American Letters and Commentary*, *Boston Review*, *Colorado Review*, *Fence*, *Gulf Coast*, *Pleiades*, *6X6*, and elsewhere.

Taking the body as a site of deep-seated physical and emotional responses, the poems in *The Haptic Cold* enact shifts in habitual relationships between the body and all it encounters. These poems explore transformation and stasis, connection and separation, and reveal how perception provides us the opportunity to experience the world from multiple perspectives at once.

POETRY | CHAPBOOK | JULY 2013



Allison Firor

MIKE TAYLOR NOT KNOWING

<i>Psychiatrist</i>	There are only five categorical archetypes in the world.
<i>Patient</i>	Aren't there 12?
<i>Psychiatrist</i>	There are five. But there are hundreds of nuances that allow us to lose ourselves in the myth of individuality... This happened to you.
<i>Patient</i>	Yes. The summer I spent in Norway. Studying the 19th-century Impressionist painter Frits Thaulow. That was the summer that everything changed.

Mike Taylor's first theater job was running the lights for Charles Ludlam and the Ridiculous Theatrical Company in Sheridan Square. Since then, she has been writing, directing, and producing theater, art installations, and video. She has co-curated hundreds of artists and short pieces for Little Theatre, a monthly showcase of in-progress and experimental work. Her previous plays include: *The Sadness of Others*, *If I Were You*, *PEGLEG!* or *The Treacherous Journey 'Round the Horn* and *Jumpstrasse Sehnsucht*. Her work has been shown at La Mama ETC, The Kitchen, The Ontological, PS122, Cuchifritos Gallery, Dixon Place, TONIC, and various raw spaces in NYC, and her videos have been showcased in in the US and Europe. She is currently working on a new play, *Road to Perdition*, *World Without End*.

"Delicious... so confident and sure end to end. It treads the three cornered line between diversion and despair and that rarely sighted—on the stage—entertainment. Geez, it made me happy."
—Terry O'Reilly (Playwright, Performer, Mabou Mines)

Third in the Emergency Playscripts series, *not knowing* bounces between video and live actors to deduce how history is made, how therapy rewrites personal history, the role of jokes in collective memory, and just how much *The Wild One* and "The Wild Duck" have in common. Vaudeville Ibsen, Marlon Brando stuck in an attic in Norway, a psychiatrist who can't decide between healing and fetishizing his patient, and live video footage that clearly supports whatever reality is currently in session. If you can't fix it, feature it. Starts on page 44.

PERFORMANCE | ISBN 978-1-937027-02-5
TRADE PAPERBACK | APRIL 2013

EMERGENCY PLAYSSCRIPTS #3



FELIPE BENÍTEZ REYES THE ERRANT ASTROLOGERS

The blind night,
and the moon that is the eye of the blind night,
the eye that looks at me
with the white look of the blind,
because the night is blind,
and the moon is the blind eye that looks at me
and sees me not.
I wander blinded by the blind night.
I float in the darkness
as the moon floats,
the blind eye,
and the blind night,
and the blind moon as well,
the useless eye,
and I wander blind,
invisible in this great dimness of blind theatre.

Felipe Benítez Reyes (1960, Cádiz), is a poet, novelist, essayist, and translator. The author of many highly acclaimed works, he is one of the most influential voices in contemporary Spanish literature. He has earned various literary distinctions, among them the Luis Cernuda prize, the Nadal Prize, and both the National Book Award and the National Critics Award for his 1996 collection *Vidas improbables* (of which an English translation was published by BOA Editions in 2006). He lives in the town of Rota, Andalusia, with his wife, the translator Silvia Barbero.

This three-act play in verse tracks the nonsensical, disorienting, and rather tragicomic journey of three monarchs lost in a boundless desert, on a long, dark, and endless night, in which the notions of power, place, and purpose are all tipped on their heads and crushed. In a paradoxically classic fusion of the chivalrous and postmodern traditions, *The Errant Astrologers* is like waiting for Godot with Sancho Panza, all on the set of *Ishtar*, and told in Reyes' own haunting, rich verse.

TRANSLATED FROM THE SPANISH BY EMILY TODER

POETRY/DRAMA | PAPERBACK | NOVEMBER 2013



ED STECK THE GARDEN

The garden is a figment simultaneously in chorus as synthetic, marketable and utopist; materialist, naturalist, and public; melancholic, solid, and minimal; baroque, isolated, and somnambulant; one-dimensional, inaccessible, and stationary; architectural, serial, and regulatory. The garden is an entrance. The garden is a complicated hinge.

Ed Steck is a writer from Southwestern Pennsylvania who currently lives in Pittsburgh, PA. He has collaborated widely with artists including David Horovitz, Wintergarten LTD, and Marc Handelman. His work has appeared in the anthology *Strange Attractors: Investigations In Non-Humanoid Extraterrestrial Sexualities*, and in the journals *Capricious Magazine*, *The Brooklyn Rail*, and elsewhere. He recently contributed to the publication for the 2012 Columbus Prize Exhibition at Kunsthalle Ravensburg on the work of painter Natalie Häusler. He is one-third of American Books.

"Somewhere over the rainbow and far from Oz there is a Garden whose flora and fauna are encrypted in a landscape that few can enter but in which we all now live. Our guide into this mirage of technological beauty and terror is Ed Steck, master of a vision that hovers like a hologram of a strawberry or of a motorcycle that crashes into our imaginations to forever change our perception of the real. 'The garden is a fictionalized setting for actual event in a synthetic environment for analysis and simulation.' Smell the roses, and weep."

—Ann Lauterbach

"Gore is universal. Culture's fate is anonymity. Ed Steck's *Garden* is an insane composition, a landscape of buzzed authoritative ventilation. It's an old friend. It reminds me of nothing written and everything I'm told. We made its materials: a weaponized surveillance society. A friend is sitting on the back porch. One is terms. Unseen, lived, miniscule. Statements are true, statements are insane, statements are games. Ed Steck is the last sane being in America. *The Garden* is not a safe place."

—Anselm Berrigan

Composed in part from technical military intelligence text, Ed Steck's *The Garden: Synthetic Environment for Analysis and Simulation* is a formally complex representation of cultural brain damage, the damage left by war in language and thought.

POETRY/FICTION | ISBN 978-1-937027-23-0
TRADE PAPERBACK | NOVEMBER 2013



ANDY FITCH 60 MORNING TALKS

AF: Collaborative books make me obsessed with process. We could start with the poem "Shoe-Tree," even just that phrase "shoe tree." I'll sense two different voices: one mimetic-tending, one more opaque. Of course both could come from a single author, but here I picture two people contributing, amid some primal scene, almost sexual. So where do these poems start for you?

SK: Cindy, can you remember? I think that was your line.

CAK: What's our first poem? The shoe tree poem?

SK: "Shoe-Tree."

60 Morning Talks: Serial Interviews with Contemporary Authors provides sixty transcribed interviews with poets releasing books in 2012. Engaging a broad range of authors often subdivided into ideological, aesthetic, generational, national, and identity-based camps, it taps the accessibility of vernacular speech to offer new means of comparative study, cross-reference and discursive collaboration.

NONFICTION | ISBN 978-1-937027-20-9
TRADE PAPERBACK | OCTOBER 2013

Skyscrapers along the New Jersey coast all looked the same color as my personal checks. One storefront rivaled Milton's description of Chaos. Placards put Jesus in blindfold next to a blind, grinning Mao. Only after a cart filled with recyclables had passed did I realize how oblivious I'd been of its presence.

"Fitch's prose is a minor miracle in itself ... his writing is contagious and angelic."

—BOOKSLUT

60 Morning Walks is a sixty-part meditation inspired by Utagawa Hiroshige's kaleidoscopically shifting vantage on the ever-changing city. The project's companion piece, available on UDP's website, revisits many of the same New York locations, yet now with its language contracted out to an error-prone online transcription service. The unmediated/mediated idiom of these two halves disrupts any easy reading of the overall project as a lyrical or conceptual text.

PROSE POETRY | ISBN 978-1-937027-19-3
TRADE PAPERBACK | OCTOBER 2013

Andy Fitch's most recent book is *Pop Poetics: Reframing Joe Brainard*. For Letter Machine Editions, he currently is assembling *The Letter Machine Book of Interviews*. Fitch edits *The Conversant*. He teaches in the University of Wyoming's MFA program.



60 MORNING WALKS

JOSE ANTONIO MAZZOTTI
SAKRA BOCCATA

I love you with the madness of a foot caught under the
keel
I love you with the speed of one sensing footsteps at the
door
Who risks the heights to avoid capture
I love you standing and in the bathtub and under every
walnut tree
And in the heavy softness of the snow
And in the desk chair when the lights go out
And I proclaim the victory
Of the Almighty Deep

José Antonio Mazzotti is a Peruvian poet living in the U.S. since 1988. He has published eight books of poetry, including *Poemas no recogidos en libro* (1981), *Sakra Boccata* (2007), and, most recently, *Las flores del mall* (2009). Currently, Mazzotti is Professor of Latin American Literature and Chair of the Department of Romance Languages at Tufts University. Since 1996 he has served as President of the International Association of Peruvianists, and, since 2010, has been Director of the *Revista de Crítica Literaria Latinoamericana*, one of the most important journals in Latin American literary criticism.

“José Antonio Mazzotti’s *Sakra Boccata* is a book that in its brief sequence of twenty-eight poems—the number in a lunar cycle—displays one of the most revelatory poetries in contemporary Latin America. These poems enter into a dialogue with the grand saga of the literature of passion and with the multiple topoi and crossroads displayed by the theme of love in its affirmations and negations since the Song of Songs, on the one hand, and Sappho’s fragments, on the other, over twenty-five hundred years of writing.”

—Raul Zurita, from the preface to *Sakra Boccata*

Wittgenstein tells us, “Of that which we cannot speak, we must pass over in silence.” In *Sakra Boccata*, José Antonio Mazzotti reminds us that our tongue first touches what it is we do speak. And it is in the service of love that he forks Casta-llana, Peru’s mother tongue, into a more playful and slithery muscle than we are used to. This odd but unusually effecting book of aquamarine lyrics is dedicated with a seducer’s art to “the lovers of the tongue, chaste-and-plain.” Poet Clayton Eshleman, acclaimed translator of César Vallejo, Antonin Artaud, and Aimé Césaire among others, has produced an English edition that attends to the metrical play and imagery of the original.

PREFACE BY RAUL ZURITA

TRANSLATED FROM THE SPANISH BY CLAYTON ESHLEMAN

POETRY | ISBN 978-1-937027-16-2

TRADE PAPERBACK | OCTOBER 2013



GRO DAHLE
A HUNDRED THOUSAND HOURS

Leaning forward with my feet together, I am a basket for
lemons. Fused in skin and cartilage. You pull me up through
the chandelier. Night-mouth against the window. The sound
of a car that disappears. The thigh’s light. The back’s cliff.
The boat in
my chest. Hoist the white sail against the wind.
Two pairs of shoes in the hallway. And the sky’s dark blue
clarity
in the evening.

Gro Dahle, born 1962 in Oslo, is an award-winning Norwegian writer and poet. She has published eight volumes of poetry, five collections of short stories, two novels, and many works of theater and children’s literature. With her husband, illustrator Svein Nyhus, she has written picture books for readers of all ages, taking on such topics as family violence, jealousy, and mental illness. Her work has been translated into many languages. She teaches creative writing and lectures in Norway and Sweden.

“It feels like I received a jolt of 100,000 kilowatt hours, and I’m still in shock.”

—Jan Jakob Tønseth, *Dagbladet*

“...a definite breakthrough work in a great writer’s career—poems that deserve a wide audience. I’m at a loss about how to recommend this book in the best possible way.”

—Tore Renberg, *Stavanger Aftenblad*

The book-length poem *A Hundred Thousand Hours* is both one of the most celebrated and controversial volumes published in Norway in the last twenty years. *A Hundred Thousand Hours* revolves around a mother-daughter relationship that exists between alternating forces of harmony and hysteria. Dahle’s stanzas showcase multiple voices and surprise readers as a home becomes a museum, a cemetery, and a place where furniture comes to life. Dahle’s work is fragmentary and eerie—an illustrious example of Scandinavian surrealism.

TRANSLATED FROM THE NORWEGIAN BY REBECCA WADLINGER

POETRY | ISBN 978-1-937027-24-7

TRADE PAPERBACK | OCTOBER 2013



PATRICK JAMES DUNAGAN DAS GEDICHTE

Slowed rate of starlight
every hazy smudge of light
bursting galaxies offer
surprising behavior
the work confirms
that highest echo in the glen

Patrick James Dunagan lives in San Francisco and works at Gleeson library for the University of San Francisco. His books include *"there are people who think that painters shouldn't talk": A GUSTONBOOK* (Post Apollo), *her friends down at the french cafe had no english words for me* (PUSH), *Spirit Guest & others* (Lew Gallery), and *from Chansonniers* (Blue).

A book of raw material shaped by the elements in Dunagan's mind and chosen by the poet with great care. Local and galactic resonances, basic Songsmithing. The grumblings and ecstasies of a lifer in the guild. *"Das Gedichte,"* after Walter Benjamin: "the poetized," or that which "in an ideal sense, preexists each particular poem but is realized only in the poem's creation."

POETRY | CHAPBOOK | MAY 2013



YUKO OTOMO STUDY & OTHER POEMS ON ART

Evolution of an idea on "observation"
transmutes everything to nothing
& nothing back to everything again.

Divided between 2 camps,
I easily fall into a sympathetic mood
for anyone who knows
how to say "Please!" properly
in a squeaking voice

at the right moments & under the right circumstances.

Yuko Otomo is a visual artist and bilingual (Japanese/English) poet and writer. Her work has been published mainly by small presses and journals such as Sisyphus Press, UDP, Oilcan Press, Creature Press, Tribes Magazine, The Unbearables Anthology and others. She has performed her poetry at the Poetry Project @ St. Mark's, Bowery Poetry Club, PS 1, Queens Museum, The Stone, Tribes, The Living Theatre, Issue Project Room, CUNY Graduate Ctr., Lowell Celebrates Kerouac Festival, Brooklyn Botanic Gardens, Shakespeare & Co. (Paris) and The IVY Writers Reading Series (Paris).

"The aptly named *STUDY & Other Poems on Art* by Yuko Otomo should be included as an audio guide to the modern and contemporary galleries at the Metropolitan Museum of Art. Brilliant, and deceptively simple, this collection of poems spans three decades in the field of art and poetry. Original and perceptive, *STUDY & Other Poems on Art* deserves a prized place on everyone's bookshelf."

—Brenda Coultas

Study & Other Poems on Art is a collection of ekphrastic poems written from the 1980s to the present, and stem from Otomo's double identity as both visual artist and poet/writer. Subjects include Giotto, Michelangelo, Picasso, Kandinsky, Max Beckmann, Louise Bourgeois, Joseph Beuys, Cy Twombly, Robert Frank, Ray Johnson, Bruce Nauman, James Castle, and Horace Pippin, along with lesser-known artists, often personal friends of the author.

POETRY | ISBN 978-1-937027-18-6
TRADE PAPERBACK | OCTOBER 2013



OSSIAN FOLEY
OF, VOL. 1

novelty if not—this
somehow shall affirm—this
reproducible—this

nature borne by those
tho'
implosion or impulsion

all incident upon—

Ossian Foley has been a research fellow at The Center for the Study of Science and Religion at Columbia University and a Teaching and Writing Fellow at the Iowa Writers' Workshop. With James Longley, Ossian edits *LVNG Magazine*, published by Flood Editions. He currently lives in Port Townsend, WA, where he teaches English at Jefferson Community School, drives boats for Salish Ocean Search and Rescue and the Wooden Boat Foundation, and builds things from driftwood.

Of: Vol. I worries about relationship and structure: traditional to experimental styles; discord to order; things in the head to things in the world; novelty to miscarriage; affirmation to scrutiny. The volume worries the way metaphors and language from one magesterium may sound much like those from another and nitpicks the perhaps common origins or the perhaps common phenotypes, and the often common locus within a given individual.

POETRY | ISBN 978-1-937027-22-3
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Erin Shafkind



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