



Welcome to Boog City 10.5

Poetry, Music, Theater,
and Film Festival

Fri. Feb. 17-Sun. Feb. 19, 2017

AT UNNAMEABLE BOOKS IN PROSPECT HEIGHTS, BROOKLYN
AND THE EAST VILLAGE'S SIDEWALK CAFÉ. \$5 SUGGESTED

FRI. FEBRUARY 17
\$5 suggested
Unnameable Books
600 Vanderbilt Ave.
(bet. Prospect Place/St. Marks Avenue)
Prospect Heights,
Brooklyn

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Avenue

5:45 p.m. **Anton Yakovlev**
http://www.huffingtonpost.com/entry/inside-neptune-court-with-anton-yakovlev_us_5786eb8ce4b0cbf01e9f2002

 Anton Yakovlev was born in Moscow, Russia. He studied filmmaking and poetry at Harvard University. He is the author of poetry chapbooks Neptune Court (The Operating System), The Ghost of Grant Wood (Finishing Line Press), and Ordinary Impalers (Aldrich Press). His poems are published or forthcoming in The New Yorker, The Hopkins Review, Fulcrum, Prelude, Measure, and elsewhere. His book of translations of poetry by Sergei Esenin was published by Sensitive Skin Books in late 2016. He has also directed several short films.

6:00 p.m. **Sylvia Mae Gorelick**
<http://poetrywillbemadebyall.com/book/olympians-breathless/>

 Sylvia Mae Gorelick is a poet and translator based in New York. Her chapbooks include Seven Poems for Bill Berkson (Kostro Editions) and Olympians, we are breathless (89plus/LUMA Publications). Her poems have recently appeared in the anthologies In|Filtration and For Bill, Anything. Her translation of Nietzsche's Journey to Sorrento by Paolo D'lorio is out from Chicago University Press this year.

6:10 p.m. **Bruce Weber**

 Bruce Weber is the author of five published books of poetry, These Poems are Not Pretty (Palmetto Press), How the Poem Died (Linear Arts), Poetic Justice (Ikon Press), The First Time I Had Sex with T. S. Eliot (Venom Press), and tThe Break-up of My First Marriage (Rogue Scholars Press). Weber's work has appeared in numerous magazines, as well as in several anthologies, including Up is Up, But So Is Down: Downtown Writings, 1978-1992 (New York University), Riverine: An Anthology of Hudson Valley Writers (Codhill Press), and The Unbearables Big Book of Sex (Autonomea). He has performed regularly in the tri-state area, both alone and for many years with his former performance group, Bruce Weber's No Chance Ensemble, which produced the CD Let's Dine Like Jack Johnson Tonight (members. aol.com/ncensemble). He is the producer of the 212 years running Alternative New Year's Day Spoke Word/Performance Extravaganza. By day, Weber is Curator of Paintings &

Sculpture at the Museum of the City of New York, and splits his time between his homes in New York City and Saugerties, New York. He has also authored numerous publications on American art.

6:20 p.m. **Vyt Bakaitis**
<http://eoagh.com/?p=358>

 Vyt Bakaitis, a native of Lithuania, has been living in New York City since 1968. Two book of his poems City Country (Black Thistle Press) and Deliberate Proof (Lunar Chandelier Press) are still in print. Recent poems have appeared in Vanitas, The Brooklyn Rail, Talisman and the online journal Eoagh.

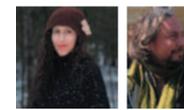
6:30 p.m. **Joanne Pagano Weber**

 Joanne Pagano Weber is a visual artist, a writer, and educator. In recent years she has collaborated with the sculptor Janice Mauro on cross-disciplinary installations, including text, which combine humor and social critique concerning the ramifications of global warming. She exhibits at Art 101 in Williamsburg, Brooklyn, and teaches Fine Art at the College of Mount Saint Vincent in The Bronx, and at Union County College in Cranford, N.J.

6:40 p.m. PoetryTalkTalk, Laynie Browne and Patricio Ferrari reading and in conversation, Pt. I

https://en.wikipedia.org/wiki/Laynie_Browne
Conversation begins with listening. "What is at play in

listening, what resonates in it, what is the tone of listening or its timbre? Is even listening itself sonorous?" (Jean-Luc Nancy). "Flames held in the mouth consume the breath



which was once your speech" (Laynie Browne). "Some people // place their words in your throat like an emblem / full of mud and

straw your footprints are a maiden." (Patricio Ferrari) "Oh language in the place / where we come to this / earth // my language / or my lamp / my language is the priestess" (Alejandra Pizarnik).

Does one see or hear the echo of the naked figure exiting the cistern? Speaking in sepia "she lowers owlets into your arms as if they weren't complete without them" (Lyn Hejinian). Is it sooner to say or to stay? Often or soften? Can you capture listening instead of sonority? Listening contains the English "list" and "ten" and "in." List ten things in the "ghosts of grammar" (Rosmarie Waldrop).

In which language do you dream?
In what ways is all writing translation?
What are the sustaining conversations we most want to have?
[...]

Please remind us of mantras for precarious times. We befriend each other's words. We assemble, we activate. And then there was the poem. A protective device. An amulet. Obsidian. Amid endangered rain. Of alphabets made of stone and rivulets. Let's turn. To solidarity. Solidarity contains the Portuguese word "lidar" meaning to bear, to cope with. "To

be great, be whole; exclude / Nothing, exaggerate nothing that is you." (Ricardo Reis).

"Beginning is new in its never-been-here-before quality and resists the idea of repetition nestled at the heart of again. But that is what we must do in the face of the tsunami of attacks bearing down on all those committed to a fair and equitable society—begin again and again and again." (M. NourbeSe Philip). Sonic healing. We are leaving habit on a high shelf. For a walk in sound. —Browne and Ferrari

7:10 p.m. Riley Pinkerton & Henry Black (music)

<http://www.rileypinkerton.com/>
<http://www.henryblackmusic.com/>



Riley Pinkerton is a singer-songwriter based in NYC. In January 2016 Pinkerton released her debut EP *Do You Have A Car*, recorded at Yes, Master Studios in the Lower East Side of Manhattan. Since the release of her debut EP, Pinkerton has been touring throughout the continental U.S. When home, Pinkerton continues writing and recording demos in anticipation of her debut full-length album. Lyrically inspired by human behavior, mental processes, and human interactions on an individual scale, ...

Pinkerton catalogues interactions between society and the natural world, and their ensuing consequences. Composing on, and self-accompanied by, guitar, she weaves comparative, poetic fictional tales and often cautionary, melodic short story songs, in addition to metaphorical and cathartic pieces.

Henry Black is a young American man, swept off the great plains of Montana to the bustling metropolis of New York. He has come to this intersection of the real world and what conversely be the un-real, the ethereal, the unknown, to bring songs of a personal nature that touch on the nature of personality.

7:40 p.m. break

7:50 p.m. Poetry Talk Talk, Browne and Ferrari, Pt. 2

8:20 p.m. Claire Donato

<http://somanytumbleweeds.com/>
<https://vimeo.com/clairedonato>



Claire Donato is the author of *Burial* (Tarpaulin Sky Press), a not-novel novel, and *The Second Body* (Poor Claudia), a collection of poems. Recent work has been published or is forthcoming in *Poetry Society of America*, *Encyclopedia L-Z*, *BOAAT*, *Fanzine*, and *Ninth Letter*. She is currently at work on a series of networked vegan edible language sculptures called *Material Studies* and is a visiting assistant professor in the architecture and B.F.A. Writing Programs at Pratt Institute.

8:30 p.m. Timothy Donnelly

<http://www.wavepoetry.com/collections/authors/products/timothy-donnelly>



Timothy Donnelly is the author of *Twenty-seven Props for a Production of Eine Lebenszeit* and *The Cloud Corporation*, winner of the 2012 Kingsley Tufts Poetry Award. He is also author of the chapbook *Hymn to Life* and co-author, with John Ashbery and Geoffrey G. O'Brien, of *Three Poets*. His poems have been widely anthologized and translated and have appeared or are forthcoming in *Fence*, *Harper's*, *The Nation*, *The New Republic*, *The New Yorker*, *The Paris Review*, *Poetry*, and elsewhere. He is a recipient of the *Paris Review's* Bernard F. Connors Prize, a *Pushcart Prize*, and the *Poetry Society of America's* Alice Fay Di Castagnola Award as well as fellowships from the *New York State Writers Institute*, the *Guggenheim Memorial Foundation*, and the *Lannan Foundation*. Donnelly is currently chair of the *Writing Program* at *Columbia University's School of the Arts* and poetry editor of *Boston Review*. He lives in *Carroll Gardens, Brooklyn* with his family.

8:40 p.m. Alan Semerdjian

<http://www.alanarts.com/>



Alan Semerdjian is an Armenian-American writer, musician, and educator. His poems and essays have appeared in several print and online publications and anthologies over the last twenty years including *Adbusters*, *Diagram*, *Ararat*, and *Brooklyn Rail*. He released a chapbook of poems called *An Improvised Device* (Lock n Load Press) in 2005 and his first full-length book *In the Architecture of Bone* (GenPop Books) in 2009. His songs have appeared in television and film and charted on *CMJ*. Melissa Menake photo.

8:50 p.m. Katie Skare (music)

<http://www.katieskaremusic.com/>



Katie Skare writes most of her songs as little pep-talks to herself. Her music is characterized by honest, insightful lyrics, and memorable melody lines that kind of sound like a mash-up between Disney music and Joni Mitchell songs. (Yes, it is pretentious to compare yourself to Joni Mitchell, but she's going for it).

SAT. FEBRUARY 18 \$5 suggested Unnameable Books 600 Vanderbilt Ave.

(bet. Prospect Place/St. Marks Avenue)

Prospect Heights, Brooklyn

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Avenue

11:45 a.m. Jackson Sturkey (music)

<http://soundcloud.com/jacksonianrhapsody>
<http://www.facebook.com/JacksonSturkey>



Jackson Sturkey is a singer, actor, author, lyricist, and stand-up comic who is trying to find his way in a world that is wayward. He is a graduate of the *New York Film Academy* and the *One Year Musical Theatre Academy*. He also obtained a *B.F.A. in Theatre Studies* from *Kent State University*. His overtly theatrical presence, exceptional vocal command, and mordantly amusing lyrics make him a standout on the open mic scene. He also seems to be a throwback to the turn of last century in his songwriting, with complex and challenging rhyme schemes and Noel Coward-like songcraft, delivered with an exciting combination of stunning aplomb and deeply rooted passion. Sturkey's performances grab the listener's attention from the second he opens his mouth and does not let go until the final bars are played. If he could go back in time he doesn't think he'd warn his younger self about the coming storms.

12:15 p.m. Chris Salerno

<http://www.csalernopoet.com/>



Christopher Salerno is the author of four books of poems and Editor of *Saturnalia Books*. His most recent collection is *Sun & Urn*, selected by Thomas Lux for the 2016 *Georgia Poetry Prize* (*University of Georgia Press*). Previous books include *ATM*, (*Georgetown Review Poetry Prize*), *Minimum Heroic* (2010 *Mississippi Review Poetry Prize*), and *Whirligig*. He is also the author of the chapbooks "Aorta" and "Automatic Teller," the latter of which won the *Laurel Review Midwest Chapbook Prize*. A *New Jersey State Council on the Arts* fellow, Salerno is currently an *Associate Professor of English* at *William Paterson University* in *New Jersey* where he also teaches in their *M.F.A. Program for Creative and Professional Writing*.

12:30 p.m. Megan DiBello

Megan DiBello has her M.F.A. from *Naropa University* in *Writing & Poetics*. She is the founder of *Poetry Teachers NYC*. In 2015 she co-founded the annual *Queens Lit Fest*. Megan is the assistant producer/host of the *Inspired Word NYC*. In 2016 Megan published 10 emerging poets with a grant from the *Oded Halahmy Foundation*.

12:40 p.m. Samuel Jablon

<http://samueljablon.com/>



Samuel Jablon (USA, b. 1986) is an artist, poet and performance artist who lives and works in *New York City*. Jablon received his *M.F.A.* from *Brooklyn College/CUNY* and his *B.A.* from *Naropa University, Boulder, Colorado*. Jablon's work has been exhibited nationally and internationally at the *Museum Of Modern Art*, *The Queens Museum* and *Storefront for Art and Architecture, New York*. Recently, he had solo exhibitions in *Los Angeles* at *Diane Rosenstein*, and in *New York* at *Freight + Volume (LES)* and *Arts + Leisure (Harlem)*. He has been written about in *The Wall Street Journal*, *Interview Magazine*, *Art in America*, *ARTnews*, *Hyperallergic*, *BOMB*, the *Brooklyn Rail* and others.

12:50 p.m. Davy Knittle

<https://newfound.org/2015/11/29/empathy-for-cars-force-of-july-an-interview-with-poet-davy-knittle/>



Davy Knittle is the author of the chapbooks "empathy for cars / force of july," (horse less press) and "cyclorama," (*The Operating System*). His poems and reviews have appeared or are forthcoming in *Fence*, *The Brooklyn Rail*, *Denver Quarterly* and *Jacket2*. He lives in *Philadelphia*, where he is pursuing a *Ph.D.* in *English* at *Penn* and where he curates the *City Planning Poetics* series at the *Kelly Writers House*. *Sophia Dahlin* photo.

1:05 p.m. Thomas Devaney

<http://www.thomasdevaney.net/>



Thomas Devaney lives in *Philadelphia*. He is the author of five books of poetry, including *Runaway Goat Cart* (*Hanging Loose Press*), *Calamity Jane* (*Furniture Press*), and *The Picture that Remains* (*The Print Center*), and the nonfiction book *Letters to Ernesto Neto* (*Germ Folios*). He is the 2014 recipient of a *Pew Fellowship in the Arts*. His collaborations with the *Institute of Contemporary Art* include "The Empty House," for *The Big Nothing*, and "Tales from the 215" for *Zoe Strauss' "Philadelphia Freedom"*. *David Kelley* photo.

1:20 p.m. break

1:30 p.m. Sarah Bartlett

<http://www.powderkegmagazine.com/sarah-bartlett/>



Sarah Bartlett lives in *Portland, Ore.* Her debut poetry collection, *Sometimes We Walk With Our Nails Is Out*, was released in 2016 from *Subito Press*. She is the author of two chapbooks, *My Only Living Relative*, published by *Phantom Books* in 2015, and *Freud Blah Blah Blah*, published by *Rye House Press* in 2014. Recent work appears or is forthcoming in *Alice Blue*, *Powder Keg*, and elsewhere.

There Is No Graveyard For Desire

When you walk into the desert and pray over every flower
When you slide across ice sheets licking themselves down to nothing
When you enter a classroom and realize you've only ever been the teacher
Your body is manufacturing holes burning the ground back
When you fall you never land
This is how you travel now like Alice
down the ghost spine of the beloved

1:45 p.m. Alyson Pomerantz

<https://alysonpomerantz.com/>



Alyson Pomerantz writes fiction and screenplays. By day, she works in corporate communications. She has an *M.F.A.* from *Louisiana State University* and lives in *Poughkeepsie, N.Y.*

2:00 p.m. Gracie Leavitt

<http://theconversant.org/?p=9914>



Gracie Leavitt is the author of the full-length book of poems *Monkeys, Minor Planet, Average Star* (*Nightboat Books*) as well as the chapbooks *CATENA* (*DoubleCross Press*) and *Gap Gardening* (*These Signals Press*). Her collaborative projects include debuting an original play, *PITCH*, with *East Coast Artists at La Mama E.T.C.* She currently calls *St. Louis* home. *Robert Harrison* photo.

2:15 p.m. Katy Lederer

<http://www.katylederer.com>

Katy Lederer is the author of the poetry collections *Winter Sex (Verse)* and *The Heaven-Sent Leaf* (*BOA Editions*), as well as the memoir *Poker Face: A Girlhood Among Gamblers*



(Crown), which was a *New York Times Book Review "Editor's Choice"* and one of *Esquire's* eight "Best Books of the Year." She has been featured in *The New Yorker's "Talk of the Town,"* the *New York Times's DealBook* section, and on *NPR's Marketplace* and *To The Best of Our Knowledge*, among other venues.

2:25 p.m. Dan Wilcox

<http://dwlcx.blogspot.com/>



Dan Wilcox is the host of the *Third Thursday Poetry Night* at the *Social Justice Center* in *Albany, N.Y.* and is a member of the poetry performance group *3 Guys from Albany*. As a photographer, he claims to have the world's largest collection of photos of unknown poets. He is an active member of *Veterans for Peace*. His latest book *Gloucester Notes* is available from *FootHills Publishing*. You can read his blog at the above url.

2:40 p.m. Sparrow

<http://wmreview.org/1/post/2016/05/fame-is-the-sociological-equivalent-of-diabetesthe-revolutionary-thursdayness-of-sparrow.html>



Sparrow published three books with *Soft Skull Press*, the most recent being *America: A Prophecy — The Sparrow Reader*. The *Operating System* recently published *How to Survive the Coming Collapse of Civilization (And Other Helpful Hints)*. Sparrow is the longest-running contributor to the *Sun* magazine. His poems have appeared in *The New Yorker*, *The New York Times*, *Lungful!* and *The American Poetry Review*. Sparrow plays flutophone in the disquieting "juice bar band," *Foamola*. Follow him on Twitter: *Sparrow@Sparrow14*. Sparrow lives in a doublewide trailer in *Phoenicia, N.Y.*

2:50 p.m. Emerson Pierson (music)



Emmerson is from *Brooklyn*, and she enjoys exploring, writing, and talking to strangers. She is a woman of mystery who I met at the *Monday Night Open Stage* at *Sidewalk*. Her songs are raw and honest, works in progress that are clearly going toward interesting conclusions. Half-singing, half-rapping over thickly strummed guitar chords, she sounds like the kind of performer who could burst like a butterfly out of her chrysalis and become someone new at any moment. —R. Brookes McKenzie

3:20 p.m. break

3:30 p.m. d.a. levy lives: celebrating renegade presses series:

Argos Books

co-editors *Iris Cushing* and *Elizabeth Clark Wessel*

Read the interview with *Cushing* and *Wessel* on p. 7

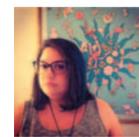
Argos Books

<http://argosbooks.org/>

Argos Books is an independent literary press, founded in 2010 by three poet-translators. Their aim is to support poetry, translation, and collaboration, with a special interest in work that crosses cultural and national borders. While publishing innovative work is their primary focus, they are also invested in facilitating critical dialogues among communities, genders, and languages.

3:30 p.m. Samantha Zighelboim

<https://samanthazighelboim.com/>



Samantha Zighelboim's debut collection of poems, *The Fat Sonnets*, is forthcoming from *Argos Books* in 2018. Other poems and translations have appeared in *POETRY*, *Boston Review*, *The Guardian*, *PEN Poetry Series*, *Fanzine*, *Public Pool*, *Circumference: A Journal of Poetry in Translation*, *Sixth Finch*, and *Stonecutter*, among others. She teaches creative writing and literature at *Rutgers University* and *The New School*. She lives in *New York City* and on the internet at the above url.

3:42 p.m. Bianca Lynne Spriggs

<http://www.biancaspriggs.com/>

Affrilachian Poet and *Cave Canem* Fellow, *Bianca Lynne Spriggs*, is a multidisciplinary artist who lives and works in



Lexington, Ky. Spriggs is the recipient of a 2013 Al Smith Individual Artist Fellowship in Poetry, multiple Artist Enrichment and Arts Meets Activism grants from the Kentucky Foundation for Women, and a Pushcart Prize Nominee. She is the author of *Kaffir Lily* (Wind Publications), *How Swallowtails Become Dragons* (Accents Publishing), and *Call Her By Her Name* (Northwestern University Press), as well as the co-editor for *Circe's Lament: An Anthology of Wild Women* (Accents Publishing) and *Undead: Ghouls, Ghosts, and More* (Apex Publications).

3:54 p.m. Isaac Fornarola (music)

<http://s.huffpost.com/contributors/isaac-fornarola/headshot.jpg>



Isaac Fornarola is a musician, writer, and performer. He's the founder of *Flux Weekly*, (a news and commentary blog focused on LGBTQ perspectives) and a regular contributor to *Huffington Post*. Fornarola has an M.F.A. in poetry from The New School. He's released five albums of folk music and is currently recording the sixth. He works as a breakfast cook in Brooklyn, NY.

4:09 p.m. Jennifer Hayashida

<http://jenniferhayashida.info/>



Poet, translator, and visual artist Jennifer Hayashida was born in Oakland, Calif., and grew up in the suburbs of Stockholm and San Francisco. Her recent translation projects include *Ida Börjel's Miximum Ca'Canny The Sabotage Manuals you cutta da pay, we cutta da shob* (Commune Editions), *Karl Larsson's Form/Force* (Black Square Editions), and *Athena Farrokhsad's White Blight* (Argos Books); previous work includes *Fredrik Nyberg's A Different Practice* (Ugly Duckling Presse) and *Eva Sjödin's Inner China* (Litmus Press). Her poetry and translations have been published in journals such as *The Asian American Literary Review*, *Salt Hill*, *Chicago Review*, and *Circumference*, while her art projects have been exhibited in the U.S. and abroad, including the Centre Pompidou, The Flaherty Film Seminar, The New Museum, and The Vera List Center for Art and Politics. She is director of the Asian American Studies Program at Hunter College, The City University of New York.

4:21 p.m. Marina Blitshteyn

<http://brooklynpoets.org/poet/marina-blitshteyn/>



Marina Blitshteyn is the author of four chapbooks, including *Nothing Personal* (Bone Bouquet Books) and *\$kill\$* (dancing girl press). Her first full-length collection, *Two Hunters*, will be published by Argos Books with a CLMP Face-Out grant. She works as an adjunct instructor of composition and literature.

4:33 p.m. Amber Atiya

<http://amberatiya.tumblr.com/>



The day after the election Amber Atiya posted a poem that begins "I THOUGHT AMERICANS LOVED AMERICA.../ yet they're crying and ready to flee because trump?/ so much for love." A proud native Brooklynite, Atiya exemplifies what love for a place where the "fight for survival is an all day everyday thing no matter/ who's in the white house" looks like in her collection the fierce bums of doo-wop (Argos Books).

There are no presidents taking up space in her pages. The opening poem is an ode to "brooklyn": "hive of prosthetic limbs, corset of skin/ bruised lips blooming lisp & click, kimchi—/ meet buss up shut, oh ripe breast for/ breakfast, oh bullet, your signature dish/ oh cyclone of bone, bubble goose & loosie/ blazed between a tranny's lips, whose/ memory boycotts the g building?" Her attention to sound and lyricism waits for no one, spilling with intimacy and protest. If you have to lose a piece of yourself to keep up, you should have left that piece behind a long time ago to be devoured. The intimacy of women is vital: "women fly me to pluto, appeal to the idols/ of heat, cram currants, tampons, mini-ankhs, into my pockets./ remind me not to linger. remind me what i'm missing back home." Unrequited tenderness exists in the painful clash of language in government documents. A poem formatted as a food stamp benefits application reads: "**Do you speak English as a second language?** i'm hungry/ **If yes please list first language:** xoxo". In the final lines of her poem posted on November 9, Atiya writes: "i will resist and soldier on under trump as i would've resisted under clinton./ what do YOU plan to

do?" If you don't have an answer to this question, you can start by finding intimacy with the America that surrounds you, with your home. You can start by reading Amber Atiya. —Jaclyn Lovell

4:45 p.m. Isaac Fornarola (music)

5:00 p.m. break

5:45 p.m. Nomi Stone

<https://www.guernicamag.com/poetry/the-door/>



Nomi Stone is the author of the poetry collection *Stranger's Notebook* (TriQuarterly), a postdoctoral research fellow in anthropology at Princeton University and an M.F.A. candidate in poetry at Warren Wilson College. Her poems appear or are forthcoming in *The New Republic*, *The Best American Poetry 2016*, *Guernica*, *Blackbird*, *Poetry Northwest*, *Drunken Boat*, *Plume*, and elsewhere. Her manuscript *Kill Class*, based on fieldwork across the Middle East and America, has been a finalist in the *Crab Orchard Series in Poetry Open Competition*, the *Colorado Poetry Prize*, and others.

5:55 p.m. Brent Terry



Brent Terry delights in smashing narrative with assorted hammers then reassembling the shards into mosaics and ransom notes, glimmering tapestries of glass and blood. Sometimes they sing to him in his sleep; sometimes they hide his car keys. He calls them poems, but you can call them whatever you want. Terry is the author of two collections of poetry, *Wicked, Excellently* (Custom Words) and the chapbook *yesnomaybe* (Main Street Rag). His poems, stories, reviews, and essays have been published in magazines and journals the world over (if you consider the U.S., Canada, and Scotland to be the world over). Terry teaches at Eastern Connecticut State University and Steppingstone Academy Hartford.

6:05 p.m. Ali Power

<http://ali-e-power.com/>



Ali Power is the author of the book-length poem *A Poem for Record Keepers* (Argos Books) and the co-editor of the volume *New York School Painters & Poets: Neon in Daylight* (Rizzoli). Her poems have appeared in *The Brooklyn Rail*, *LIT*, the *PEN Poetry Series*, *Stonecutter*, and elsewhere. From 2008 to 2015, she was an editor at Rizzoli Publications in New York. She is pursuing a master's degree in social work at New York University and co-curates the *KGB Monday Night Poetry Reading Series*. She lives in Bushwick, Brooklyn.

6:15 p.m. Eli Nadeau



Eli Nadeau, a formerly creative writer and editor of *LIT* magazine, currently studies politics and mischief at The New School for Social Research in New York City. They want to be a paleontologist when they grow up.

6:25 p.m. JP Howard

<http://www.jp-howard.com/>



JP Howard aka Juliet P. Howard is a NY-based poet and Cave Canem graduate fellow. She is the author of *SAY/MIRROR*, a debut poetry collection published by The Operating System and a chaplet "bury your love poems here" (Belladonna Collaborative). Howard is a current Lambda Literary Award Finalist for her debut collection, *SAY/MIRROR*. She curates and nurtures *Women Writers in Bloom Poetry Salon and Blog* (WWBPS), a forum offering women writers at all levels a venue to come together in a positive and supportive space. WWBPS hosts monthly literary Salons throughout NY. JP is an Alum of the *VONA/Voices Workshop*. She is a Lambda Literary Foundation Emerging LGBT Voices Fellow, as well as a Cave Canem Fellow in Residence at the Virginia Center for the Creative Arts. She was a finalist in *The Feminist Wire's 2014 1st Poetry Contest* and in the poetry category for the *Lesbian Writer's Fund of Astraea Lesbian Foundation for Justice*. Her poems have appeared or are forthcoming in *The Feminist Wire*, *Split this Rock*, *Nepantla: A Journal for Queer Poets of Color*, *Muzzle Magazine*, *Adrienne: A Poetry Journal of Queer Women*, *The Best American Poetry Blog*, *MiPOesias*, *The Mom Egg*, *Talking Writing*, and *Connotation Press*.

6:35 p.m. Joel Allegretti

Joel Allegretti is the author of six collections of poetry, most recently *Platypus* (NYQ Books), and a novella, *Our*



Dolphin (Thrice Publishing). His second book of poems, *Father Silicon* (The Poet,s Press), was selected by *The Kansas City Star* as one of 100 Noteworthy Books of 2006.

He is the editor of *Rabbit Ears: TV Poems* (NYQ Books), the first anthology of poetry about the mass medium. Allegretti has published his poems in *The New York Quarterly*, *Barrow Street*, *Smartish Pace*, *PANK*, and many other national journals, as well as in journals published in Canada, the United Kingdom, Belgium, and India.

6:45 p.m. Bipolar Bradley—Off Meds-1st Set

<https://www.reverbnation.com/bipolarbradley>



Is he a hedonist? A preacher? Sacred? Or profane? Both? Neither? We honestly don't know. What we do know is that *Bipolar Bradley—Off Meds* will sing about a bundle of emotional and psychological contradictions that strain to balance themselves, not one day at a time, but one f\$cking second at a time.

Ghost-written by auditory hallucinations, *Bipolar Bradley's* songs range from blues to acoustic punk, to country to rock. They are crushing, destroyed, sweet, vile, and hilarious. Check your preconceived notions about gender roles, politics, religion, and brain damage at the door. If you feel the need to pray for his soul, may as well start now! *Bipolar Bradley* is an Aries, though he places absolutely no stock in astrology.

7:05 p.m. Wendy S. Walters

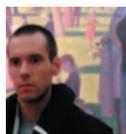
<http://www.wendyswalters.com/>



Wendy S. Walters is the author of *Multiply/Divide* (Sarabande Books); *Troy*, *Michigan* (Futurepoem Books); and *Longer I Wait, More You Love Me* and a chapbook, *Birds of Los Angeles*, both published by Palm Press. Walters was a 2011 New York Foundation for the Arts Fellow in Poetry, and her work has appeared in *The Iowa Review*, *Bookforum*, *FENCE*, *Harper's Magazine*, and elsewhere. She has won a Ford Foundation Fellowship, a research fellowship from the Smithsonian Institution, a scholarship from Bread Loaf, and multiple fellowships from The MacDowell Colony and Yaddo. She is a founder of *The First Person Plural Reading Series* in Harlem, a Contributing Editor at *The Iowa Review*, and Associate Professor of creative writing and literature at the Eugene Lang College of The New School University in the city of New York.

7:15 p.m. Andrew James Weatherhead

<http://www.andrewweatherhead.org/>



"This line describes something that happened in Brooklyn." And this review describes something that happens in Andrew James Weatherhead's collection of poetry *Cats and Dogs* (Scrambler Books). The opening, stand-alone poem continues in this manner, describing the function of each line with almost no descriptive detail. "Weather" recurs three times, but we never learn what the weather is, only that it exists in the poem: "This line describes the weather in Manhattan/ and what it looks like from Brooklyn." In the final stanza: "This line describes the weather again/ with an emphasis on the temperature,/ which is possibly metaphorical."

You can't help but start to smile as the mechanics of storytelling are hilariously broken down, yet far from minimized. In fact, by the final line, *Weatherhead* has cracked into something far more truthful. I know what Manhattan looks like, I know what weather looks like. I don't need a poet to tell me. The seemingly linear words slip beneath the surface and straight to our guts. He is demanding an attentive reader. He is asking you to participate. Now that he has us engaged, when detail enters, it hits a lot harder. In "Poem Above Clouds" he writes: "and the worst of course/ is not the infant crying/ but the obese woman/ who thinks the baby is hers// her restless soliloquy/ conveys what the words/ might not:/ she knows/ exactly how alone/ she is." And because our guard is down, so do we. —Jaclyn Lovell

7:25 p.m. Rachel Valinsky

<http://rachelvalinsky.com/>



Rachel Valinsky is a writer, researcher, and translator based in New York. She has presented projects at Judson Memorial Church, Lisa Cooley, and Spectacle Theater, and written for *East of Borneo*, *Millennium Film Journal*, *BOMB* and *C Magazine*, among others. She is a co-founder *Wendy's Subway*, a library and reading room in Bushwick, and a contributor at *Éditions Lutanie*, Paris. She is a doctoral student in Art

History at the Graduate Center, City University of New York. Amy Touchette photo.

7:35 p.m. Brooke Ellsworth

<http://brookeellsworth.com/>



Brooke Ellsworth is author of the forthcoming book, *Serenade* (Octopus Books). Her chapbooks include *Mud* (dancing girl press) and *Thrown: A Translation* (The New Megaphone). She has recent work in *Jubilat*, *The Volta*, *FANZINE*, *The Seattle Review*, and elsewhere. She lives and writes in Peekskill, N.Y. Chris Johns photo.

7:45 p.m. Aubrie Marrin

<https://ilkjournal.com/journal/issue-three/aubrie-marrin/>



Aubrie Marrin was awarded a fellowship to Columbia University's School of the Arts and received her M.F.A. in poetry in 2005. Her poems have appeared in many publications, including *Guernica*, *Harp & Altar*, *Sink Review*, *The Literary Review*, *Horse Less Review*, and *Colorado Review*, among others. Her chapbook, *Terrible + Powerful + Wondrous*, was published in 2012 by Horse Less Press, and she is the author of the full length collection, *Incognitum* (Shearsman Books). Marrin was recently awarded the *Leslie Scalapino Memorial Award for poetry*. Originally from the Hudson Valley in New York, she now lives in South Park Slope, Brooklyn. Ngoc Doan photo.

7:55 p.m. erica kaufman

<http://www.ericajkaufman.com/>



erica kaufman is the author of *Instant Classic* (Roof Books) and *censory impulse* (Factory School). she is also the co-editor of *No Gender: Reflections on the Life and Work of kari edwards* (Venn Diagram), and of *Adrienne Rich: Teaching at CUNY, 1968-1974* (Lost & Found: The CUNY Poetics Document Initiative). Prose and critical work can be found in: *Rain Taxi*, *The Poetry Project Newsletter*, *Jacket2*, *Open Space/SFMOMA Blog*, and in *The Color of Vowels: New York School Collaborations* (ed. Mark Silverberg, Palgrave MacMillan). Additional critical work is forthcoming in *Despite the Possible: 15 American Women Poets* (ed. Mary Biddinger, University of Akron Press) and in the *MLA Guide to Teaching Gertrude Stein* (eds. L. Esdale and D. Mix). kaufman holds a Ph.D. in English (with a focus in Composition & Rhetoric and Contemporary Poetics) from the CUNY Graduate Center. she is the director of faculty and curriculum development for the Institute for Writing & Thinking at Bard College, and teaches in the Master of Arts in Teaching and First Year Seminar Programs.

8:10 p.m. Bipolar Bradley Off Meds-2nd set

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SUN. FEBRUARY 19

\$5 suggested

Unnameable Books

600 Vanderbilt Ave.

(bet. Prospect Place/St. Marks Avenue)

Prospect Heights, Brooklyn

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Avenue

11:00 a.m. Brian Bonelli (music)

<https://iloverichardnixon.bandcamp.com/releases>



Brian Bonelli is a sad little man who plays original fingerstyle guitar instrumentals about presidents. He has been described as “a great musician with the voice of a used car salesman.” Conan O’Brien once (unfavorably) compared him to Buffalo Bill from *The Silence of the Lambs*.

11:30 a.m. Robert Lopez

<http://blpress.org/books/good-people/>



Robert Lopez is the author of three novels, most recently, *All Back Full* (Dzanc Books), and two story collections, including *Good People*. He teaches at Pratt Institute, The New School, and Columbia University, and lives in Clinton Hill, Brooklyn. Nola Lopez photo.

11:40 p.m. Maryam Parhizkar

<http://parhizkar.tumblr.com/>



Maryam Ivette Parhizkar is a writer, musician, and scholar interested in sound, resonance, migration, family myths, and finding ways to use them to work through the constraints of the English language. She is the author of two chapbooks: *Pull: a ballad* (The Operating System) and *As For the Future* (Portable Press at Yo-Yo Labs). Recent work can also be found online in *The Recluse*, *Gesture*, *Brooklyn Rail*, *Gesture*, and *Essay Press* chapbook *Labor Poetic Labor!* She is part of the editorial collective of *Litmus Press* and a Ph.D. student in African American Studies and American Studies at Yale University. David Satkowski photo.

11:55 a.m. Lynn Melnick

<https://www.poets.org/poetsorg/poet/lynn-melnick>



Lynn Melnick is author of *If I Should Say I Have Hope* (YesYes Books) and co-editor, with Brett Fletcher Lauer, of *Please Excuse This Poem: 100 New Poets for the Next Generation* (Viking). She teaches poetry at 92Y in NYC and serves on the executive board of VIDA: Women in Literary Arts.

12:05 p.m. Jeff T. Johnson

<http://www.jefftjohnson.com/>



Jeff T. Johnson’s writing has recently appeared or is forthcoming in *Fanzine*, *PEN America*, *Jacket2*, *Encyclopedia Vol. 3*, and *Tarpaulin Sky*. He is the author of *Trouble Songs: A Musicological Poetics* (punctum books). He lives in Bedford-Stuyvesant, Brooklyn.

12:15 p.m. David Segovia

<http://www.davidsegovia.com/>



David Segovia is a folk-rock singer-songwriter from Charlotte, N.C. He now resides in Brooklyn and has been performing in the city for almost two years.

His music is intimate, poetic, and meaningful. His style mixes the nuances of classical compositions with the raw power of rock music. David is famous for playing his song “You Would Not Know” (formerly known as “Fall Again”) many a time at the open mics, until it has become the earworm to end all earworms. Now we are disappointed if he doesn’t play the hit. Hopefully he’ll play the hit at the festival. —R. Brookes McKenzie

12:45 p.m. break

12:55 p.m. Buck Downs

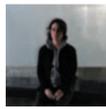
<http://www.brooklynrail.org/2016/11/poetry/buck-downs>



Buck Downs’ latest book is *Tachycardia: Poems 2010-2012*, available from Edge Books. He lives in Washington, D.C. and works as an executive writing coach. Michael Geffner/The Inspired Word photo.

1:10 p.m.

<http://sarahbernstein.com>



Sarah Bernstein is a violinist, composer, improviser, vocalist and poet based in NYC. Nominated “Rising Star” in the 2015 and 2016 DownBeat Critics Poll, she is a recognized innovator with many recordings to her credit. Her jazz quartet release *Still/Free* is out on Leo Records with Kris Davis, Stuart Popejoy and Ches Smith. She also leads the minimalist/experimental duo *Uneathish* with Satoshi Takeishi, improvising strings *Frikativ Quartet* and solo performance *Exolinger*. Collaborative projects include the noise/poetry trio *Iron Dog*, synth-pop band *Day So Far* and *Kid Millions/Sarah Bernstein Duo*. Her poetry is featured on recent CD releases: *Sarah Bernstein Uneathish* and *Iron Dog Interactive Album Rock*. She is originally from San Francisco.

[the sea wall materialized in time]

the sea wall materialized in time
crushed the referee so we sailed
wrapped in army down and pb no j
crushed the spy so we spoke
anonymous no witness wondering
wrapped in homemade napkin no styrofoam
gridless sea level creation
whatever, it was bound for

1:20 p.m.

<http://jessicabaran.com/>



Jessica Baran is the author of three poetry collections: *Common Sense* (Lost Roads) (Tarpaulin Sky Press), *Equivalents* (Lost Road Press), and *Remains to Be Used* (Apostrophe Books). She lives in St. Louis, where she teaches at the Sam Fox School of Design & Visual Art and co-curates the *100 Boots* poetry series at the Pulitzer Arts Foundation.

1:30 p.m.

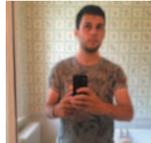
<http://www.emilytoder.com/>



Emily Toder is the author of *Aging* (Gauss PDF) and *Beachy Head* (Coconut Books) as well as several chapbooks. She is a graduate of the M.F.A. Program at UMass Amherst and lives in Brooklyn where she writes, tutors, and stitches.

1:40 p.m.

<http://twitter.com/JustinSherwood>



Justin Sherwood is the author of the chapbook *Low Theory* (Seven Kitchens Press). His poems have appeared in *H.O.W. Journal*, *WSQ*, *H_NGM_N*, and elsewhere. His essays and reviews have appeared in *New Criticals*, *The Poetry Project Newsletter*, and *Entropy* magazine, among other places. He’s a contributing book reviewer for *Scout: Poetry in Review*.

1:50 p.m.

<http://www.larissashmailo.com/>



Mariana Ruiz Firmat is a poet who lives in Bedford-Stuyvesant, Brooklyn.

2:00 p.m.

<http://www.larissashmailo.com/>



Random House), *Words for the Wedding* (Perigee / Penguin Putnam), and *Contemporary Russian Poetry* (Dalkey Archive Press). Shmailo’s poetry collections are *Medusa’s Country* (forthcoming from MadHat Press), *specialcharacters* (Unlikely Books), *In Paran* (BlazeVOX books), and the chapbooks *A Cure for Suicide* and *Fib Sequence* (Argotist Ebooks). Her poetry CDs are *The No-Net World* and *Exorcism* (SongCrew); tracks are available from Spotify, iTunes, Muze, and Amazon. She edited the anthology *Twenty-first Century Russian Poetry* (Big Bridge Press) and translated *Victory over the Sun* for the Los Angeles County Museum of Art’s celebrated reconstruction of the first Futurist opera; the libretto has been used for productions at Brooklyn Academy of Music, the Smithsonian, and the Garage Museum of Moscow. Larissa has also been a translator on the *Russian Bible for the American Bible Society*. Her novel, *Patient Women*, is now available from Amazon, BN.com, and BlazeVOX [books].

Sarah Bernstein

2:10 p.m.



Ron Kolm is a founding member of the *Unbearables* and has helped edit their five anthologies. He is a contributing editor of *Sensitive Skin* magazine. Ron is the author of *The Plastic Factory*, *Divine Comedy*, *Suburban Ambush*, *Duke & Jill* and, with Jim Feast, the novel *Neo Phobe*. A new collection of his short stories, *Night Shift*, has just been published by Autonomedia. He’s had work in *Flapperhouse*, *Great Weather for Media*, *The Opiate* and the *Outlaw Bible of American Poetry*. Ron’s papers were purchased by the New York University library, where they’ve been catalogued in the *Fales Collection*. Arthur Kaye photo.

Ron Kolm

SUN. FEBRUARY 19

\$5 suggested

Sidewalk Cafe

94 Avenue A

(bet. Prospect Place/St. Marks Avenue)

The East Village

Directions: A/B/C/D/E/F/V to W. 4th St.

Directions: F/V to 2nd Ave., L to 1st Ave.

Venue is at East 6th Street

5:30 p.m.

<https://toska.bandcamp.com/>



Philosophy grad student by night and musician also by night, TOSKA makes melancholic synthpop about vultures, vipers, and failure to communicate. Her second album is forthcoming in 2017.

TOSKA (music)

5:45 p.m.

<http://jaybesemer.tumblr.com/>



Jay Besemer

It might be said that *Chelate* is a text obsessed with form, and who, confined to a body, would not be? Jay Besemer, author of *Chelate*, writes a complicated body, a body in relation, words approaching others, ziptied with punctuation, making eyes like let me go don’t let me go.

Sometimes a person needs prosthetics. Sometimes a person needs to lay things out in order, order things around, impose a form that ties words up, shuts the paragraph, sentences unserved—in order to escape and track back when it’s not safe out. Like, now: and now. Jay Besemer is a poet whose body works a body’s way over the pages of *Chelate*, in fragments and in phrases that even in their generosity feel hesitant; the dependence on colons symptomatic, as if warning us that even the fullest, the most perfect he is only ever chasing/being chased.

I find myself wanting to knock on this door, get a peek beyond these poems keyholes—can your kid come out and play or what? I want to play with you/r name Jay. Besemer, he who seems, as

i scare the neighbors : circle in my biplane over the garage : fling heavy forks with vim into gardens : activate padded porch-swings as sites of resistance :

he who seams, as

: the predictability of this action, something i grew into like a skin of ivy grows across a wall :

Is form enough to hold or index what must escape? Chelation, a process; a binding—in order—to liberate. To open *Chelate* is to broach or breech or breach consent; to take in, to be bound, to change. —Eli Nadeau

Follow Besemer on Twitter @divinetaylor, and on Tumblr & Facebook @jaybesemer.

what sings

memory & body, deep subjects.
who touches me, who wraps me in bandages

or language, of language, whose
regrettable choice?

i am coiled tight on my pages.
i believe that what sings here isn’t me.

i am not what sings. i am a muscle & a
pattern of damaged organs, a knack

for doing something with it. i won’t say
the skin the words take on, i won’t say

what enters me & why.

6:00 p.m.

Denize Lauture



Son of humble peasants, Denize Lauture left Haiti in 1968. He was then a machinist and welder, and had not graduated from high school. He worked as a welder in Harlem and attended evening classes at The City College of New York. He writes in Haitian Creole, English and French. He has published 10 books, children’s books and poetry. In collaboration with Stephen Motika, director of readings, he helped organize a day of Haitian poetry and music at Poets House in New York. Lauture lives in the Bronx and teaches at Saint-Thomas Aquinas College in Sparkill, N.Y.

6:15 p.m.

<https://carabensonwriter.com/>



Cara Benson’s writing has been published in *The New York Times*, *Boston Review*, *Best American Poetry*, *The Brooklyn Rail*, *Fence*, among others. Her first book (made) reached the Small Press bestseller list. A NYFA Fellow in Literature, she’s working on her second book. *How the End Will Come* is a memoir of willful half-truths and invented conversations set in present day climate change.

6:30 p.m.

Diana Smith (music)

<http://www.100percentsmith.com/music>



Diana writes songs about the “poor unfortunate souls” who misinterpret her for being a pushover. Her music is different from anything you’ve heard before. Just when you think you know what she’s going to do, she surprises you. She looks and sounds like a street busker in Paris, 40 years ago. —R. Brookes McKenzie

8th Boog Poets Theater Night

7:00 p.m. Nathaniel Siegel, The Request

<http://www.jamespurdy.org/>

<http://fds.lib.harvard.edu/fds/deliver/417793085/wid00003c000150.pdf>

<http://www.tornpage.org/>



The Request is based on a short story by James Purdy. Set in Cafe Sha-Sha on Dec. 29, 1985, the work is Purdy’s only writing on this subject. Performed here for the first time..

Nathaniel A. Siegel (l.) is a GAY poet in the tradition of homoSEXual writers, thinkers, and doers throughOUT time immemorial. His chapbook “Tony” is published by Portable Press at Yo-Yo Labs. He has new work in *Flicker* and *Spark: A Contemporary Queer Anthology of Poetry and Spoken Word* (Low Brow Press).

Actor: Tony Torn (c.) is an actor and director known for his extensive work with Reza Abdoh and Richard Foreman, and for being a founding director of Reverend Billy and The Church of Stop Shopping. He recently played the title role in *Ubu Sings Ubu*, a rock opera adaptation of Alfred Jarry’s *Ubu Roi* which he created and co-directed with Dan Safer of *Witness Relocation*. He can currently be seen in *Ben Beckley’s Latter Days* at Ars Nova. He manages Torn Page, a salon space and classroom in Chelsea, which is dedicated to the artistic legacy of his parents, Rip Torn and Geraldine Page.

Karen Giordano (r.) is a native New Yorker who works in stage, film, and television. Nominated for Best Actress at the Milan Independent Film Festival for her work in

Subterranean Love. Some of her other film credits include Precious, Double Down, The Bathroom Chronicles, and Wise Girls. She has guest starred on several TV shows, including Third Watch, Law & Order, and The Sopranos. She has worked off-Broadway in several plays, including North of Providence, The Mutilation of St. Barbara, Italian American Reconciliation, and countless others. Her work as a theatre director earned her a nomination for Best Director for Face Divided by Edward Allen Baker at the Planet Connections Theatre Festival.

Giordano also works as an acting coach and is the co-founder of Urban Angels Acting Workshop in New York City.

7:15 p.m. Pierre Joris and Nicole Peyrafitte
Performing an excerpt of Joris' Play The Agony of Ingeborg Bachmann

<http://www.pierrejoris.com/blog/>
<http://nicolepeyrafitte.com/>

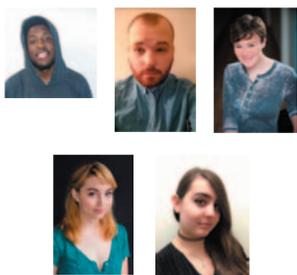


The Agony of Ingeborg Bachmann is a three-act play in which the Austrian poet and novelist Ingeborg Bachmann meets up with the three core male figures of her life as she goes into her final coma: Max Frisch, Hans Werner Henze, and Paul Celan.

Pierre Joris, while raised in Luxembourg, has moved between Europe, the U.S., and North Africa for half a century now, publishing close to 50 books of poetry, essays, translations, and anthologies. An American Suite (poems) was released from Inpatient Press last year. In 2014 he published Breathturn into Timestead: The Collected Later Poems of Paul Celan (Farrar, Straus & Giroux) which received the 2015 ALTA National Translation Award.

Actor: Nicole Peyrafitte is a pluridisciplinary artist born and raised in the Gascony part of the French Pyrenees and residing in Brooklyn. Her texts, voice-work, paintings, videos, and (on occasion) her cooking are displayed in a range of multi-lingual and multi-faceted performances. Recent publications include Bi-Valve: Vulvic Space/Vulvic Knowledge, 17 paintings, 17 multilingual texts, one recipe and one CD (Stockport Flats). She has performed all over the world, including at The Metropolitan Museum (NYC), Beyond Baroque (L.A.), Bergen University (Norway), Center for Contemporary Art Glasgow (UK), Festival Occitania & Cave Poésie (Toulouse-France), and Université de Bruxelles (Belgium). For more information and to view Peyrafitte's gallery of videos and paintings visit her above url.

7:35 p.m. Buck Downs, Filthy Lucre



Rivals contend for the heart of young Dolla. RIYL Titanic, West Side Story.

Please see Buck Downs Sun. 1:10 p.m. at Unnameable Books

Actors: (top l.) Jinxxx ("Martin") is an NYC-based filmmaker, pro wrestler, drummer, and cinematographer.

(top c.) Steven Schiffner ("Cy") is a sophomore in NYU's College of Arts and Sciences, self-described as "Dude whom does math."

(top r.) Alex Welch ("Dookie") is an actor, screenwriter, and singer. She is a sophomore at NYU's Tisch School of the Arts.

(bot. l.) Melissa McDonald ("Dolla") is an NYC-based VR artist, singer, songwriter, and performer. She is studying performance studies at NYU's Tisch School of the Arts.

(bot. r.) Korey Carón (director) is an NYC- and Boston-based director, currently in her second year studying dramatic literature at NYU's College of Arts and Sciences. Upcoming productions include Liz Flahive's From Up Here with NYU's College of Arts and Sciences Theatre (CAST).

7:50 p.m. Jeffrey Cyphers Wright

<http://jeffreycypherswright.com/>
<http://livemag.org/>



Jeffrey Cyphers Wright is an artist, critic, eco-activist, impresario and publisher, but is best known as a poet. He received his M.F.A. in poetry after studying with Allen Ginsberg at Brooklyn College and taught there for several years. He served on the Poetry Project Board of Directors and also taught there. From 1987 to 2000 he ran Cover Magazine, the Underground National. He won the Theater for the New City's poetry contest in 2014. He is the author of 14 books including Triple Crown, Sonnets from Spuyten Duyvil and Radio Poems (forthcoming from The Operating System). Wright currently writes criticism for American Book Review, ArtNexus, and White Hot Magazine. He is a long time resident of the East Village in New York City. He produces literary events at KGB Lit Bar and La Mama ETC in conjunction with his magazine, Live Mag!

8:00 p.m. Jenny Perlin (film)

<http://www.nilrep.net/>

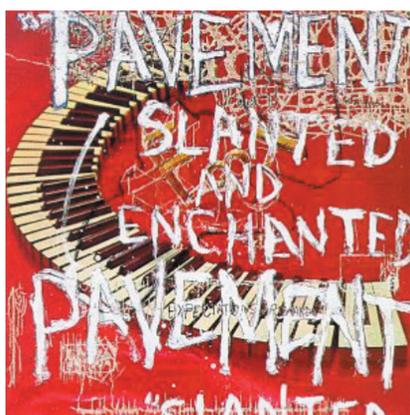


Can a register receipt, detritus of our routine acts of consumerism, be an object to transfix our attention through the confines of a short, silent 16mm film? Her work is significant for her compelling use of text and drawings in addition to footage gathered with the camera.

Jenny Perlin's work represents an overlap between graphic media, literary arts, and the moving image—works using handwritten text, drawings, with the flat, white page being the set-piece for many of her films as they unspool before us on the screen. The short piece Flight typifies this, being a film about "the non-spaces of airports through transcriptions of receipts of every purchase from 2005 until the end of 2006." Each receipt carefully copied out by hand, in stop-frame motion, before the camera. As Perlin's description of the film indicates, "Most receipts wish you 'a nice flight.'"

Many of the works originate on 16mm film, and many of those in stark black-and-white, and many of those projected in silence, or with the sounds of typing on a computer keyboard while the writing appears, the words upon the white paper surface composed before us one letter at a time. Sometimes the image jumps and flutters vertically on the screen as words and drawings appear, reminiscent of the flickering pages of a flipbook. The spare, austere environment of the black-and-white film's gray tonalities, the white paper and black text, the act of the audience reading together in the silence of the theater, provokes a slightly unsettling attentiveness in the act of viewing. —Joel Schlemowitz

8:15 p.m. Classic Albums Live Presents for its 25th Anniversary, Pavement's Slanted and Enchanted



Dots Will Echo

<http://www.dotswillecho.com>



—Summer Babe (Winter Version)
 —Trigger Cut/Wounded-Kite At :17
 Dots Will Echo is an indie rock group from Ridgewood, N.J. The band consists of vocalist and multi-instrumentalist Nick Berry and drummer Kurt Biroc.

Robot Princess

<http://robotprincess.bandcamp.com/>



—No Life Singed Her
 —In The Mouth A Desert
 Robot Princess plays colorful indie rock 'n' roll music about werewolves, outerspace, etc. Their latest album, Tentacles, was just released by Jam Eater Records.

Ben Pagano & Friend

<https://benpagano.bandcamp.com/>



—Conduit For Sale!
 —Zurich Is Stained
 —Chelsey's Little Wrists
 "The folk rocker Ben Pagano is a skilled multi-instrumentalist and singer who frequently accompanies artists in the downtown anti-folk scene. His solo compositions have a classic-rock vibe, propelled by a powerful tenor and fun, ironic lyrics." —The New Yorker

Robot Princess

—Loretta's Scars

Giovanni Colantonio

<https://duckspeak.bandcamp.com/>



—Here
 Giovanni Colantonio is a sad little man who loves to watch big boys tussle. His band, Duckspeak's new album, Riveter, received a rave review in a recent issue of Boog City.

Point/Forty-Five

<https://pointforty-five.bandcamp.com>

—Two States
 —Perfume-V
 —Fame Throwa



It started out as an emo, a hippy, and a rust punk ran into each other. It all took off when we saw what became our drummer rip some kids scalp off in a mosh pit. Making songs high off life and marijuana in South Brooklyn, we became what is known as Point/Forty-Five.

Freeze Frame

<http://freezeeframe.bandcamp.com/>



—Jackals, False Grails: The Lonesome Era
 References to Lord Ganesha and Robert Anton Wilson mixed with killer beats, Freeze Frame creates quirky and danceable music. His raps regularly contain references to old movies, literature and music. The song "Who's The Man?" off his upcoming System of Bars album has a nod to "Stereo" by Pavement.

Peter Ingles

[https://babchab.bandcamp.com/track/dirty-pete-tony-the-](https://babchab.bandcamp.com/track/dirty-pete-tony-the-pony)



pony
 —Our Singer
 Peter Ingles plays drums in local rock band Robot Princess, as well as occasionally rapping under the name Ingleswood. Friends and foes alike call him Dirty Pete. He loves wrestling, tattoos and his cats.

BOOG CITY

Welcome to Boog City 10.5

festival curator

David A. Kirschenbaum logo Dara Cerv music Brookes McKenzie poetry Jackie Clark, Steve Dalachinsky, Lynne DeSilva-Johnson, Jaclyn Lovell, and dak; film Joel Schlemowitz; d.a. levy lives Clark; poets theater dak

Issue 113

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Drawing myself with my eyes closed through touch at the Met during the Art Beyond Sight conference.

Pamela Lawton

Manhattan Valley

Artist

Pamela Lawton has exhibited in galleries and museums locally and internationally, including solo exhibitions at the Galeria Nacional in San Jose, Costa Rica; The Conde Nast Building, NY; 180 Maiden Lane, NY; The Atrium Gallery, NY; and the Galeria Isabel Ignacio in Seville, Spain. Group exhibitions including her work have been featured in Pierogi Gallery, NYC; Sideshow Gallery, NYC; Tibor De Nagy Gallery, NYC; The Artists' Museum, Lodz, Poland; and The Emmanuel Heller Gallery, Tel Aviv. Lawton is currently an Artist-In-Residence (AIR) at Chashama, NYC, and has been an AIR at the World Trade Center through the Lower Manhattan Cultural Council.

Collaborations with poets include *Sweet-voiced [mutilated] Papyrus*, Anne Waldman (Spuyten Duyvil Press); *Walking After Midnight*, Bill Kushner (Spuyten Duyvil Press); and *A Place In the Sun*, Lewis Warsh (Spuyten Duyvil Press). Interviews featuring her one-person exhibitions were featured on NY 1 News, in November 2011, and November 2009. She received a B.A. from Bennington College in visual arts and an M.F.A. in painting from the City College in New York and Scuola Lorenzo De Medici in Florence, Italy. While a faculty member at New School University, she created a study-abroad art program in Sri Lanka. She has been teaching at The Metropolitan Museum of Art for more than a decade, and is on the faculty of Manhattanville College.

<http://pamelalawton.com/>

Artist's Statement

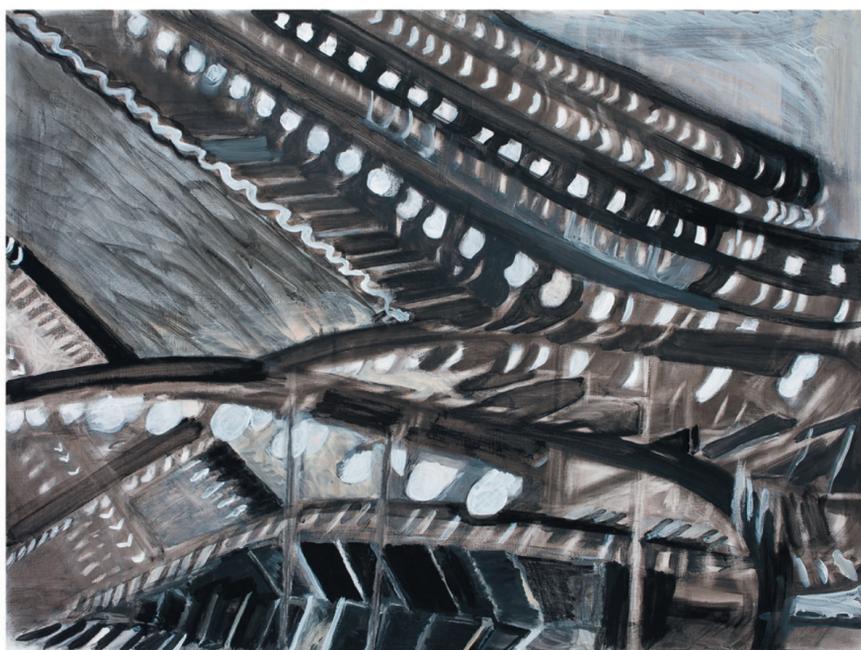
Reflected in glass and metal, solid buildings come alive with a "score of fleeting expressions" (*NYTimes*, 1928, "What the Modish Building will wear").

If such structures can be said to have a personality, the buildings in my work look out at themselves in reflection. My drawing is a self-portrait where the building is the "self", dematerializing under its own gaze with sun and shadow slanting it sideways.

The paradox of solid structures that shift, skyscrapers that feel unstable and impermanent addresses the very real fragility of these monolithic icons of power and security.

Inside the raw, solitary space that was my World Trade Center Lower Manhattan Cultural Council studio, the undulating glass view from one skyscraper to another, in reflection, made my drawings and I swoon, creating a sense of feeling aloft and un-tethered from high up.

Recently I have moved from drawing from facades to interiors of skyscrapers and public spaces. Vertigo and fear of heights, escalators and elevators and continues to fuel my work.



Marriott Marquis, VI, mixed media on paper, 38" x 50", 2012.



Plaza, II, charcoal on paper, 44" x 32", 2013.



Plaza, 4, charcoal on paper, 48" x 35", 2013.



Marriott Marquis, VI, mixed media on paper, 38" x 50", 2012.

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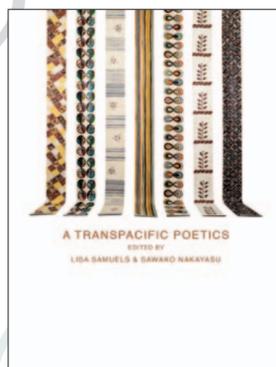
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Argos Books is Living Beyond America



INTERVIEW BY JACKIE CLARK

Small Press editor Jackie Clark talks to the editors of Argos Books, the featured press in the *d.a. levy lives: celebrating renegade presses series at Welcome to Boog City 10.5*.

Boog City: Argos Books was started in 2010 by, according to your website, “three poet-translators.” Can you each revisit what you were doing in 2010, where you were, both mentally and physically, and how your lives overlapped leading up to the launching of the press? I’m curious what your lives looked like then.

Elizabeth Clark Wessel: In 2010 I was at the Columbia University M.F.A. program, where I first met Iris and Emily, and living in Brooklyn. I was one of the oldest people in our class, and I’d returned to grad school after spending my twenties feeling pretty lost about what to do with my life. I’d also just moved back to the U.S. after six years in Sweden, and I brought Mårten, my Swedish partner, with me. The economy was terrible, which made it hard for him to find a job, so our economic situation felt very insecure. But that insecurity was in the air anyway. I knew a lot of friends who’d been laid off. And people were still trying to make sense of the financial crisis, recovery felt very uncertain. Despite that grad school was a productive and joyful time for me. I was like a dry field soaking in everything I could about the contemporary poetry scene. But I was also trying to make sense of my various reactions to it, to what was being talked about by my classmates and teachers and the random people I met at readings. I felt resistant to some of what I read and saw. The poetry moment I entered through an NYC M.F.A. program was taking place before VIDA released its first set of numbers, before some of the most prominent Conceptual writers faced intense and sustained critique. Post-avant and soft surrealism were strong currents at that moment—both of which obscured or disdained autobiographical content. There was no critique of the fact that we were in largely white spaces almost all of the time. I received the impression that if your work was too voice-based, too identity-based that you were not going to be taken seriously. And ultimately it was that underlying assumption—with all of its problematic implications for gender, race, class—that I felt most resistant to and which I think came to steer my publishing choices.

Iris Cushing: I was laid off from my first “real” full-time job as a very low-level editor at an arts website in 2008, and, like many people, decided to go graduate school. A lot of folks have a turning point in their lives where they really feel themselves becoming an adult, and that was it for me. The reality of the financial crisis hit me hard: the outrageous force of systematized greed was suddenly too great to ignore. Reading and writing poetry had been the one constant in my life, and I felt an opening to devote myself to it totally. I was lucky to have some family money that I could use to attend Columbia’s M.F.A. program. Meeting Liz and Emily was instantaneously very inspiring (as well as other folks, such as the poets Marina Blitshteyn, Montana Ray, Jay Deshpande, and Julia Guez)—early on, we all knew that we would do things together much greater than just writing our poems.

Making books had always been something I’d wanted to do. I studied printmaking in college, and was fascinated by the ways that published information is disseminated, especially publications that subvert the value systems of the status quo. When Liz and Emily and I got together and decided to start a small press, it felt like an awesome realization of those interests, the best way to harness those energies. My own practice as a poet has grown very much alongside Argos. There was a freedom in bringing a book into being that I found very helpful in my own thinking as a writer.

E.C. Belli: Our program had a translation path, which meant that in addition to gaining exposure to contemporary American poetry I started thinking about what francophone works might play nicely (or not!) with what I was reading (I’d arrived in the States six years earlier and was slowly building up a poetry vocabulary after a life of reading and writing it in French). Liz and Iris both had this interest in the physical act of making a book and I kept feeling like I’d come across this or that new writer who clearly needed to be read. I had no constructive outlet for that feeling, however. When they mentioned the idea of a press and let me jump on board, I was grateful.

Argos aims “to support poetry, hybrid genres, translation, and collaboration, with a special interest in work that crosses cultural and national borders.” Were there any other small presses that served as a model for your translation work? Or was that one of the reasons why you felt compelled to publish translations, because there wasn’t a lot being published?

IC: When Argos started out, I was in the midst of discovering the awesome work of presses like Archipelago, New Directions, and Wave Books, all of whom publish poetry in translation. With each year that passes, I believe more strongly in the necessity of knowing what is going on in other parts of the world. Reading poetry in translation is one of the best (most pleasurable, radical, meaningful)

ways of building that knowledge. Presses like the ones that Liz and I mention are proof that a poetry press is its own kind of aesthetic/political body; beyond just a venue for getting poetry into readers’ hands, poetry presses present a particular vision of the world. I think that early on we wanted to be the kind of press that represents a world where people are attuned to other countries, other languages, other ways of living beyond America.

ECB: I come from a country where everything is translated all the time and, as we know, that is not at all the case here. Strangely though, I have worked on five books at Argos (Safiya Sinclair, Malachi Black, Franz Wright, Bianca Spriggs, and an anthology) that aren’t translations. The books feel imperative though as they cover, emotionally, realms that I just didn’t feel were being covered anywhere else in the reading experience. That and they never waver. I just can’t get these authors’ voices out of my head. They break my heart in every single way. I rather desperately want to work on a translation next though.

ECW: Ugly Duckling Presse was definitely a model, and later Action Books was very inspirational as well. But I think it was more the absence of translation that made such an impact on me. I’d been living abroad, and this element of US poetry just seemed so provincial and anti-intellectual.

In regard to the physical books themselves, you guys have published a wide variety of perfect bound paperback and hard-cover full-lengths and hand-bound/letterpressed chapbooks and broadsides. Can you talk a little bit about how you decide what each publication should look like? As someone who just recently learned how to use a letterpress machine I have a newfound respect for the time and care it takes to print letterpress.

ECW: We initially started making chapbooks because they’re cheaper. Plus we were very inspired by the DIY publishing techniques we’d come into contact with through internships at UDP, through the collection at

Flying Object, and at the booths at the Chapbook Festival at CUNY. (I remember a very inspirational presentation that Rachel Levitsky gave at the festival, which made making and distributing books sound easy, fun, and kind of magical.) When the limits of chapbook publishing became apparent—you can’t get chapbooks distributed or reviewed—publishing full-lengths became a new and more exciting challenge. My partner Mårten designs most of our books, and usually the editors and authors give him ideas and preferences and then he translates that into design. Often he’ll use a certain technique just to try something new. Right now we’re working on a chapbook with die cuts on the cover, before that we used hot foil stamping on a few books, before that laser printing on velvety paper, before that letterpressing. It’s like a long marriage; you just try to keep things fun and surprising.

IC: Small press publishing is such a community-based endeavor, on every level. In my experience, publishing communities centered around chapbooks and those centered around full-length books converge and diverge in various ways. Chapbooks as objects have this concentrated energy—they’re labor-intensive and beautiful, and because of their limited runs will inevitably be read by fewer people than full-lengths, and those people will most likely be poets who also read and maybe even make chapbooks. Full-lengths are, of course, available to a wider audience, and so the sense of community that builds around them is more diverse. I think that the intellectual, visual and aesthetic vision that Argos established with our chapbooks continues in the form of the full-length books that we’ve been publishing. They’re different formally, but they come from the same source.

A few years ago we were sharing a studio space with Litmus Press and Belladonna* collaborative in Brooklyn. It was really great to work alongside other small-press publishers who put out both chapbooks and full-lengths, and to observe the kind of diverse publishing ecosystem that exists. I think the freedom that other presses take formally has inspired Argos a lot over the years.

ECB: I love seeing multiple facets of the work of a single author. Bianca Spriggs is a stunning visual artist (among many other things) and Safiya writes heart-wrenching prose. We ended up with a full-length work with art in Bianca’s case and a hybrid chapbook in Safiya’s case. Malachi Black’s crown of sonnets were beautifully contained within a chap and Franz Wright was at the time pulling together work for a variety of projects and ended up placing this perfect selection in a chap as well.

I’m curious how your works in translation come to you? Did they come through a regular submission process? Or were there specific translators that you were aware of and wanted to work with?

ECW: Most of our translations have either been solicited or projects that we came into contact with because we knew the translators personally, but a few (for example, Guy Jean and Ma Lan) have come from open reading periods.

In particular I am curious about Athena Farrokhzad’s *White Blight*, translated by Jennifer Hayashida. Reading this book was a really moving experience for me. The short, sharp sentence structure, printed in white text and highlighted in black at quasi-irregular intervals on the page provoked a feeling of erasure in me, I wondered, for example, what else was being said that I wasn’t privy to. But I also felt like that black blocked text was also a sentence (a punishment) of sorts. That the speaker was “sentenced” to a certain sort of existence that permanently kept the speaker on the outside of a culture it needed to integrate with as political consequence. This experience isn’t unique for the thousands of migrants who have had to leave their countries of origin, but the way Farrokhzad chose to write about this experience is different. Is this one of the reasons you were attached to this book?

ECW: I first came across Jen Hayashida’s translation work through UDP. I was particularly interested because I too am a Swedish translator, and I could tell that she was incredibly gifted. I asked her to read for us when we co-hosted the BLT Salon at our studio in Crown Heights, and she read from *White Blight* (this was probably late 2013, the book wasn’t even out yet in Sweden yet). I was totally captivated by the voices in those poems, and I could recall particular lines for months afterward, and I hadn’t even seen it on the page yet. Then I was in Stockholm in early 2014, and I was invited by a friend to go to Athena’s release party. Athena herself is an electrifying performer and presence, and that night she gave one of the most powerful readings I’ve ever seen/heard. She also created a space in that room that just felt like everything I wanted—a combination of poetry and activism and radical thinking that just sort of changed how your mind functioned for an hour or two. I didn’t know until I bought the book in Swedish that the words appeared on a black background. At some point I told Jen that if she ever wanted to publish her translation with us she had an open invitation, and eventually she took me up on that. The design of the book in English copies the Swedish design almost exactly. We even used the original printers in Lithuania to make sure the book looked the same. I love your reading of the text, and I think like all great works of art it invites and can sustain so many interpretations.

What about your non-translation publications? Did you solicit any of the manuscripts? Or did a lot of work come to you through a submission process?

ECW: The full-lengths have been solicited, and every story is quite different. For example, I saw Khadijah Queen read for *Apogee Journal* in Brooklyn, and I emailed her after that to see if she’d send us work for our calendar, and through that contact I discovered she had was about to start sending out a manuscript.

Many of our chapbooks came from an open reading period. We are STILL working through all the chapbooks we accepted in 2013. We were very optimistic about how much free time we would have.

ECB: I solicited the five projects I worked on, which is not to say that I am not open or excited about work that has come in. Life has been a little hectic since 2010, but I’m hoping my future as an editor holds many books from submission periods in addition to the books or authors I’ve and will come across through happenstance or life circumstances.

Can you each pick a publication that you have strong feelings about? It doesn’t have to be a favorite text necessarily, since I imagine that might be hard to pick. But are there books in particular that you feel a certain closeness with? And why?

ECW: I know it’s a cop-out, but I do feel close to all of our books. I think I can say that they form the most important body of literature in my life. But right now I feel a special kinship with our early books, a protectiveness, and also profound respect for how sure those chapbooks were of what they wanted to do and say. Does that make sense? I feel like a guardian of these books and the moments that produced them. Taken together it’s a body of profoundly serious work, and I see the connections between the books, and I am constantly finding new connections as well.

IC: Of course, it would be impossible to pick a favorite book! But I do have special feels about Stephanie Gray’s *A Country Road Going in Your Direction*, which we released last year. I first encountered Stephanie’s work when I saw her present some of her Super 8 films at Pete’s Candy store in 2012. She’s a brilliant, sensitive, very funny filmmaker, and I find that her poems carry the surprising realism of her films so beautifully. Mårten designed the book so that it feels somehow cinematic when you read it—both the poems and the book itself are totally absorbing. That book to me represents some of the magic that can be made formally, with size, shape, paper, texture and language.

ECB: I’m afraid I’m going to have to cop out too. I’ll share a few favorite lines though:

“Let’s go until all that’s left of us/ overwhelms the dark” (Spriggs).

“I have known you as an opening,/ of curtains as a light blurts through/ the sky” (Black).

“I am still only a sandfly/ swept open in the soft curtain of your eyelids” (Sinclair).

“Of inflicting pain, nobody tired” (Wright).

Since 2013 Argos has published a hand-bound poetry calendar that features a different poem by a different poet each month. Each calendar has also featured a different artist. I look forward to buying this calendar every year. Where did the idea for this come from and how do you decide which poets/poems to feature?

ECW: That was Iris’s idea. I think this question is for her. Unfortunately, we weren’t able to get it together this year.

IC: Yes, unfortunately—between massive teaching and work schedules, a new baby, grad school, a grueling political season, and moving, the calendar did not come into being this year. But it will be back in 2018! The idea for the calendar started for me with the idea of incorporating a “practical” form into printed poetry—something people could use every day. I was also thinking of calendars like the one with the NYFD Firefighters. Calendar are the sort of thing that people buy to support a cause or to express their sustained interest in something (wildlife, gardens, puppies, Japanese woodblock prints, radical political movements, hunky firefighters...). It seemed appropriate to have poetry be something people could make visible in this way. It’s also an opportunity for a kind of aesthetic diversity, publication-wise, that doesn’t really happen any other way.

Can you talk a little bit about where the name for the press came from? Also the logo? Did one of you draw it?

ECW: The name comes from Odysseus’s dog. We liked the idea of faithfulness and recognition. The dog was drawn by my brother-in-law, a professional illustrator in Sweden. I used it when I started a small press in Sweden called Stray Dog Press, and later we wanted to find a name that could incorporate the dog drawing. Mårten designed the text part of the logo.

I’m curious about what each of you are working on now personally. Any new writings or projects in the works? I wonder how the scope of your work has changed since Argos’ inception.

ECW: I’m working on translating, along with a partner, some of the journals of Hilma of Klint, and then I’ll be working on translating the creative dissertation of the Swedish poet/novelist/critic Mara Lee. These are such exciting projects for me. I also intend to make more time for my own poetry this year. But I guess I always say that.

IC: I’m in the 3rd year of my Ph.D. in English at the CUNY Graduate Center. I’m getting ready to take my Orals exam this spring, and then I’ll start writing my dissertation. Argos has actually really informed the scholarly work I’m doing: last year I received a fellowship to do archival work with Diane di Prima, who was a major force in small-press poetry publishing in New York and San Francisco in the sixties and seventies. I’m researching many of the publications that she either put out or published work in, such as the *Liberation News Service*, *The Floating Bear*, *Poets Press*, and *Yugen*. The way that anti-establishment news, critical essays, poems, art and stories were published and distributed in those days offers so many important lessons for right now, I think. There’s something so fundamental and so pure about print culture. I’ve learned so much about that through Argos, and it feels great to be diving into the history of it now in a scholarly capacity.

ECB: I have two translation projects that I hope will see the light. One of them is by Brigitte Gyr, a discrete but rather devastating Franco-Swiss poet.

And finally, what’s on the horizon for Argos? Can you talk about any forthcoming works?

IC: Last year Argos was very lucky to receive a FaceOut grant from the Council of Literary Magazines and Presses. This grant supports the publication and promotion of two full-length books; beyond that, the grant specifically aims to “actively address the potential of the publisher/writer partnership” by engaging both author and publisher in tours, local readings, social media and other online networking opportunities to give the books the widest readership possible. We were beyond thrilled to receive this grant, as it represents a big vote of confidence in our work from an organization that we admire, and a chance to build some new skills as publishers. The books that we are publishing with the grant are Samantha Zigheloiim’s *The Fat Sonnets* and Marina Blitshteyn’s *Two Hunters*. Both poets explore a contemporary feminist take on language, sound and image. Blitshteyn’s poetry is driven by a sort of philosophical investigation into the sonic. Zighelboim’s sonnets—which often depart from the classic “sonnet” form—offer a scathing, delicious, much-needed view of how our culture treats women of size. Both books are excellent continuations of our commitment to work that pushes the limits of what poets-women particularly—can say and do in their poems.

ECW: I co-translated two books of Swedish poetry that we’re publishing through Argos—*Astroecology* by Johannes Heldén, which will be available at AWP, and *My Nature* by Mara Lee, whose release date isn’t decided. This week Mårten and I are working on Levi Ruback’s chapbook *Lunar Flare*, which will be released at AWP. It is so cool. I can’t wait for people to see it.

ECB: I have secret hopes for a project that would be at the intersection of poetry and art. In the meantime, I’ll be busy continuing to promote existing works. We recently released *The Galaxy Is A Dance Floor* by Bianca Spriggs, so that’s the task at hand.

E.C. Belli is a poet and translator. Her translation of *I, Little Asylum*, a short novel by Emmanuelle Guattari, was released by *Semiotext(e)* for the 2014 Whitney Biennial, and *The Nothing Bird*, her translation of some selected poems by Pierre Peuchmaud, appeared with *Oberlin College Press* (Fall 2013). She is the recipient of a 2010 *Paul & Daisy Soros Fellowship for New Americans* and her work has appeared or is forthcoming in *VERSE*, *AGNI*, *Colorado Review*, *Guernica*, *Gulf Coast*, *The Antioch Review*, and *FIELD*. *Work in French* has appeared in *Europe: revue littéraire mensuelle* and *PO&SIE* (France), among others. She was a finalist for the 2016 *National Poetry Series* and is the author of *plein jeu* (Accents Publishing).

Jackie Clark is the author of *Aphoritha* (Brooklyn Arts Press), and most recently *Sympathetic Nervous System* (Bloof Books). She is the editor of *Song of the Week* for *Coldfront Magazine* and can be found online at <https://nohelpforthat.com/>.

Iris Cushing is the author of *Wyoming* (Furniture Press Books). Her poems have appeared in *Fence*, *The Boston Review*, and the *Academy of American Poets Poem-A-Day* series. A founding editor for *Argos Books*, Iris recently edited *Bobbie Louise Hawkins: The Sounding Stone and Judy Grahn: New Words from Blood, Bread and Roses for Lost & Found: The CUNY Poetics Document Initiative*. Iris studies in the Ph.D. program in English at the CUNY Graduate Center and lives in New Kingston, New York.

Elizabeth Clark Wessel is a founding editor of *Argos Books* & co-editor of *Circumference: Poetry in Translation*. She is the author of three chapbooks *Whither Weather* (GreenTower Press), *Isn’t that You Waving at You* (Big Lucks Books) and *Amsterdam* (Dancing Girl Press). She lives in a farmhouse in Connecticut and translates Swedish novels for a living.

‘A few years ago we were sharing a studio space with Litmus Press and Belladonna* collaborative in Brooklyn. It was really great to work alongside other small-press publishers who put out both chapbooks and full-lengths, and to observe the kind of diverse publishing ecosystem that exists.’

—Iris Cushing



(l-r) E.C. Belli, Iris Cushing, and Elizabeth Clark Wessel.