



# Welcome to Boog City 12.5 Arts Festival

## Poetry, Music, Film and Theater

AT UNNAMEABLE BOOKS IN PROSPECT HEIGHTS, BROOKLYN  
AND THE EAST VILLAGE'S BOWERY POETRY CLUB

### FRI. FEB. 15 Unnameable Books 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue) Prospect Heights, Brooklyn

\$5 suggested

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

#### 6:00 p.m. Steven Seidenberg

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



Writer and artist Steven Seidenberg is the author of *Situ* (Black Sun Lit), *Itch* (RAW ART Press), *Null Set* (Spooky Actions Books), and numerous chapbooks of verse and aphorism, including *Duration Knows No Law* (ypolita press). He co-edited the three issues of *pallaksch.pallaksch.* (Instance Press) and has had shows of his visual work in the U.S., Mexico, Japan, Germany, and Italy. His collections of photographs include *Pipevalve: Berlin* (Lodima Press), *Choshi* (Littlefield's), and the forthcoming *Riforma Fondiaria: Abandoned Lives in the Italian South* (Contrasto).

#### 6:10 p.m. Zane Koss

<https://wp.nyu.edu/zanekoss/>



Zane Koss is a non-resident alien currently living in Sunset Park, Brooklyn. He was raised on the traditional lands of the Ktunaxa (Kootenay) and Secwépemc (Shuswap) people. His critical and creative work can be found in the *Chicago Review*, *CV2*, *Poetry is Dead*, and elsewhere. He has two chapbooks of poetry, *job site* (Blasted Tree) and *Warehouse Zone* (Publication Studio Guelph). Koss is a doctoral candidate in the English Department at New York University, where he researches Canadian, Mexican, and U.S. poetry in the 1960s and 1970s. Kate McKenna photo.

#### 6:20 p.m. Eileen Cleary



Eileen Cleary is a graduate of Lesley University's M.F.A. program, and earned a second M.F.A. at Solstice. She was twice nominated for a Pushcart Prize and has work published or upcoming in *Naugatuck River Review*, *J Journal*, *The American Journal of Poetry*, and *Main Street Rag*.

Her first full-length manuscript, *Child Ward of the Commonwealth*, is forthcoming from Main Street Rag Press this spring.

#### 6:35 p.m. poetry talk talk, with Joe Elliot and Stephen Paul Miller reading and in conversation, part 1



Joe Elliot is the author of *If It Rained Here*, a collaboration with Julie Harrison (Granary Books), *Opposable Thumb* (subpress), *Homework* (Lunar Chandelier), and *Idea for a B Movie* (Free Scholars Press). He teaches English and lives in Brooklyn with his wife and their three sons.



Stephen Paul Miller is a professor of English at St. John's University. His eight books of poetry include *Any Lie You Tell Will Be the Truth* (Marsh Hawk Press), *Being with a Bullet* (Talisman), and *There's Only One God and You're Not It* (Marsh Hawk). His cultural studies books include *The Seventies Now* (Duke University Press) and *The New Deal as a Triumph of Social Work* (Palgrave Macmillan). He has published in numerous publications including *Best American Poetry*, *Salon*, *The Daily News*, and *Publishers Weekly*.

#### 7:05 p.m. Brooke McGowan (music)

<https://www.brooklynmcgowan.com/>

<https://www.facebook.com/brookemcgowanmusic/>

<https://soundcloud.com/brooke-mcgowan>



Brooke Lynn McGowan is betwixt. She was an East Coaster, then a West Coaster, and now she's back here again. She fronted the rock group Loud Day, but got over it, and plays solo, singing simple standards to the self. Ms. McGowan is primarily a piano player, but most of her recent sets have been almost exclusively on guitar. She performed in cabarets as a kid, and even recorded a CD of the classic songbook (*Maybe This Time*. Look it up), but now she's writing her own songs, making a go as an original artist—though, of course, the last song she's released would have to be a cover (the beautiful "I'm in Love and It's Christmastime," by Stephen Stivola. You can look that up, too, on her SoundCloud page). And despite the working alone thing, she's slowly developing a musical, which is anything but an individual production. It's cool that the lady is working on a theatrical production, since there's always great drama building in her songs—which she cuts into via frequent stops and starts. Her dynamics, even, can be divisive.

Everything about Brooke Lynn McGowan is a series of contradictions, ideas directly defying each other in immediate succession. I don't know; maybe you like that sort of thing, find it magnetically appealing or something. I guess it's conceivable; after all, I sure do. —Jonathan Berger

7:35 p.m. break

#### 7:45 p.m. poetry talk talk, Joe Elliot and Stephen Paul Miller, part 2

#### 8:05 p.m. Mark Gurarie

<https://www.spdbooks.org/Author/Default.aspx?AuthorId=34190>



Mark Gurarie's first full-length, *Everybody's Automat*, was published by The Operating System, and his poems have appeared most recently in *Ghost City*, *Public Pool*, and others. He splits time between Bushwick, Brooklyn and Northampton, Mass., and, in addition to work as a copywriter and adjunct, he plays bass in NYC-based indie punk band *Galapagos Now!*.

#### 8:15 p.m. Sophie Malleret



Sophie Malleret writes/performs from Paris and lives in New York. She read her poetry at Howl Festival, Bowery Poetry Club, Nuyorican Poets Café, Reuben Foundation, Cornelia Street Café, NY Public Library, Local Knowledge Reading Series, The William Carlos Williams Center in NJ, Amherst Library, Woodstock festival, in Europe, Paris, Marseille, Berlin, Poetry Festivals in Prague, Brussels, The Netherlands, and the U.K. Malleret curated a poetry series at Café Vivaldi in the West Village till June. Poems published in issues of *Vlak*, *Maintenant*, *Great Weather for Media Anthology*. Also involved in film/theatre. Excited to read at Boog City Festival. Tom Warren photo.

#### 8:25 p.m. Dimitri Reyes

<https://www.youtube.com/c/dimitrireyespoet>



Dimitri Reyes is a Puerto-Vegan YouTuber, writer, and educator from Newark, N.J. He is the recipient of *SLICE Magazine's* 2017 Bridging the Gap Award for Emerging Poets and a finalist for the 2017 Arcturus Poetry Prize by the *Chicago Review of Books*. Reyes received his M.F.A. from Rutgers University-Newark and his poetry is published or forthcoming in *Entropy*, *Hawai'i Review*, *Obsidian*, *Borderlands*, and others.

#### 8:35 p.m. Aditya Bahl



Aditya Bahl is the author of three chapbooks of poetry: *This is Visual Poetry* by Aditya Bahl (Dan Waber), Since 1988 (Delete Press), and *Name Amen* (Timglaslet Editions). He is at work on an experimental book-length translation of a single, short poem by Mukhtobodh, the great Hindi modernist and Marxist. Excerpts from this project have appeared in *Social Text*, *Datablead*, and *Almost Island*. His visual work is being exhibited at Museo Sperimentale d'Arte Contemporanea in L'Aquila (Italy). He is enrolled in the Ph.D. program at Johns Hopkins University.

#### 8:45 p.m. John Murillo



John Murillo is the author of the poetry collections *Up Jump the Boogie*, finalist for both the Kate Tufts Discovery Award and the Pen Open Book Award, and

*Kontemporary Amerikan Poetry*, forthcoming from Four Way Books. His honors include a Pushcart Prize, the J Howard and Barbara MJ Wood Prize from the Poetry Foundation, and fellowships from the National Endowment for the Arts, the Bread Loaf Writers Conference, Fine Arts Work Center in Provincetown, Cave Canem Foundation, and the Wisconsin Institute for Creative Writing. He is an assistant professor at Wesleyan University and also teaches in the low residency M.F.A. program at Sierra Nevada College.

#### 8:55 p.m. Todd Carlstrom (music)

<https://myspace.com/toddcarlstrom>

<https://www.facebook.com/pages/Todd-Carlstrom-the-Clamour/134290816592125>



Todd Carlstrom plays guitar and sings. Sometimes with a band (the Clamour), sometimes without. He put out a CD that he's very proud of called *Gold on the Map*. Ask him about it, he's approachable. In fact, he's a bit of an oversharer. Like about body fluids and stuff. If the conversation begins to take that turn, try to steer it back to the CD. The Clamour are so happy and proud to have Hakan Bjornson stepping in on the low end this time out. He's also in the Very Vacants, among other folk.

Every BOOG CITY issue ever!

<https://boogcity.com/boogpdfs/bc01-pdf-to-bc126.pdf>

Just change the issue  
from bc01-bc126

**SAT. FEB. 16**  
**Unnameable Books**  
**600 Vanderbilt Ave.**  
 (bet. Prospect Place/St. Marks Avenue)  
**Prospect Heights,**  
**Brooklyn** \$5 suggested

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

**1:00 p.m. E.J. McAdams**



E. J. McAdams is a poet and artist, exploring language and mark-making in the urban environment using procedures and improvisation with found and natural materials. I have published three chapbooks: 4x4 (unarmed journalpress), TRANSECTS (Sona Books), and this month Out of Paradise (e-chapbook from Delete Press). UDP published my BOOM/BOOM/BOOM/BOOM in its Poste series. I had a solo exhibition at The Bronx Museum of the Arts for an installation called Trees Are Alphabets and a mail-art poem in a group show at Phoenix Art Museum. My poems have been published in The Paris Review, EOAGH, ecollinguistics, About Place Journal, unarmed journal, and others. I was chosen by Laura Mullen and Angela Hume for "Heir Apparent" in The Volta's Trash Issue, which featured a visual "TRANSECT." Another visual poetry project, "Wayfaring," was covered by author Robert Sullivan on A Public Space's blog. I curated the Social-Environmental-Aesthetics reading at EXIT ART from 2009-2012 and was a founding board member of the interdisciplinary Laboratory of Art Nature and Dance (iLAND). Stephen DeVita photo.

**1:10 p.m. Tai Nissen-Maag**



Tai Maag is an insufferably Heideggerian poet and current M.F.A. candidate at Brooklyn College. They co-curate Stories in the Soil in Brooklyn, and their work has appeared in collections by Topside Press and Rosa Negra, (parenthetical), and others.

**1:20 p.m. Evelyn Reilly**

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



Evelyn Reilly's stunning book Echolocation (Roof Books, 2018) locates a self that can be heard through sonar, but only sometimes seen. The more the I who is the self who reads this work senses the sound of the text, the more the eyes slip away to hear the bats and porpoises at the end in a quote from Calvin Martin. Reilly's words make a "little altar/ to the individual —," an individual that is both manifest and imaginal. Often, her imaginal becomes political, as the self arrives in a prefigured calculation of American post-capitalism. In this rendering, those corporate entities who operate as individuals render "the results of Self's production" which "may be modified or recreated/ in any form determined/ by the Contractor in accordance/ with this agreement/ with Self for work-for-hire." The motility of this Self is woebegone, expended and exacerbated through the process of continual labor. The world in which this self rests can "still be pretty," so long as we readers can appreciate natural rhythms and monuments, such as "a river here/ with a dappled surface."

In the second section, Reilly leaves traces of humanity's imprints, and as such, the words hang in open space. The marked concision of her language commingles with the breath of the page. "The word water on the river" bespeaks an exquisite necessity. What do I need, as a lucky reader of this text, to engage my humanity as I look over the "thickets/ of a sentence?" I become "lit with the intensity" of this book. A "blinding intensity." —Debrah Morkun

**1:30 p.m. Debrah Morkun**

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



Debrah Morkun is a poet who lives and writes to find the intersections between poetry and magic. She is the author of Projection Machine and The Ida Pingala (both from BlazeVOX) as well as several chapbooks. She is working on a long poem entitled The Sea, Tattooed and a life-long long poem called Hera Calf. View some of her work at the above url.

**1:45 p.m. Betsy Andrews**

<http://brooklynpoets.org/poet/betsy-andrews/>



Betsy Andrews is the author of The Bottom (42 Miles Press), winner of the 42 Miles Press Prize in Poetry, and New Jersey (University of Wisconsin Press), winner of the Brittingham Prize in Poetry. She curated the WRECKstasy Reading Series at SoHo20 Gallery in winter 2018.

**1:55 p.m. Brittany Billmeyer-Finn**

<https://timelessinfinite.com/pages/brittany-billmeyer-finn-1>

<https://medium.com/@robmcclennan/spotlight-14-brittany-billmeyer-finn-2b10a62f0ef3>

Britt Billmeyer-Finn is a poet, playwright, and social worker living in western Massachusetts. She is the author of the full-length book the meshes (Black Radish Books). In 2015, she directed her first play, the meshes an iteration in 2 acts at SAFEhouse arts in San Francisco. Her chapbook Slabs (Timeless Infinite Light) is set in pockets, containers, near water, in the body and is about queer love. She is the co-curator of the Northampton, Mass.-based living room reading series, The But Also.

**2:10 p.m. Eve Blackwater (music)**

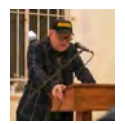
<https://www.eveblackwater.com/>



Eve Blackwater is a world-touring songwriter, actress and fire-swallow. Her songs take root in the traditions of the Mississippi Delta Blues and the 1960's folk revival, but have a distinctly rock'n'roll attitude. Stories of the Brothers Grimm meld with the songstress's life experiences in a steamy, southern sound with true to life sense of humor. Steady grooves balance the haunting vocals creating a sound that is both wild and peaceful. Eve is the star of the cult horror movie Gothkill, and has music featured in the film The Revenge of Zoe, due out in November 2018. She is finishing her third album.

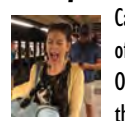
**2:40 p.m. Aldon Nielsen**

<https://heatstrings.blogspot.com/>



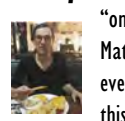
A.L. Nielsen's work has appeared in both Best American Poetry and Best American Experimental Writing. His poetry volumes to date are Heat Strings, Evacuation Routes, Stepping Razor, VEXT, Mixage, Mantic Semantic, A Brand New Beggar, Tray, and You Didn't Hear This from Me. The first winner of the Larry Neal Award for poetry, he has also received the Josephine Miles Award, the SAMLA Studies Prize, the Kayden Award, the Gertrude Stein Award, and the Darwin Turner Award. Nielsen's scholarly/critical books include Reading Race, Writing between the Lines, C.L.R. James: A Critical Introduction, Black Chant and Integral Music. With Lauri Ramey, he has co-edited two anthologies of innovative poetry by African American artists. He is editing the forthcoming Collected Poems of Lorenzo Thomas with Laura Vrana (Wesleyan University Press). Nielsen serves as The George and Barbara Kelly Professor of American Literature at Penn State University. He also teaches at Central China Normal University. He lives in Santa Barbara, Calif.

**2:55 p.m. Carol Mirakove**



Carol Mirakove is the author of two books of poems, Mediated (Factory School) and Occupied (Kelsey St. Press). She appears on the album Women in the Avant Garde, and with Dutch musician bates45, she released the electro-house track "temporary tattoos." Mirakove's poetry and recordings are cataloged at the electronic poetry collection Archive of the Now and at PennSound. Jen Benka photo.

**3:05 p.m. Zoe Tuck**



"only look askance," begins Zoe Tuck's Terror Matrix (Timeless, Infinite Light, 2014). "have you ever been in prison" — this question permeates this book, even when it is not directly asked.

Where are we, as we sit here aging, forgetting and loitering? We exist within this finite terror matrix, this justice park, a bardo realm, the gnostic kenoma. It is hard to see the way out, especially when startled into finding a "road" which "crosses two natures." I find my spirit ill-defined in this plague of a realm called reasonable mind, as I make my way into this book's subtext, my "spectral self luminous but immaterial into the night."

I read Tuck's words as much with my eyes and mind as with my body, this ghostly thing I carry with me through the luminous void of creation. Her words enable the reader to extend beyond themselves, to understand better this world which we cannot really ever truly grasp, as we exist

outside of it just as much as we exist within it. The more I comprehend the reality of this place in time, the more I realize I am in a matrix, spiraling out of control.

Tuck gives me insight into this, helps me comprehend that I could be "languidly facing gaza," placing my body as a ceremonial against all the violence and despair that proliferate in the anxiety of being. As I read this work, I drift into and out of my trauma memory body — a site of quizzical remembrance that I, as reader, could only try to repress if with the most intense methods.

Tuck generously reminds us of our own "burlap sack well-described and full of planning to pretend." She encourages us to carry the weight of our descriptions half-mast, being granted "the privilege to move" despite the limitations of temporality. —Debrah Morkun

Amy Berkowitz photo.

**Back into practice (excerpt)**

I return to check in  
 with core values

core of what?

the earth is fire  
 something molten and turning  
 My spine as a central  
 axis I bend failing  
 to touch my toes you say  
 c'mon you're not really trying

where to fight myself  
 and where to give in to my  
 nature core of the imagined

world is another world  
 another light than the sun's  
 an ocean under the ocean  
 where old things live  
 old forms core values  
 Questions poets ask

is anyone else asking  
 what was the first art?

My archaeologists  
 anthropologists evolutionary  
 biologists the why of it  
 matters I hold my body  
 hard and against my  
 will to make a world  
 push it until something  
 breaks a panel burns off  
 my ego encasement

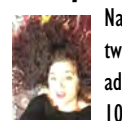
**3:20 p.m. Toni Simon**

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



Toni Simon's a multimedia artist and writer living in Brooklyn. Her work encompasses the ways in which the future might appear, the shape of things to come, accessed through trance states. The process of channeled, automatic writing led to her illustrated book of experimental prose poetry Earth After Earth (Lunar Chandelier Press) and current manuscript "Telescope Highway," a supernatural odyssey. She also paints metaphorical machines, inspired by circuit boards and makes video animations. Her drawings have been exhibited at the Drawing Center and A.I.R. Gallery in NYC and her visual art has appeared in many literary publications and poetry books. Beryl Simon photo.

**3:30 p.m. Nada Gordon**



Nada Gordon consists of a head, neck, torso, two arms, and two legs. Since reaching adulthood, her body has consisted of close to 100 trillion cells, the basic unit of life. These cells are organized biologically to form her whole body. She is the author of Folly, V. Imp, Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?, foreign bodie, Swoon, Scented Rushes, and Vile Lit. Expect a variety show. "The impulse to decorate is, as always, very strong."

3:40 p.m. break

**3:50 p.m. d.a. levy lives:**  
**celebrating the renegade press**

**Clash Books**

(Claremont, N.H.)

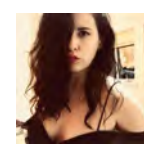
<https://www.clashbooks.com/>

Christoph Paul, managing editor

Clash Books is an indie press based in New Hampshire that focuses on unique voices in all genres, bringing originality and diversity in poetry, literary fiction, horror, and nonfiction. We put the Lit in Literary.

**Lisa Marie Basile**

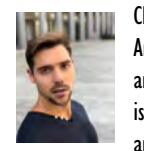
<https://www.lisamariabasile.com/>



Lisa Marie Basile is the founding creative director of Luna Luna Magazine—a digital diary of literature, magical living, and idea. She is the author of Light Magic for Dark Times, a collection of rituals and practices for self-care, as well as a few poetry collections: Nympholepsy, Apocryphal, and more. She has written for The New York Times, Narratively, Grimoire Magazine, Sabat Magazine, The Establishment, Entropy, The Atlas Review, and more.

**Chris Campanioni**

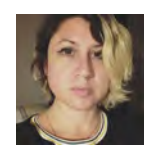
<http://chriscampanioni.com/>



Chris Campanioni is a first-generation American, the son of immigrants from Cuba and Poland, and the author of the Internet is for real (C&R Press). He runs PANK and PANK Books, edits At Large Magazine and Tupelo Quarterly, and teaches Latinx literature and creative writing at Pace University and Baruch College. His "Billboards" poem that responded to Latino stereotypes and mutable—and often muted—identity in the fashion world was awarded an Academy of American Poets College Prize in 2013, his novel Going Down was selected as Best First Book at the 2014 International Latino Book Awards, and his hybrid piece "This body's long (& I'm still loading)" was adapted as an official selection of the Canadian International Film Festival in 2017.

**Leza Cantoral**

<https://www.lezacantoral.com/>



Leza Cantoral is the editor-in-chief of CLASH Books. She is the author of Cartoons in the Suicide Forest and Trash Panda, and the editor of Tragedy Queens: Stories Inspired by Lana Del Rey & Sylvia Plath. She hosts Get Lit With Leza, a podcast where she talks to cool ass writers. You can find her on Twitter, Instagram, and Facebook @lezacantoral

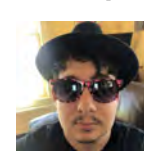
**Ariel Francisco**

<https://arielfrancisco.com/>



Ariel Francisco is the author of A Sinking Ship is Still a Ship (Burrow Press, forthcoming) and All My Heroes Are Broke (C&R Press). A poet and translator born in the Bronx to Dominican and Guatemalan parents and raised in Miami, his work has appeared or is forthcoming in The Academy of American Poets, The American Poetry Review, The New Yorker, and elsewhere. He lives in Brooklyn.

**Christoph Paul**



Christoph Paul is the managing editor of CLASH Books. He is the author of At Least I Get You > In My Art, Horror Film Poems, and A Confederacy of Hot Dogs. He is the lead singer and bass player of The Dionysus Effect. You can find him online @christophpaul.

**Christine Sloan Stoddard**

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



Christine Sloan Stoddard is a Salvadoran-American writer and artist. She is the founder of Quail Bell Magazine and the author of Water for the Cactus Woman (Spuyten Duyvil), Heaven is a Photograph (CLASH Books), Hispanic and Latino Heritage in Virginia (The History Press), Belladonna Magic (Shanti Arts), and other books. Her work has appeared in Ms. Magazine, Bustle, The Feminist Wire, Marie Claire, The Huffington Post, Yes! Magazine, and elsewhere. She recently completed

# New Hampshire Calling A Conversation with Christoph Paul of Clash Books

INTERVIEW BY MICHAEL WENDT

**B**oog City is hosting CLASH Books as part of our *d.a. levy lives: celebrating renegade press series*. New Hampshire based CLASH Books publishes literary fiction, non-fiction, poetry, horror, sci-fi, and genre-free fiction. Managing Editor Christoph Paul was kind enough to tell us a bit about CLASH Books.

**Boog City: Can you tell me a bit about CLASH Media? And what's the relationship between CLASH Media and CLASH Books?**

Christoph Paul: CLASH Media was an evolution of ThatLitSite. It was a literature and culture site that evolved to have political debates and pop culture, while still being an online mag for literature. CLASH Books was an evolution of that and really has become the main thing. CLASH Media is still evolving into a literary magazine, CLASH Magazine, that looks to be a twice a year publication through CLASH Books.

**How and when did CLASH Books get started? How did you become involved?**

In 2015, the founder of ThatLitSite was LowRes Wunderbred, a Podcaster and YouTuber who needed a content and line editor (I am a freelance editor) for his novella *Practice Makes Perfect* and I needed a press for my *True Detective Tribute* anthology. I had done editing and self-publishing, and had success with self-publishing erotica under a pen name. I used the account of my old band The Only RX to publish these books but wanted to publish other people and help shape the books like I did with *Practice Makes Perfect*. In 2016 LowRes ended up focusing more on video and YouTube (his videos are smart and hilarious) and I ended up taking up CLASH Books with Leza Cantoral, who edited *Tragedy Queens: Stories Inspired by Lana Del Rey & Sylvia Plath*. I feel like the press found its identity and purpose in 2018.

**As publishers of literary fiction, non-fiction, poetry, horror, sci-fi, and genre-free fiction, CLASH's offerings run the gamut. What makes a CLASH Books publication? Are there any characteristics that unify the catalog?**

It comes down to the voice. The voice has to be something special and hook me. I read and write widely, so I am more concerned about voice and character than genre. Is the voice special, do I want to keep reading, does it satisfy or even bend genre expectations, and is there a good character and story happening here? These are the questions I ask myself as I read through submissions.

A lot of my inspiration comes from the record label Interscope. In the '90s they produced such a wide range of acts, from Rico Suave, to Primus, Dr. Dre, Nine Inch Nails, No Doubt, and Marilyn Manson, to name a few. They had bands and artists that were unique artistically and commercially in all types of genres. Those bands all had that special something that made them beloved. I'm hoping the writers we publish will also become people's favorite new authors. We aim to provide that range of taste, but with the same consistent quality.

**How are books chosen for publication? And how many books does CLASH publish each year?**

A combo of open submissions, reaching out to authors, and giving authors book ideas. We reject a lot of books usually within the first page. We have a first page test and then first three chapter test. If it passes and we think there is an audience, there is a good chance we will publish it. We did 15 books last year, and are looking to do 25 books this year.

**What is the nature of the editorial process? What role do CLASH authors play in the editorial and publication process?**

Having worked with or mentored by agents, M.F.A. professors, freelance editors, documentary filmmakers, and being a freelance editor myself, I really believe in the editorial process. I wanted a small press that would offer the kind of in depth and multilayered editorial help that an agent or a Big 5 editor would, while giving writers the freedom to take risks and do something the Big 5 would find too risky. My goal as an editor is to help each book be the best it can be, while remaining true to the original vision the author intended.

**How does CLASH sustain itself? What are some ways in which you all find an audience for CLASH authors?**

Hustle and freelancing, and having our own website was a huge boost to us. Living in New Hampshire helps cause it is very cheap. Having a wide variety of books helps a lot and I have some work under a pen name, like I mentioned before.



*'I am more concerned about voice and character than genre. Is the voice special, do I want to keep reading, does it satisfy or even bend genre expectations, and is there a good character and story happening here? These are the questions I ask myself as I read through submissions.'*



**Is there a CLASH title that has a particular resonance with you? Which title and why?**

It would be a two-way tie between the novel *Girl Like a Bomb* by Autumn Christian and the story collection *Dark Moons Rising on a Starless Night* by Mame Bougouma Diene. One is very yin and one is very yang. If you asked Leza Cantoral, she'd say *Tragedy Queens*, and *Cenote City* by Monique Quintana, both of which she edited and curated.

**How did you first become interested in writing? How did you find your way to editing and publishing?**

I wanted to write my own *Tales From The Crypt* story when I was six and I worked on the story: *The Pool Monster*. I'll never forget that feeling, having an end in mind but having to get there with my words. I was discouraged to write but came back to it in my teens and have just kept on writing. I found that I enjoyed helping other people develop their stories and ideas. Becoming an editor came naturally out of that.

**How does your work as an editor inform your own writing?**

It makes me a better author. Editing is really just hands-on-reading and going over a book at least three times. When you see other author's mistakes, you start to see your own a lot more.

**What are your thoughts and hopes for the future of CLASH Books? What's on the horizon, and what works are forthcoming?**

Our goal is to be an indie press that readers can trust to bring them exciting new voices they might not have heard otherwise. We regularly table at cons including The Brooklyn Bookfair, AWP, The Miami Book Fair, and the Portland Book Fair. Last year we tried out a few

new cons and fests and will be attending some new ones this year like *Printer's Row* in Chicago this summer. We have a full roster coming out this year and are getting ready for AWP. We are publishing our first art book, *Matthew Revert's Try Not to Think Bad Thoughts*. He is one of our main cover artists, and it is really exciting to be publishing a full art book of his more personal and less commercial works. We are also publishing a poetry collection by Sam Pink called *99*

*Poems to Cure Whatever's Wrong With You* or *Create the Problems You Need*, a nonfiction humor book called *This Book is Brought to You by My Student Loans* by Megan Kaleita, *Foghorn Leghorn* by Big Bruiser Dope Boy, *Trash Panda* by Leza Cantoral, *Girl Like a Bomb* by Autumn Christian, *Cenote City* by Monique Quintana, and an anthology of stories edited by Gabino Iglesias entitled *Stories Inspired by the Notorious B.I.G.* are among the 25 titles coming from CLASH Books in 2019.

<https://www.clashbooks.com/>

Christoph Paul is an award-winning humor author. He writes non-fiction, YA, Bizarro, horror, and poetry including: *The Passion of the Christoph*, *Great White House Vol. 1 & 2*, *Slasher Camp for Nerd Dorks*, and *Horror Film Poems*. He edited the anthologies *Walk Hand in Hand Into Extinction: Stories Inspired by True Detective* and *This Book Ain't Nuttin to F\*%k With: A Wu-Tang Tribute Anthology for CLASH Books*.

Michael Wendt is literary program director and bookstore manager at Woodland Pattern Book Center in Milwaukee (<https://www.woodlandpattern.org/>). With WPBC co-founder, Karl Gartung, he co-edits and published *Woodland Pattern's occasional tinder | tender chapbook series*.

## ADVERTISE IN BOOG CITY

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## 12:15 p.m. Nathaniel Siegel

<http://yo-yo-labs.com/siegel.html>



Nathaniel Siegel is a gay poet, curator, historian, photographer, and artist. His book-length poem "Tony" is published by Portable Press at Yo-Yo Labs. Recent projects include marching with the National Park Service at Gay Pride on 24 June 2018 where George Segal's sculpture "Gay Liberation 1980" was presented to the lesbian, gay, bisexual, transgender, and queer public as a reminder of the significance of gay liberation day as envisioned by the Stonewall street youth and gay rights activists past, present, and future and new collections of poems to accompany the photographs of Stanley Stellar, the photographs of Tom Bianchi, and the paintings and photographs of David Hockney.

## 12:25 p.m. Lauren Russell

<https://lauren russellpoet.com/>



Polymathic and refreshingly perverse, Lauren Russell's *What's Hanging on the Hush* (Ahsahta Press, 2017) points in the simultaneous directions of lateral thinking. The opening poem, "Transitive," reads in a minor key as the speaker tries on identities (e.g., queer, Black)

that fit only partway and never closely enough to define her without qualification. "Always the woman in red," she remains forever singular.

"Unit," the standout poem in Section One, uses Russell's experience as a psychiatric patient in a nightmare patchwork of side effects, checklists, and hectoring questions. In the essay "Pittsburgh," Neruda the cat, confined in a turret apartment, is pulling out his fur—a feline Bertha Rochester? Then Russell shifts abruptly to her childhood, sheltered and self-examining, only to toss out another Jane Eyre reference like a cat treat. Russell returns briefly to Neruda's adjustment disorder before switching deftly into her own status as a survivor of mental illness.

Biracial identity, sexual fluidity, cats, loss of loved ones through violent death: Russell repeats and recombines these themes throughout the book. In "See, That's Where the Water Spills Out," two lovers, about to be separated by escape from slavery, hold each other and point out the constellations that mark the route to freedom. "Hunt for the Unicorn," equating a 20th-century lynching with medieval witch burnings, reminds us that their escape is far from complete.

Russell plays occasional games with Oulipo, spinning Charlotte Brontë, Austen, and Kafka into bizarre near-parodies. Ambiguity is one of her signature devices. In "Unpacking," what is "the uncertainty of enlightenment"? Is the enlightenment uncertainty itself? To Russell's complex, multi-chambered mind, no answer is absolute.

—Anne-Adele Wight

## from Descent

The pain that opens the door is brisk and gut eyed. It staggers in its brogans, dragging its death, a tin pail stocked from the rubbish sack. When it sprawls upon you smelling of the Big Thicket, scratching your neck with its homespun and switches, you barely wince. Now the pain is inhaling you in drags, and you hear the shuck mop clattering, the paddle for gathering butter from the churn. The pain peels back your brow, its blue hymn bleeding indigo as it dips out of tune.

Updated note to accompany Lauren Russell's poem, from *Descent*. *Descent* is a book-length manuscript that began when I acquired copies of the diaries of my great-great-grandfather, Robert Wallace Hubert, called Bob. Hubert was a Confederate veteran who returned to East Texas after the Civil War to have children by three of his former slaves, who were also sisters. One of those children was my great-grandmother.

## 12:40 p.m. Andrew Sheron (music)

<http://conveyor.nyc/>

<http://hellosheron.com/>



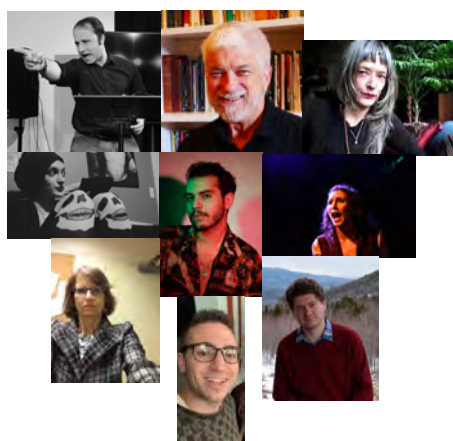
Andrew Sheron is a multi-instrumentalist, songwriter, and producer. His full-length debut album "The Late Great Bloomer" is the first album to be recorded, mixed and mastered using novel cross-talk cancellation technology from his time

working at Princeton University's 3D Audio Laboratory. "Small Life", his latest release, is an EP of songs with traditional forms, performed (mostly) live with members of the Brooklyn Bluegrass Collective.

In 2017, he organized a unique collaboration with Alash, a trio of master throat-singers from Tuva, blending traditional Tuvan music with Old-time and bluegrass musics from the United States. He's currently working on a just-launched project called *The Tellings*, a band that improvises songs in real time, and an new untitled LP of original material. And most recently, he and Jason Borisoff opened a recording studio called *Conveyor* in Bushwick.

## 11th Boog Poets Theater Festival

### 1:10 p.m. "And Your Very Body Shall Be A Great Poem" written and performed by the Bowery Poets Theater



"When a dog walks into the room..."

by Jeremy Tenenbaum

"Destiny as Poetry" by Douglas Cala

"Aunt Peg and the Comptometer"

by William Considine

"Beach Play" by E.R. Pulgar

"Ingy" by Lila Dlaboha

"Violence on Old Dirt Road" by Olivia Pierce

"Subway Portraits" by Ellen Pober Rittberg

"Whisper Piece" by Lila Dlaboha

"Blank, A Tragedy, Confronts the Future" or

"That's Not the Name I Was Born With"

by Rachel Richman

Douglas G. Cala (top left) is a spoken word poet, TV/Film critic, blogger, photographer, and videographer from Staten Island. He is the co-editor of *Liberate the Verse* (JMF Chapbooks LLC), a forthcoming literary and visual art anthology due for release in February.

Bill Considine (top center) (<http://williamconsidine.com/>) is a poet and playwright. His full-length play, *Moral Support*, will open an eight-performance run at *Medicine Show Theatre* on Feb. 21.

Born and reared in New York City, Lila Dlaboha (top right) is a Ukrainian-American poet now living in the Hudson Valley region. She was named among the finalists in the 2018 Black Hawk Press Poetry Prize (Jane Hirshfield judged).

Bob Holman (see Sun. 2:25 p.m.)

Olivia Pierce (middle left) has been in some stuff here and there. You might have seen her.

E.R. Pulgar (middle center) is a Venezuelan-American poet, booker, and music journalist living in Brooklyn. His writing deals with love, loss, Latinidad, and the intersection of all three. This is his first foray into the world of poets theater.

Rachael Richman (middle right) is an actor, theater maker, and writer of poems, songs, and plays. Some recent projects include *A Noh Christmas Carol*, the immersive experience *The Speakeasy* in San Francisco, and an adaptation of *The Brothers Karamazov*.

Ellen Rittberg (bottom left) (<http://www.ellenpoberrittberg.com/>) is a poet and playwright whose poetry and fiction have been published in *Brooklyn Quarterly*, *Long Island Quarterly*, *Raw Art Review*, and other journals and anthologies. A published non-fiction writer, her play *Sci Fi* will be performed at NY Summerfest this summer.

Jeremy Tenenbaum (bottom center) is a jack of all trades and a master of ... (cue waiting music) ... he is still trying to figure that out. His writer's claim to fame is a singular publication in the *Folio*, *Skidmore's* semi-annual journal. In the meantime, he would like to thank The Bowery Poetry Club, Bob Holman, and the rest of the cast for inviting him into the intoxicating world of poet's theater.

Anton Yakovlev's (bottom right) latest chapbook *Chronos Dines Alone*, winner of the James Tate Poetry Prize 2018, was published by *SurVision Books*. Yakovlev has also written and directed several short films.

## 1:40 p.m. Minerva & Hermes' Night at the Beach: A Verse Play for Children by Mark Lamoureux

Best friends Minerva, an owl, and Hermes, a hare, find some surprises during their trip to the seaside.

### Mark Lamoureux

<http://www.housatonic.edu/directory-list/item/mlamoureux>



Mark Lamoureux is an assistant professor of English at Housatonic Community College. He is the author of four full-length collections of poems, *It'll Never Be Over for Me* (Black Radish Books), *29 Cheeseburgers + 39 Years* (Pressed Wafer), *Spectre* (Black Radish Books), and *Astrometry Organon* (BlazeVox). A fifth book, *Horologion*, is forthcoming from *Poet Republik, Ltd.* in 2019. His work has most recently appeared in *Fence*, *Dream Pop*, and *Fourteen Hills*. In 2014 he won the 2nd Annual Ping Pong Poetry prize for his poem "Winterhenge/Sommerhenge," selected by David Shapiro.

## 1:55 p.m. Jason Trachtenburg (music)

<https://www.facebook.com/jasontrachtenburg>

<https://www.youtube.com/watch?v=iy-YQAE7XEI>

<https://www.youtube.com/watch?v=NrzeBWv-LYE>



Coming up: What've we got?

Jason Trachtenburg, of the high concept family band the Trachtenburg Family Slideshow Players?

Jason Trachtenburg, of the relatively small big band the Pendulum Swings?

Jason Trachtenburg, writer and producer of *Dr. Glassheart*, the *HealthCare* musical romcom of yesteryear?

Jason Trachtenburg, of the antifolk alt country combo the *Watershed Moments*?

Jason Trachtenburg, writer and star of *Me and Lee*, the brand new tell-all musical from last month about Lee Harvey Oswald's girlfriend right at the time of the Kennedy Assassination?

Jason Trachtenburg, father of Wooing's band-leader Rachel Trachtenburg?

Jason Trachtenburg, former vegan host of *Radio Free Brooklyn's* podcast *Thought Patterns*?

Jason Trachtenburg, antifolk solo open mic superstar genius stylist?

Probably the last one, but who can say?

Clearly, this Jason Trachtenburg's a mixed bag, with lots of skills and varied projects he can pull out, depending on mood or opportunity.

The thing about Jason is, he's gonna use the tools set before him.

Give him a stage, five minutes, and your attention, and then, five minutes later, all of those things will be completely spent (parts of the stage will probably survive,

but everything else? Gone.).

What's he gonna do? Who're you gonna see? Who knows for sure?

See Trachtenburg at your own risk, leisure, and pleasure.

—Jonathan Berger

## 2:25 p.m. Bob Holman

<http://bobholman.com/>



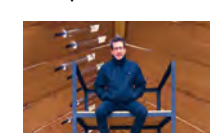
Founder of The Bowery Poetry Club and the author of 17 poetry collections (print/audio/video), most recently *The Cutouts* (Matisse) (PeKaBoo Press)

and *Sing This One Back To Me* (Coffee House Press), Bob Holman has taught at Princeton, Columbia, NYU, Bard, and The New School. As the original Slam Master and a director at The Nuyorican Poets Cafe; creator of the world's first spoken word poetry record label, *Mouth Almighty/Mercury*; and the artistic director of The Bowery Poetry Club, Holman has played a central role in the spoken word, slam, and digital poetry movements of the last several decades, work that continues with the founding of Bowery Poetry Studios, where he hosts the poetry podcast *Mouth Almighty*.

A co-founder and co-director of the Endangered Language Alliance, Holman's study of hip-hop and West African oral traditions led to his current work with endangered languages. He is the producer/director/host of various films, including *The United States of Poetry* and *On the Road with Bob Holman*. His film, *Language Matters* with Bob Holman, winner of the Berkeley Film Festival's Documentary of the Year award, was produced by David Grubin and aired nationally on PBS. Holman traveled for the film and led workshops at language revitalization centers across Alaska and Hawaii, sponsored by the Ford Foundation. His short film, *Khonsay: Poem of Many Tongues*, has lines of poetry in 50 languages, and premiered at the Margaret Mead Film Festival. In 2018, Holman was awarded the *Chambra d'Oc Premio Ostana* Award for his work in language revitalization. His roots are in Harlan, Ky., and he lives on the Bowery in New York City.

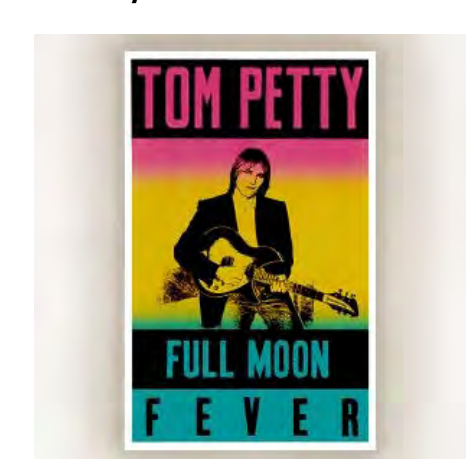
## 2:35 p.m. Matt Kohn, new short film work

<https://www.mattkohn.net/>



Matt Kohn directed *Call It Democracy* and is completing *Our Tall Man: Manute Bol* and *The War of Visions*. He also hosts a film salon called *Speakeasy Cinema*. He's here to present a short experimental fiction work-in-progress.

## 2:55 p.m. Boog City Classic Albums Live presents for its 30th anniversary Tom Petty's Full Moon Fever



## Heart Straws

—Free Fallin'

—I Won't Back Down



Farrell: Nickname Fala. Since the age of 9, I've written over 100 songs and counting, which I've been slowly documenting on my blog <http://blindingtwinkle.com/blog/>. Band creds include *Moxie*, *The Clam*, *The Pollynozes* for which I played guitar and sang. I have a family history of schizophrenia, but I hear songs instead of voices. It helps that I'm like a cheap, loose music whore. I have no standards, no style, and I'll write anything that moves. Michele: I sing sometimes. Usually in the shower when no one's home.

**Andrew Sheron**  
**—Love Is A Long Road**  
**—A Face in the Crowd**  
 (see Sunday 12:35 p.m.)

**Very Vacants**  
**—Runnin' Down a Dream**  
**—Feel a Whole Lot Better**  
<https://veryvacant.my-free.website/>  
<http://u-rocklive.com/>  
 An offshoot of seminal 90s Grunge Band Splat, The Very Vacants are the brainchild of bass player Hakan Bjornson

and guitarist Pat Cioffi. The VV can strike at any time, with any number of supporting players, or perform just as a duo themselves.  
 The Verys have performed all over NYC and New Jersey, most recently in Montclair on Earth Day performing a Lou Reed tribute along with multi-instrumentalist Kyra Cioffi, New Providence NJ with Kyra, keyboardist Ted Allen and drummer Brian Attas and Lake Hopatcong, to name just a few.  
 Hakan and Pat also perform with U-Rock Live Karaoke, Splat, and of course, the Very Vacants.

**Kelly Webb**  
**—Yer So Bad**  
**—Depending on You**



Kelly Webb is a singer/songwriter, director, tarot-reader, and various other nouns. She wrote her first song in the first grade, started learning guitar her senior year of high school and started writing good songs in college. Every few years she declares that she's finally going to record the songs she's written and make an EP but 2019 is the year it's actually going to happen. You can check out a couple songs she's recorded on Soundcloud, and you can check out the first season of her web series Kombucha

Catch-Up on youtube (she wrote the theme song).  
**Todd Carlstrom**  
**—The Apartment Song**  
**—Alright for Now**  
 (see Friday 8:55 p.m.)

**Jason Trachtenburg**  
**—A Mind With A Heart of Its Own**  
**—Zombie Zoo**  
 (see Sunday 1:50 p.m.)

## About the Festival Curators and Artist

Todd Carlstrom plays guitar and sings. Sometimes with a band (the Clamour), sometimes without. He put out a CD that he's very proud of called Gold on the Map. Ask him about it, he's approachable. In fact, he's a bit of an oversharer. Like about body fluids and stuff. If the conversation begins to take that turn, try to steer it back to the CD. The Clamour are so happy and proud to have Hakan Bjornson stepping in on the low end this time out. He's also in the Very Vacants, among other folk.  
<https://myspace.com/toddcarlstrom>  
<https://www.facebook.com/pages/Todd-Carlstrom-the-Clamour/134290816592125>



**Todd Carlstrom**

Brenda Iijima's involvements occur at the intersections and mutations of poetry, research movement, animal studies, ecological sociology and submerged histories. She is the author of seven full-length collections of poetry and numerous chapbooks and artist's books. Her most recent book, Remembering Animals was published by Nightboat Books in 2016. She is also the editor of the eco language reader (Nightboat Books and PP@YYL). She is the editor of Portable Press at Yo-Yo Labs, located in Brooklyn, N.Y.  
<http://yoyolabs.com/>



**Brenda Iijima**

**David A. Kirschenbaum**



David A. Kirschenbaum is the editor and publisher of *Boog City*, a New York City-based small press and community newspaper now in its 27th year, and the festival director of the Welcome to Boog City events. He is the author of *The July Project 2007* (Open 24 Hours), a series of songs about Star Wars set to rock and pop classics. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore boys  
<http://www.myspace.com/gilmoreboysmusic>.

**Suzanne Mercury**



Suzanne Mercury is a poet, impassioned flâneuse, gardener, lucid dreamer, and visual artist who creates mixed-media assemblages using found objects, old book pages, LED lights, glass, gold, tree branches, and all manner of natural materials. She has published and read her poetry and art work in a variety of places. Her collection of visual poems made of glass, sassafras (Xerolage 69) is published by Xexoxial Editions. She lives in Boston where she co-organizes the Boston Poetry Marathon.  
<http://www.jewelweed.org/>

Nathaniel Siegel is a gay poet, curator, historian, photographer and artist. His book length poem "Tony" was published by Portable Press at Yo-Yo Labs. Recent projects include new collections of poems to accompany the photographs of Stanley Stellar, the photographs of Tom Bianchi and the paintings and photographs of David Hockney.



**Nathaniel Siegel**

Michael Wendt is Literary Program Director at Woodland Pattern Book Center in Milwaukee. With WPBC co-founder, Karl Gartung, he co-edits and publishes Woodland Pattern's occasional tinder|tender chapbook series.



**Mike Wendt**

### BOOG CITY

Welcome to **Boog City 12.5**  
**festival director** David A. Kirschenbaum  
**logo** Nathaniel Siegel photo of Allen Ginsberg's loft  
**music** Todd Carlstrom **poetry** Brenda Iijima, dak, Suzanne Mercury, Mike Wendt

**Issue 126 / editor/publisher**  
 David A. Kirschenbaum [editor@boogcity.com](mailto:editor@boogcity.com)  
**film editor** Joel Schlemowitz [film@boogcity.com](mailto:film@boogcity.com)  
**music editor** Jonathan Berger [music@boogcity.com](mailto:music@boogcity.com)  
**poetry editor** John Mulrooney [poetry@boogcity.com](mailto:poetry@boogcity.com)

**printed matter editor** Debrah Morkun  
[printedmatter@boogcity.com](mailto:printedmatter@boogcity.com)  
**small press editor** Mike Wendt [smallpress@boogcity.com](mailto:smallpress@boogcity.com)  
**counsel** Ian S. Wilder [counsel@boogcity.com](mailto:counsel@boogcity.com)

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# Greg Fuchs The Bronx

<https://www.instagram.com/gregfuchs68/>

Greg Fuchs teaches students with disabilities to trust themselves and question everything. He writes poems and makes photographs. Fuchs survives beneath the underground but surfaces occasionally with his fabulous artist wife, Alison Collins, and their magical son, Lucas.

The glare is everywhere. Nowhere a shadow. All that's required is to see. Then to listen. Next, well, the rest is all yours. Social media is the mantra of our time. But what is neglected is the manifesto of our future, one that declares that the city, that society, that the modern world offers us possibility, the maximum license to disclose the unbuilt dreams that are the essence of everything. Le flâneur walks through the world with heart open, mind clear. What is observed is absorbed and becomes something alive. These images of the poet flâneur are poems without words, fables not operas, with undeveloped plot twists that open the door to epic storytelling. They give us ideas. They are the voice from the rain. They quietly tell us that the house we are living in is slowly being engulfed in flames but we do have one more chance to stop it from burning down. The obstacles to our desperate situation leave us with no choice but to explore, excavate and discover what is old—essential—through the illusion of what is new, anonymous, ordinary. When you look at these images realize that they are more layered than oblique. Feel the force of the explosion. Then set something new in motion. —Antonino D'Ambrosio



Tremont & Andrews Avenues  
Morris Heights, Bronx  
March 8, 2018



Devil's Hopyard  
East Haddam, Conn.  
Nov. 25, 2018



Old Kelsey Point  
Westbrook, Conn.  
Nov. 25, 2018



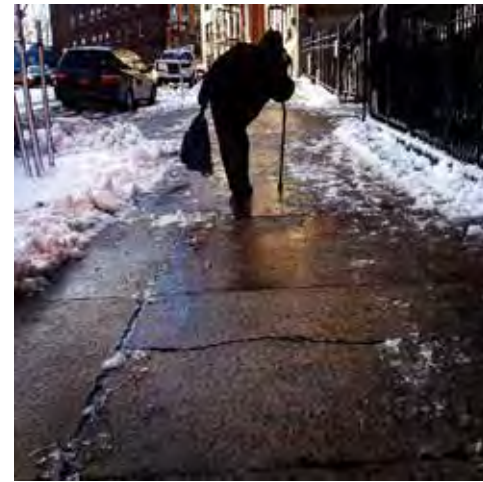
Bronx Community College  
University Heights, Bronx  
Sept. 2, 2018



Untermyer Gardens  
Yonkers, N.Y.  
Dec. 29, 2018



The Quaintance Family Lawn  
Fermdale, N.Y.  
July 16, 2018



Tremont & Sedgwick Avenues  
Morris Heights, Bronx  
March 8, 2018

I remember watching Greg Fuchs take photos at various points in time since we first met in San Francisco, in 1994, at a reading given by Ron Padgett. Sometimes he'd set something up and take his time doing so, but often it was a quick and casually smooth sequence of gestures. As if Greg was talking to the shot, or at least some aspect of its momentary composition, and just happened to have a camera. Looking through his instagram feed, which contains over two thousand pictures, and having to choose ten for this feature was a rather daunting form of pleasure. Some of the photos I chose have that quickness - to take a photo on the subway, which is the last place where people are still allowed to stare at each other, you have to have some curious combination of discretion, nerve, grace, and understanding inside your intention. Composition is a glimpse, the painter Willem de Kooning once said. But I also love the photos where Greg finds a scene outside and gets the odd angle that makes the picture plane feel slightly bent forward, as if some color or object or both are about to jump out at you and break your devotion to the singularity of your sense of reality. —Anselm Berrigan



Trout Parade  
Livingston Manor, N.Y.  
June 9, 2018



Denize Louitre  
4 Train, N.Y.  
Feb. 25, 2018



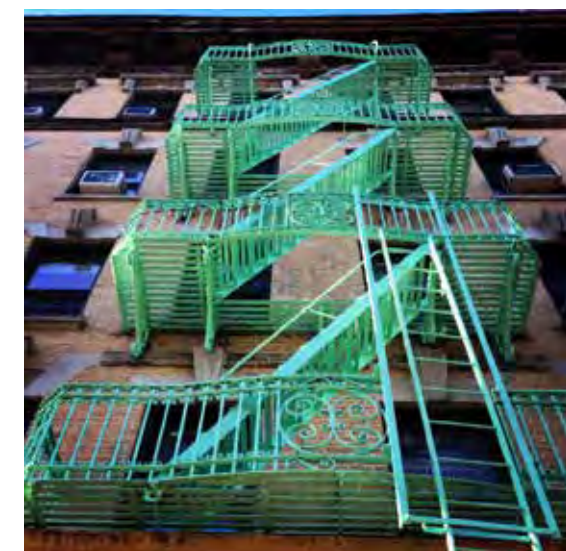
Church Street  
Old City, Philadelphia  
Feb. 4, 2018



Alison Collins  
Roosevelt, N.Y.  
Aug. 23, 2018



Bayou Road  
Seventh Ward, New Orleans  
Feb. 21, 2018



Sherman Avenue  
Inwood, N.Y.  
Oct. 17, 2018