

UGLY DUCKLING PRESSE

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TATSUMI HIJIKATA
SOR JUANA INÉS DE LA CRUZ
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2015

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MISSION STATEMENT

Ugly Duckling Presse is a nonprofit publisher for poetry, translation, experimental nonfiction, performance texts, and books by artists. UDP endeavors to create an experience of art free of expectation, coercion, and utility.

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

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

SUBSCRIPTIONS | OPPORTUNITIES | SUBMISSIONS

FULL PRESSE SUBSCRIPTIONS UDP's annual Full Presse Subscription includes all new regular edition titles (24 books and chapbooks) sent in 4 to 6 packages throughout the year. Limited to 200 subscribers. Includes a membership card and a 15% discount at our online store. **\$185**

MEMBERSHIP UDP Members receive 15% off all online purchases, a one-year subscription to 6x6, and two mystery samplers of new UDP titles. **\$60**

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6X6 SUBSCRIPTION 6x6 subscribers receive all new issues up to #36. **\$30**

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

INTERNSHIPS Interns are instrumental to all the day-to-day workings of the Presse, assisting with a full range of editorial, publicity, fundraising, and production tasks. Under the supervision of the UDP editors and Presse Managers, they sit at the main controls, gaining firsthand experience in the literary and art worlds and participating in NYC arts communities. They also learn fundamentals of letterpress printing and basic bookbinding. Full internships run from January to August and from August to January. A limited number of 3-month summer internships are also offered.

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

SEMINARS UDP offers seminars led by our authors and visiting book artists in our Brooklyn studio. Check our website for upcoming seminars.

SUBMISSIONS UDP does not run contests or have a regular reading period for books and chapbooks, but updated guidelines are always available on our website. Please see the page 34 for information on submitting to 6x6 magazine.

ORDERS | DISTRIBUTION | CONTACT

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

BOOKSTORE ORDERS In the US, our books are distributed to the trade by Small Press Distribution (spdbooks.org). In Canada, our books are distributed by Coach House Books via Raincoast Books. Our UK distributor is Inpress (inpressbooks.co.uk). To place a bookstore order directly, please contact us at the email below.

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

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

CONTACT

Ugly Duckling Presse
The Old American Can Factory
232 Third Street #E303
Brooklyn, NY 11215

info@uglyducklingpresse.org
www.uglyducklingpresse.org

tel. 347.948.5170

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FILIP MARINOVICH WOLFMAN LIBRARIAN

Wolfman Librarian is an episodic epic poem on impermanence and suffering set in New York City and Paris during recent global spring and fall uprisings. In rattling city speech-trains lovers piece each other together and offer carnivalesque resistance to the status quo in an effort to revitalize, heal, and wake up the world. It is the third book in a trilogy that includes *Zero Readership* and *And If You Don't Go Crazy I'll Meet You Here Tomorrow*.

Filip Marinovich served as librarian at The People's Library at Occupy Wall Street and worked with Stephen Boyer as co-compiler of "The Occupy Wall Street Poetry Anthology" as well as performing in the weekly Poetry Assembly. He is the author of *Zero Readership* and *And If You Don't Go Crazy I'll Meet You Here Tomorrow*, both published by UDP.

I walked down Wall Street tonight and it felt
as if someone was walking inside me
another person taking steps for me
My executioner told me I couldn't write
September Eleventh poetry
I'm breathing again the World will become
a New City
People will hug in the street Elizabethanly
We will invent a new language together



It's fucked up that how fucked up it is is this much fun.

— Fred Moten

POETRY | ISBN 978-1-937027-46-9 | TRADE PAPERBACK | MARCH 2015

TATSUMI HIJIKATA COSTUME EN FACE

In the mid-1970s, Tatsumi Hijikata, a founding father of the radical dance form that he called Butoh, became concerned with developing notation for his choreography. Some of these Butoh-fu notations remain, largely in the form of notebooks transcribed by his disciples. *Costume en Face: A Primer of Darkness for Young Boys and Girls* is the first publication of Hijikata's notebook notations in either English or Japanese. In it we can see, for the first time, the profound interconnectivity of language and body in Hijikata's process of composition.

Tatsumi Hijikata (1928-1986) is a founding father of the radical dance form that he called Butoh, whose choreography required dancers to internalize complex and often grotesque images, experiences and perspectives in order to produce precise movements.

Folding fan in mouth
Raise the left-arm sleeve
Fan with left hand
Peacock (buttock wind spreading)
Girl with roses
View from above
Itchy fox
Old person hugging fox
Old person Bird/Horse with long nails
View from above
Face of rotten boy
Looking down from above
Woman fondling testicles
Child buried in blankets

TRANSLATED FROM THE JAPANESE BY
SAWAKO NAKAYASU



Hijikata's language implies meanings and feelings that logical language cannot convey.

— Kurihara Nanako, *The Drama Review*

EMERGENCY PLAYSRIPTS #4
PERFORMANCE | ISBN 978-1-937027-53-7 | TRADE PAPERBACK | APRIL 2015

BEN FAMA FANTASY

Fantasy operates in a world of Internet, glamor, and lonely 21st century adulthood. Fama's language and affect flatten desire while they maintain a tone of struggle and longing. *Fantasy* works at the question of how to spend time while alive in a humanity close to burnout, where the value of one's own labor is as inconclusive as the profits of intimacy. The need for things butts up against the living nihilism of late capitalism.

Ben Fama is the author of several chapbooks and pamphlets, including the artist book *Mall Witch* (Wonder), *Cool Memories* (Spork), *Odalisque* (Bloof), and *Aquarius Rising* (UDP). His writing has appeared in *The Believer*, *Denver Quarterly*, *Boston Review*, *Jubilat*, *Lit* and *The Brooklyn Rail*, among others. He is the co-founder of Wonder and lives in New York City. *Fantasy* is his first full-length poetry collection.

**Forever is the saddest word
The poem's not worth it
I'd like to read to you
What Andy Warhol said
About the traps of the rich
But my tastes are changing
This is a love note
To a Fire Island lifeguard
Tuscano shearling
And mauve champagne
I should never talk
Even after two sips
Though that's when I can**



How did Fama invent a tone so perfect and icy, so equal to our times?

— **Wayne Koestenbaum**

POETRY | ISBN 978-1-937027-47-6 | TRADE PAPERBACK | APRIL 2015

CORINA COPP THE GREEN RAY

The Green Ray is relentless—in its syntactical and almost kaleidoscopic subversion of univocal emotion, its contrapuntal speed and delay, intimacy and pretense, security of sources and formal promiscuity. The poems both sense and want to, enacting a rigorous aesthetic engagement that never quite achieves synthesis, instead posing writing itself as dialogic longing. It is Corina Copp's first full-length collection of poems.

Corina Copp is a writer and theater artist based in New York. She is the author of chapbooks *All Stock Must Go* (Shit Valley Verlag), *Miracle Mare* (Trafficker Press), and *Pro Magenta/Be Met* (UDP). She is developing a three-part play based on the works of Marguerite Duras titled *The Whole Tragedy of the Inability to Love*. Copp is a 2013-2014 Lower Manhattan Cultural Council Workspace writer-in-residence and a curator at The Segue Foundation.

**Underpainting moderates ff
or open pores watch out
Pupils cash out when gray
droplets form inside, syphilis
was innovative and lasting
Sounds horrifying but she's
licking herself. Expended re-
production makes her lie else-
where pull out of where I am
cut Badly, not just the wrong
sexual act, but the only one I
don't care about as a
Topic...ars mutandi era's fuck-
ing with living to be gifted for
love, tightly lashed.**



The Green Ray is gloriously unblurbable.

— **Mónica de la Torre**

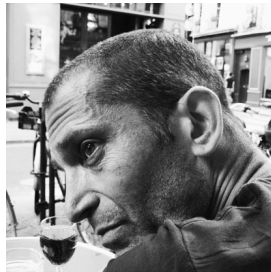
POETRY | ISBN 978-1-937027-58-2 | TRADE PAPERBACK | APRIL 2015

ROB HALPERN COMMON PLACE

Common Place continues Halpern's sustained inquiry into the relations of body and voice to relentless militarization and economic degradation. Written in enjambed verses and impacted prose, Halpern's language is at once raw and sculpted, passionate and analytic.

Rob Halpern is the author of *Music for Porn* (Nightboat), *Disaster Suites* (Palm Press), and *Rumored Place* (Krupskaya). Together with Taylor Brady, he co-authored the book-length poem *Snow Sensitive Skin*, which has been reissued by Displaced Press. Recent essays and translations appear in *Chicago Review*, *Journal of Narrative Theory*, and *The Claudius App*. Rob currently splits his time between San Francisco and Ypsilanti, Michigan.

a blank resource whose waste excels, a darker place where bodies bend, ribs break in vaster banks, my blunting force, just say whose organ, say whose bone, drafting futures, time negated & not perceived as use, being raw, the stone, the teeth, what strange glamour hangs, a deciduous mulch, the skin, the sky, the latch, the bone



Halpern's inquiry is thrilling in its depth and unsettling in its resultant darkness.

— **Michael Andor Brodeur**, *The Boston Globe*

POETRY/QUEER STUDIES | ISBN 978-1-937027-38-4 | TRADE PAPERBACK | JUNE 2015

KATE COLBY I MEAN

I Mean is a personal ars poetica that looks back on the author's previous work and asks what she meant to say, what she keeps meaning to say, and how to mean more. In a long, cumulative poem and a collection of lyric essays Colby explores how meaning is made and denied in and by art and language, effecting an urgent movement toward meaning with hope for no hope for arrival.

Kate Colby is author of six books, including *Unbecoming Behavior* (UDP), *The Return of the Native* (UDP) and *Fruitlands* (Litmus Press), which won the Norma Farber First Book Award in 2007. She is a founding board member of the Gloucester Writers Center in Massachusetts and currently lives in Providence, where she was a 2012 fellow of the Rhode Island State Council for the Arts.

If there's a theme to this work, it's reflexiveness. If there's a general impetus, it's a would-be completism. I chip away at, as well as with, the words of which I am made for the momentary thrill of cracking through to the other side of my language-delimited self and getting a glimpse of the extra-linguistic conditions that might exist there—some kind of vestigial memory or form of perception that can't be caught with words. But I have a sense that I can only get there by saying—exhausting myself via words, exhausting words.



Like Scheherazade pulling beginnings out of the middles of stories to save her own life, *I Mean* denies its readers endings.

— **Darcie Denningan & Kate Schapira**

POETRY/ESSAY | ISBN 978-1-937027-45-2 | TRADE PAPERBACK | JUNE 2015

STEVE MUHS 221 ACRES OF FUN

Taking cues from conceptualism, flarf, and XXX, but beholden to none of them, *221 Acres of Fun* is a collection of poems that is surprisingly sharp and deceptively plain-spoken.

Steve Muhs is a writer and artist from Southern Illinois. He has taught art on Fort Peck Indian Reservation, and has worked for most of his life as a roofer and carpenter. Muhs's art has been exhibited in Montana; many of his works are held in the permanent collection of the Missoula Art Museum. His poetry has previously appeared in *6x6*.

There is no fucking cycle of life.

**With milk,
For the boring
Linear jeopardy and faith
In GMC.**

**Fallacy thinker
And spot welder
Flathead pygmy boy
Drink straight whiskey
(and)
Smell of salt.**



This sacred/profane dialogue is funny and raw.

— Lesley Dame

POETRY | CHAPBOOK | SEPTEMBER 2015

KAREN WEISER OR, THE AMBIGUITIES

Or, The Ambiguities is a book of long poems that asks how we correspond with the dead. Written with and through various works by Herman Melville, the poems in this collection invent new visual forms in order to playfully enact Jack Spicer's idea that poems are "how we dead men write to each other."

Karen Weiser is the author of *To Light Out* (UDP), *Dear Pierre* (Well Greased Press), *Placefulness* (UDP), and *Pitching Woo* (Cy Press). She was recently awarded a Robert Rauschenberg Foundation residency, a Process Space residency through the Lower Manhattan Cultural Council, and a New York Foundation of the Arts Fellowship in Poetry. She is currently working on the libretto for an opera ("You Who Made the Heavens Incline") about one of the first great composers, Kassia, a 9th century Byzantine nun, in addition to writing a young adult fantasy novel. She lives in New York City where she teaches and writes on 19th century American Literature.

**Along a plane I wanted to write it:
Where one end is fixed, a loose sun**

**To the excess of dark I was certain
That certainty's a kind of excess**

**A term that's but a navigating bust
A place to version a limit, feet in foot**

**When the lute's sum turns daily
As if by steam one could coordinate**

**The tulips, too numerous to pinch
By steam the autography of material**

**Will appear to light the vapor region
So we can know it as if by touch**

**A nude thing, the masses say
As they re-substantiate again**



Weiser's figures of speech are gloriously two-headed and unpredictable.

— Stephen Burt

POETRY | ISBN 978-1-937027-61-2 | TRADE PAPERBACK | OCTOBER 2015

CATHY EISENHOWER DISTANCE DECAY

distance decay tangles the social-scientific language of rape investigations, media constructions of perpetrators, and memory, moving through the resulting linguistic (and conceptual) mess via disclosure and even lyric. In attempts to come to literal terms with the experience of rape, the book establishes a linguistic play/ground for personal, historical emotion through personality theory and affective genealogies.

Cathy Eisenhower lives and works as a librarian in Washington, D.C., and is the author of *Language of the Dog-heads* (Phylum), *clearing without reversal* (Edge), and *would with and* (Roof). She is co-translating the selected poems of Argentine poet Diana Bellessi and has co-curated the In Your Ear Reading Series for the past several years. Her work has recently appeared in *The Recluse*, *Aufgabe*, *West Wind Review*, *The Brooklyn Rail*, and *Fence*.

When you are not raging me, I am not
considering not raging you.

From want of speechlessness and also from
being in it.

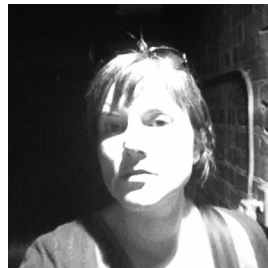
What my structure is is this loom toward
analysis.

If staring wild at vector shadows launched
from a live source of mouth light
can extract loving heads that nuzzle from
inside the body walls,
then what else could it possibly fucking
want.

Whose mind has entered a man as hands
full of diffident countries, font-shaped.

It holds lament patiently in its arrows.

This is the way we eyes clear the entering.



Rife with elliptical magic & profound intelligence.

— Carol Mirakove

POETRY | ISBN 978-1-937027-52-0 | TRADE PAPERBACK | OCTOBER 2015

JENNIFER NELSON AIM AT THE CENTAUR STEALING YOUR WIFE

Aim at the Centaur Stealing Your Wife tells of a person of mixed ethnicity who finds herself, in early twenty-first century United States and Europe, questing inside old European art and ideas. Terrible as these things often are, she enjoys recalibrating them, and she is optimistic.

Jennifer Nelson is a postdoctoral fellow at the Michigan Society of Fellows and assistant professor in the Department of the History of Art at the University of Michigan, Ann Arbor. She formerly edited poetry at *Epiphany* and *Washington Square Review*. She holds degrees from Yale University, New York University, the Courtauld Institute, and Harvard College. *Aim at the Centaur Stealing Your Wife* is her first full-length book of poems.

in paradise one cannot read Kafka
I have never read Kafka
the supervirginal color is blue
you must believe
all women and brown folk
on the inside are blue
and the poem will give you a brown vagina
and this blue room
let's all be alone in the same blue room
at the same time
let's close our eyes
let's choose the afterimage
a puddle yes
no one cleans in paradise



on that nose my owl lights and on the urn a horse's mouth

— Jennifer Nelson

POETRY | ISBN 978-1-937027-51-3 | TRADE PAPERBACK | NOVEMBER 2015

YEVGENY BARATYNSKY A SCIENCE NOT FOR THE EARTH

A Science Not for the Earth is the first representative collection of the poet's lyric verse in English, and features some 75 poems, from early elegies to poems from his final years. Ahead of his time, Baratynsky was ignored or misunderstood by most of his contemporaries; it is here, where he explores fundamental questions of existence from an analytical epistemological perspective, that his work seems so remarkably modern. The book includes a comprehensive selection of Baratynsky's letters.

Yevgeny Baratynsky (1800-1844) achieved fame with his earliest poems, psychologically acute love elegies and meditations written in the first half of the 1820s. In this early period, he was closely identified with the movement in Russian poetry that coalesced around Pushkin. Largely neglected by critics in the latter half of the 19th century, Baratynsky's work received a new appreciation only with the Symbolist poets in the early 20th century and later with Akhmatova and Mandelstam.



**His deep gaze fixed upon the stone,
the artist saw the Nymph inside,
and fire raced through every vein
and in his heart he flew to her.**

**But soon, consumed with endless yearning,
he's master of himself again:
the gradual chisel without hurry
removes one layer and then another
from the goddess concealed within.**

TRANSLATED FROM THE RUSSIAN BY
RAWLEY GRAU

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

— Joseph Brodsky

EASTERN EUROPEAN POETS SERIES #32
POETRY/LETTERS | ISBN 978-1-937027-13-1 | TRADE PAPERBACK | JUNE 2015

KEVIN PLATT (EDITOR) HIT PARADE: THE ORBITA GROUP

Hit Parade is a bilingual Russian-English collection of poems by the four leading authors of the Orbita creative collective, based in Riga, Latvia: *Semyon Khanin*, *Artur Punte*, *Vladimir Svetlov*, and *Sergej Timofejev*.

Founded in 1999, *Orbita* has published a series of almanacs of literature and visual art and a number of bilingual Russian-Latvian books of poetry, essays, art and photography, as well as three audio CDs and a collection of videos. Active in multimedia poetry installations for galleries and museums, *Orbita* has also organized three Word in Motion festivals of poetic video and multi-media art in Latvia.

Edited and with an introduction by Kevin M.F. Platt, this collection includes translations (often collaborative) by Polina Barskova, Charles Bernstein, Bob Perelman, Julia Bloch, Daniil Cherkassky, Sarah Dowling, Natalia Fedorova, Eugene Ostashevsky, Stephanie Sandler, Karina Sotnik, Sasha Spektor, Anton Tenser, Maya Vinokour, Michael Wachtel, Matvei Yankelevich, and Platt himself.

**there they go crawling over goosebumps
not the shed hairs after the cut
caught under cold crew cut by the scruff
time for your, unsaid, massage, honey
scratchy throat, bristles, chills
warm it up, please, unsaid, not too hot
watches furtively
dig it eyed that way
only metal tasting of your lips
only stone**

SEMYON KHANIN
TRANSLATED FROM THE RUSSIAN BY
CHARLES BERNSTEIN
AND MATVEI YANKELEVICH
WITH EUGENE OSTASHEVSKY



Utterly without illusions, though redolent with delight...

— Lyn Hejinian

EASTERN EUROPEAN POETS SERIES #37
POETRY | ISBN 978-1-937027-56-8 | TRADE PAPERBACK | JUNE 2015

ALEJANDRA PIZARNIK THE MOST FOREIGN COUNTRY

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

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

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

TRANSLATED FROM THE SPANISH BY
YVETTE SIEGERT



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

— *The Argentina Independent*

LOST LITERATURE #14

POETRY | ISBN 978-1-937027-60-5 | TRADE PAPERBACK | OCTOBER 2015

DOLORES DORANTES & RODRIGO FLORES SÁNCHEZ INTERVENIR/INTERVENE

Intervenir/Intervene is a searing, tender, unflinching collaboration between two Mexican poets—Dolores Dorantes, who lived in Ciudad Juárez for 25 years and now has political asylum in Los Angeles, and Rodrigo Flores Sánchez, who lives in Mexico City. *Intervenir/Intervene* asks questions no one should have to ask: in a climate of state-sponsored violence, what kinds of speech, writing, relation are possible? How do we collaborate? How do we resist?

Dolores Dorantes' books include *Querida fábrica* (Práctica Mortal, CONACULTA), *Estilo* (Mano Santa Editores), and *sexoPUROsexoVELOZ* and *Septiembre* (Counterpath Press and Kenning Editions). She currently lives in Los Angeles where she teaches workshops in autobiographical writing and co-curates a Spanish-language section at The Last Bookstore.

Rodrigo Flores Sánchez is the author of the poetry volumes *estimado cliente* (Lapsus, and Bonobos/Setenta), *baterías* (Invisible), *Zalagarda* (Mano Santa), and *Tianguis* (Almadía). His writing has been translated into English, Portuguese, Catalan and Swedish.

I forget poetry
just like I forgot your burst body:

WITH ITS FACE

DOWN

Write "my love's face in the dirt"
Write "what did they do to you, love?"
Write "I found my love's body missing a
finger:"

OFFICER

TRANSLATED FROM THE SPANISH BY
JEN HOFER



Few poets these days are able to evoke and inhabit disquietude with the concentrated intensity of Dolores Dorantes.

— Christopher Winks

DOSSIER

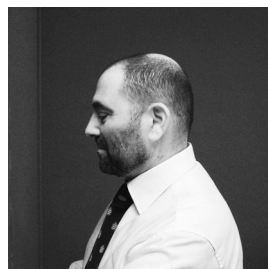
POETRY | ISBN 978-1-937027-41-4 | TRADE PAPERBACK | JUNE 2015

ROBERT FITTERMAN ROB'S WORD SHOP

"On Wednesday, May 5th, 2010, I opened **Rob's Word Shop**, a storefront shop where individual letters and words were sold. My shop location was 308 Bowery (the south window at the Bowery Poetry Club), and my hours of operation were Tuesday through Thursday 11:00AM—2:00PM, from May 5 through May 27. The words and letters were either chosen by the individual customers or arrived at with my assistance. I would then hand-write or print the letter, word, or phrase. Single letters were sold for 50 cents and single words for one dollar. As the sole proprietor of the store, I invited people to stop by for a chat and shop for words."

—Robert Fitterman

Robert Fitterman is the author of fourteen books of poetry, including *No, Wait Yep. Definitely Still Hate Myself* (UDP), *Holocaust Museum* (Counterpath, Veer), and *Notes on Conceptualisms*, co-authored with Vanessa Place (Ugly Duckling Presse). He teaches writing and poetry at New York University and at the Milton Avery Graduate School of the Arts at Bard College.



These transcripts doggedly elude our desire to name all the affects they contain.

— **Brandon Brown**

POETRY/ART | ISBN 978-1-937027-48-3 | HARDCOVER | AUGUST 2015

WOODY LESLIE COURIER'S TEXT ATLAS

Courier's Text Atlas of the United States of America is a geographically accurate, 100% typed atlas of the US. Each state is realized using only its own name typed again and again. Though visually focused, the states are strictly text based, reinforced by an accompanying "reading" of each state performed by a computer text-to-speech reader. It's a work of straight-up process oriented minimalism—from its generation to its audio realization—neatly straddling the lines between image, text, and sound.

Woody Leslie is an artist, bookmaker, musician, and performer, originally from Northern Vermont. In Fall 2008 he founded One Page Productions, a small artist book press, to produce his work. He participated in a multimedia storytelling and performance duo co-founded with musician & performer Dave Ruder—Dave & Woody's Chicken Slaughtering, LLC. In 2013, he was UDP's artist-in-residence. He is currently attending Columbia College Chicago, where he is learning about book arts.



Hypnotic sounds [that] defy expectation ... a unique kind of contemporary found-art minimalism.

— **Gold Bolus Records**

ORIGINAL WEB BOOK
POETRY/ART | SEPTEMBER 2015



RAMSEY SCOTT THE NARCO-IMAGINARY

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

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

Dear Sergeant Pepper,

For a long time now I've been convinced that drugs construct a link to history's underside. LSD conjures the Sixties; prewar Vienna reclines in cocaine's powdered foothills. On the cover of the album that bears your name, Edgar Allen Poe, Sonny Liston, Sigmund Freud. I write to you because this album forms, along with co-op peanut butter and carob chips, patterns my dreams make into quilts and fold over childhood's pillows.



It provides entry into otherwise unattainable explorations of metaphor.

— Ramsey Scott

DOSSIER
POETRY/ESSAY | ISBN 978-1-937027-44-5 | OCTOBER 2015

MICHAEL THOMAS TAREN EUNUCHS

Eunuchs is Michael Thomas Taren's first published collection.

Michael Thomas Taren is a carpenter's wife who likes gardening. He is author of *Eunuchs* (UDP) and is editor and co-translator, with Tomaž Šalamun, of *Justice*, forthcoming from Black Ocean. His co-translation with Purdey Lord Kreiden of *L'Île Atlantique* by Tony Duvert is forthcoming from Semiotext(e).

Drinking blood for the first time.
Passive beams ferried like lanterns through
waist-high wheat.
The waist high wheat.
The hopelessness.
As I loved you and as I saw weeds doling
And vacillations doling, and viruses opening
And pushing from their middles appendages
Tipped with lethargic ovules
And metal-like bundles that accrue and
loosen the plaque
There...there! A worm pitched across the
roulette table
With a thousand pixilated crotch shots And
the wind's varied displeasure.
Crotch shots spread like fresh butter
Across the pale blue sofa.
That was the point in my brain when
Doling, doling.



I know seven manuscripts of Michael Thomas Taren. They are here. And they will stay in American Letters.

— Tomaž Šalamun

POETRY | CHAPBOOK | JUNE 2015

LESLIE ALLISON MARTHA

Martha is a lesbian fantasia that follows an unnamed narrator as she becomes enmeshed in life at Martha Stewart's manse. She (un) wittingly becomes a key component of a volatile sexual quadrangle, the other points of which are held by Martha Stewart; Madeleine Schubert, Martha's online pimp; and Kate, an angry ghost. Identity melts into a scream. Interns scurry through the halls. Pleasure = power = surveillance = drugs = housewares.

Martha has the brass to acknowledge the simple fact that to get to pleasure, a girl has to go through a ton of shit.

Leslie Allison is a writer and performer. She composes choral music for performance collaborations with Francis Weiss Rabkin. Her dance and poetry criticism can be found in *HTML Giant* and *The Brooklyn Rail*, and her band Cross released its debut album, *It's Curtains*, earlier this year. *Martha* is her first chapbook.

today Martha Stewart is on tv dressed as
a witch
swirling
batter, she waves
I imagine the smell of her house
it smells like a teenage girl
sitting across the train bubbling in Spanish,
kissing her butch friend on the cheek
to say goodbye, she laughs
her skin glowing golden certainty
the smell of fake fruit becoming real
dried flowers becoming moist



Leslie Allison has made a new room for poetry, a hologram of a corner shimmering where no corner exists.

— Ann Lauterbach

POETRY | CHAPBOOK | APRIL 2015

DAVID B. GOLDSTEIN OBJECT PERMANENCE

The poems of *Object Permanence* communicate the secret intensity of a world peopled by objects. The author and the figures—burning dolls, prophesying heads, terrified porcelain roosters, pontificating door-knockers—are crammed into a house overlooking Sintra, Portugal. An exposé of the domestic chambers of human experience, these poems find terror and familiarity reside together.

David B. Goldstein has written a poetry collection, *Laws of Rest* (BookThug), and a volume of essays, *Eating and Ethics in Shakespeare's England* (Cambridge University Press). His poetry and translations regularly appear in chapbooks, journals and anthologies throughout North America. He lives in Toronto, Canada, where he is an Associate Professor of English at York University

HANDLESS DOLL

Sometimes a single word
can grant me the will to live.
Do you know how old I am?
Do you find my legs beautiful?
Come, touch the clustered pale grapes
of my hair.

On the day my midnight blood
breaks the skin
the whole world will become blue.



...baffling, funny, surreal and, quite often, disorientingly moving.

— Jared Bland

POETRY | CHAPBOOK | JULY 2015

HOA NGUYEN TELLS OF THE CRACKLING

Tells of the Crackling reveals love in its lost and often fragmentary forms. It sifts through rivers and blue explosions with a “yell of living.” How can we attempt to retrieve the irretrievable through language?

Born in the Mekong Delta and raised in Washington, D.C., *Hoa Nguyen* studied Poetics at New College of California in San Francisco. With the poet Dale Smith, Nguyen founded *Skanky Possum*, a poetry journal and book imprint. She is the author of three full-length collections of poetry including *As Long As Trees Last*, *Hecate Lochia* (Hot Whiskey Press) and *Your Ancient See Through* (Subpress). Wave Books released a volume of her early uncollected poems, *Red Juice, Poems 1998-2008* in the fall of 2014. She currently lives in Toronto, Ontario where she teaches poetics privately and at Ryerson University.

AFTER THE MURDER BALLAD

Bringing some other fine things
hard full life atoms springing

No money No fine things

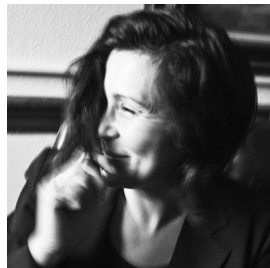
Flatteringly we are the cave
It will be OK in disgrace

She jumped Came to the river
deep water Thou restless ungathered

orphan Tell me your mind
to mend to drown you in despair

Let me sing gone
If I can live kicked & choked

Turned around in deep water



Nguyen remains one of the most powerful, vivid, and even visceral contemporary poets working today.

— Joshua Marie Wilkinson

POETRY | CHAPBOOK | MAY 2015

ULRIKE ALMUT SANDIG MISSING WITNESS

Sandig's poems bear witness to a time and place—the GDR—that no longer exists. *Missing Witness*, by turns plain-spoken and elliptical, depicts an elusive world that lies in the past but is all too present.

Ulrike Almut Sandig was born in Großhain (GDR) in 1979 and started publishing her poetry by pasting it on construction fences (eyemail) and reading at concerts (earmail). Today she works with musicians, composers and filmmakers to stress the musical aspects of language and voice in her performances. She has published three volumes of poetry, two story collections, and two audiobooks of poetry and pop music. Her many awards include the prestigious Leonce-und-Lena Prize (Darmstadt), and the Poetry Award (Meran). *Ulrike Almut Sandig* lives with her family in Berlin.

was the table, was the chair, sat a child
in the kitchen and ate, was it still in the hall,
did no one wander around and count
their own steps, the window cross whiter
than usual at evening, small creatures in
flight
transected the yard and dust lay on the glass
and a child was very still, was something
occurred with a bolt, was hot at the base
and faded, burst, a child opened its eyes
wide
and could, it could not find anything.

TRANSLATED FROM THE GERMAN BY
BRADLEY SCHMIDT



...a compass needle finely tuned to an existential north that is overshadowed by absence and loss.

— Karen Leeder, *Asymptote*

POETRY | CHAPBOOK | SEPTEMBER 2015

INGER WOLD LUND LEAVING LEAVING BEHIND BEHIND

In *Leaving Leaving Behind Behind*, Lund elevates the mundane by committing fleeting moments to memory. Each story, despite its brevity, appears fully-realized, almost as a photograph. *Leaving Leaving Behind Behind* is Lund's first collection in English.

Inger Wold Lund is an artist and writer based in Berlin. Recent exhibitions include Museo Apparente, Napoli; Galerie Parisa Kind, Frankfurt am Main; and Hordaland Art Center, Bergen. Her first book in Norwegian will be published by Flamme Forlag in Spring 2015. She is a recent recipient of a work grant from BKV-Fond for Visual Artists, Norway.

**A month ago. In a newspaper.
A cat was shot. It belonged to a man whose
life had been tough and who had neither
a wife nor children. The cat had been
shot by his neighbor.
'It was a very special cat.'
He told the newspaper.
'It came running when I called its name. It
was the only thing I had.'
When I told my friends they said it is normal
that cats come running when you call
their name.**



Lund makes these small scenes into instant and almost tactile objects, cleared of affective noise.

— Stian Gabrielsen

POETRY/FICTION | CHAPBOOK | SEPTEMBER 2015

AMY NARNEELOOP HAIR

Is the body an object? Do we own our bodies? When bodies are gendered and raced in public, when every skin tone, hairstyle, or limp is registered, can there be such a thing as a private body? Part of the ongoing sequence *Inventory*, *Hair* is the result of Amy Narneeloop's investigation into the fluid boundary between the body and the ideas that surround it. Writing toward a more ephemeral self (remorse, shame, diagnosis, memories, experience of time) instead of writing around it, Narneeloop exploits the trope of the inventory to get closer to who she is, what she is, where she has been, and what has happened to her.

Amy Narneeloop is a writer from the San Francisco Bay Area. She has an MLIS from UCLA but she doesn't want to be a librarian anymore, so now she's working on an MFA at SFSU in Fiction. She was the 2012 Academy of American Poets Harold Taylor Award winner. *Hair* is her first chapbook.

These days it's curly. Curlier on one side than the other, and much tighter curls in the back, and one small portion in the front, by my left ear the loosest curl of all, so if I want it to look the same length I need to get it cut regularly in several different lengths. Someone who knows how to cut curly HAIR will do this: cut it dry, then wash it, then cut it again, then dry it, then cut it again. Most people don't know what they are doing and wash, cut, dry, then try to make it look okay. Curly HAIR will show up different every time it is washed unless it is permed and all the curls are the same. Curly HAIR is like telephone cords, going back and forth on itself, corkscrew and calipers, but we only have landlines in offices now, so soon I won't be able to use that simile.



A window onto the tumultuous vectors of body regulation and maintenance

— Dodie Bellamy

POETRY | CHAPBOOK | SEPTEMBER 2015

LUIS FELIPE FABRE SOR JUANA AND OTHER MONSTERS

In *Sor Juana and Other Monsters*, Luis Felipe Fabre reimagines Sor Juana Inés de la Cruz, whose visionary and passionate verse of 17th century, colonial-era Mexico assured her a seminal place in the literary canon. Fabre's poems are built out of 16th century octosyllabic tetrameter and pulp novels, out of horror movie trailers and pompous academic papers, out of Medusas and dreams, Bat Sisters and rhymes. But more than that, they are made of language, a language brimming with irony, black humor and dread as he reflects on the many transformations of Sor Juana and of Mexico itself.

Luis Felipe Fabre is a poet and critic based in Mexico City. He has published a volume of essays, *Leyendo agujeros. Ensayos sobre (des) escritura, antiescritura y no escritura*, and the poetry collections *Cabaret Provenza*, *La sodomía en la Nueva España*, and *Poemas de terror y de misterio*. He is the editor of two anthologies of contemporary Mexican poetry and an anthology of Mario Santiago Papasquiaro's poetry work. He has been curator of the Poesía en Voz Alta Festival and *Todos los originales serán destruidos*, an exhibition of contemporary art made by poets.

**Sor Juana scholars are very busy people.
Sor Juana scholars are very strange people.
Sor Juana scholars tend to have their own
separate cubicles.**

**But even among Sor Juana scholars,
whose essential task is to differ with other
Sor Juana scholars,**

**there are some points of convergence:
almost none:
one:**

**all Sor Juana scholars concur that Sor Juana
was a monster.**

TRANSLATED FROM THE SPANISH BY
JOHN PLUECKER



Fabre uses brutal irony ... to reflect on the transformation of Sor Juana into academic and literary merchandise.

— Álvaro Enrique

SEÑAL
POETRY | CHAPBOOK | OCTOBER 2015

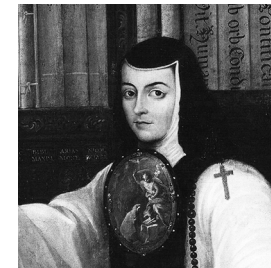
SOR JUANA INÉS DE LA CRUZ ENIGMAS

The twenty quartets comprising Sor Juana Inés de la Cruz's *Enigmas* were written for a group of learned Portuguese nuns in 1693 and were only discovered in 1968. Each enigma is structured around wordplay and poses a paradoxical, undecipherable riddle, one whose possible solution readers continue to ponder.

Sor Juana Inés de la Cruz (1651–1695) was Colonial Mexico's foremost intellectual. Having chosen to pursue knowledge over marriage, she entered the monastery of the Hieronymite nuns in 1669, where she remained cloistered until her death and wrote many of her most significant works. Her Baroque, proto-feminist writing coincided with the Spanish Golden Age and garnered her a sizable readership in Spain and the Americas. Sor Juana was ultimately silenced by ecclesiastical authorities, yet her prodigious intelligence continues to incite minds.

**What is that slayer-strife
who piously naughty
when living, slaughters
and dies upon granting life?**

TRANSLATED FROM THE SPANISH BY
STALINA EMMANUELLE VILLARREAL



...legendary proto-feminist bard of seventeenth-century Mexico...

— Susan Bernofsky

SEÑAL
POETRY | CHAPBOOK | OCTOBER 2015

CALLIE GARNETT HALLELUJAH, I'M A BUM

Hallelujah, I'm a Bum is an old rag bearing new news. Taking its title from Al Jolson's Depression-era musical about a "happy hobo" occupying Central Park, this collection sends his tin-pan patter clattering into wholly novel regions of our current evening.

Callie Garnett, a writer and Ph.D. candidate at the University of Iowa, was born and raised in Brooklyn. *Hallelujah, I'm a Bum* is her first published collection.

Last night I dreamt again of ad Santa

His blonde locks tumbled from the hat like
fake chest hair

Around him we stood ourselves

In loose arousal

We probably will have to raft.



Read this chapbook to take a fairytale catnap of "loose arousal" in a field where the bums are always winning.

— **Alli Warren**

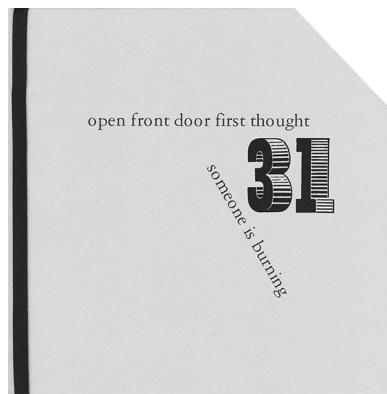
6X6 MAGAZINE

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

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

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



EMERGENCY INDEX

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

SUBMISSIONS Submissions to *Emergency INDEX* are accepted from October through December via an online form. Please visit www.emergencyindex.com.

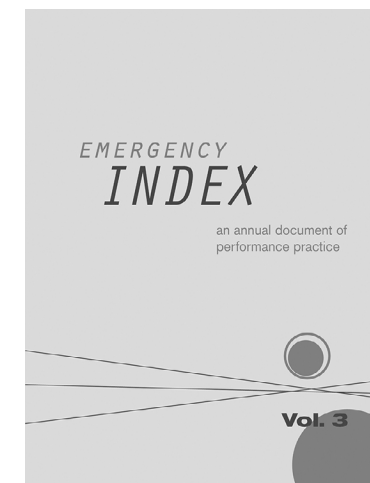
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