

# LIVIDITY

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PRESS

KIM ROSENFELD

In *Lividity*, poet Kim Rosenfield works within the outskirts of language, draining it of connotation and excess. Using words and phrases culled from linguistics textbooks and language-learning manuals, Rosenfield invites the reader to experience everyday vernacular as dislocated affect. What happens when language acts as organ donor? When language, the conveyor of our vulnerability, is transposed into new and often failing terrain? Are expressions of meaning vital enough to keep the organism functioning? What happens when meaning loses its moorings?

*Lividity*

Kim Rosenfield

Introduction: Trisha Low

Cover artwork: Klaus Killisch

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*Lividity* compels the reader to navigate through language that sinks, coagulates, empties out, and becomes a forensic tool to determine linguistic/poetic cues of movement within or towards a concept of meaning making. Rosenfield's poetry unsettles and disorients, but ultimately examines. It is an analysis, a scientific picking apart of communication and the limits of self expression.

*Lividity* is mind and body enmeshed in its own traces.

*Lividity* is published as part of the TrenchArt: Surplus Series, with an introduction by Trisha Low and visual art by Klaus Killisch. TrenchArt is an annual series of new literature, selected and edited to create a textual conversation between some of the most dynamic and exciting writing today—and tomorrow.

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## ABOUT KIM ROSENFELD

**Kim Rosenfield** is a poet and psychotherapist. She is the author of *Good Morning—Midnight—* (Roof Books 2001), which was named Small Press Traffic's Book of the Year in 2002, *Tràma* (Krupskaya 2004), and *re:evolution* (Les Figs Press 2009). Rosenfield has published and performed extensively in the U.S. and in Europe. She has collaborated with visual artists Jean Foos, Cheryl Donegan, Yedda Morrison, and with choreographer Sally Silvers. Rosenfield lives and works in New York City.

## PRAISE FOR *LIVIDITY*

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Language in *Lividity* pools in interstitial spaces of not-not-myself. Faced with the extreme everyday, with already-emitted notes we yet melancholically cling to, Rosenfield ignites the awareness that we can never be seamlessly located in our own shell casings, fleshy or otherwise. If, as Robert Creeley so famously asserted, “speech is a mouth,” here its lips are boiled red.

–from the introduction by Trisha Low

With *Lividity*, Kim Rosenfield taps glacial glossa to palatial palate, as “this endpoint of language comes very close to touching the hard palate.” Penetratingly wry, sensual, and self-reflexive, it entrains the mind with a sculpted spatiality that re-construes and hallucinates all manners of articulation and interlocution. “They have made it with a richness and expression that we must pay homage to like we pay homage to the indispensable devotion attached to our laboratory of creation...”

One other thing. I think it rips through your clothes when it takes you over. Windows found some shredded long johns, but the name tag was missing. They could be anybody's. Nobody...

–Lanny Jordan Jackson

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## MORE PRAISE FOR KIM ROSENFELD'S WORK

On *Good Morning—Midnight—*:

New York poet Kim Rosenfield finds the pivot where body image, conspicuous consumption, self-esteem, and “dome parties at Vassar” form a crushing day-for-night in *Good Morning—Midnight—*. With withering linguistic looks and razor-sharp wit, Rosenfield deconstructs the sets of beliefs that hold media-created women together.

–*Publishers Weekly*, 2002

On *re: evolution*:

[...] Viewing the instability of language as an aesthetic opportunity, Rosenfield fuses appropriated texts from different genres (including evolutionary theory, psychoanalysis, and feminist theory) to create a radically disorienting textual topography.

–*Bookforum*