

TRENCHART MONOGRAPHS: HURRY UP PLEASE ITS TIME

LES FIGURES
PRESS

EDITED BY TERESA CARMODY AND VANESSA PLACE

“...FOR WHAT REASON IS THIS WRITING?”

From 2005-2013, the TrenchArt book series was the cornerstone of Les Figs Press. The series took its name from “trench art”—artistic creations made by wartime soldiers using whatever material was at hand, from shell casings to scrap metal to bone. It is art born of conflict and forced community: here we are, together in the trenches.

Each year, the Press published four TrenchArt titles, grouped together as a set. Accompanying and preceding their release was a hand-bound collection of aesthetic essays, written by that year’s artists/writers and distributed exclusively to Les Figs members. *TrenchArt Monographs: hurry up please its time* collects these essays, bringing them, for the first time, to a wider readership.

TrenchArt Monographs: hurry up please its time
eds. Teresa Carmody, Vanessa Place
Poetry, Prose, Literature | \$40.00
ISBN: 978-1-934254-59-2
Binding: Soft Cover, Perfect | 400 Pages

Release Date: October 6, 2015
Distributed by Small Press Distribution
<http://www.spdbooks.org>

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Divya Victor | Matias Vieneger | Christine Wertheim

“Since 2005, Les Figues Press has been publishing installments of TrenchArt, an annual book series that takes its same from the tradition of forging art from the materials of war: think ashtrays made out of brass shell casings, jewelry out of scrap steel, sculptures out of metal, cloth, bone, wood.”

—Julia Bloch

The books in the TrenchArt series are experiments in language, and the aesthetic essays in this anthology investigate the *why* of those experiments. The essays challenge what an essay looks like, what an essay can do. Manifestos, lists, performative pieces, visual art, critical essays, marginalia, and the entirely unclassifiable—these pieces pull, prod, and play with the concept of “language” from all directions, misdirections, and sometimes no direction at all. This is critique pregnant with poetry, with image, with mutilated lips, with the scent of camphor in hot celluloid.

TrenchArt Monographs: hurry up please its time is intuitive and revelatory. “Les Figues,” as Vanessa Place writes in her editor’s preface, “was very much born from the desire for cross-talk as conversation,” between writers and artists, between texts. The *whys* offered here are immediately given up in favor of other

“The Les Figues TrenchArt Series has always been one to watch...”

—Harriet

“Les Figues Press is definitely pushing the envelope.”

—Mike Sonksen,

LA Letters

possibilities for reading, writing, and knowing. Listen closely, and you’ll hear the swelling cross-talk, looping in on itself, transmuting, proliferating.

This book is made possible in part by a grant from the City of Los Angeles, Department of Cultural Affairs.

“TRY AS IN TRIAL.”

