

LES FIGURES PRESS

Catalog 2014



ABOUT LES FIGURES PRESS

Les Figures Press is an award-winning, independent, and nonprofit publisher of poetry, prose, visual art, conceptual writing, and translation. Based in Los Angeles, our mission is to create aesthetic conversations between readers, writers, and artists. Les Figures Press publishes five to seven books a year and favors projects which push the boundaries of genre, form, and general acceptability. We also curate and host literary events, including readings, conversations, performances, and art salons.

Les Figures Press: Beauty · Belief · Bawdry

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The Ants

Sawako Nakayasu



“We have plenty to learn from the numerous ants. Sawako Nakayasu—writer, antologist, Baudelaire’s sister—turns daily life inside out and upside down then puts it into perfect little boxes.”

—John Granger

Sawako Nakayasu writes and translates poetry, and also occasionally creates performances and short films. Her most recent books are *The Ants* and a translation of *The Collected Poems of Sagawa Chika*. Other books include *Texture Notes*, *Hurry Home Honey*, and *Mouth: Eats Color—Sagawa Chika Translations, Anti-Translations, & Originals*, which is a multilingual work of both original and translated poetry. She has received fellowships from the NEA and PEN, and her own work has been translated into Japanese, Norwegian, Swedish, Arabic, Chinese, and Vietnamese.

Fiction | \$17.00 | ISBN: 978-1-934254-54-7 | Paperback | Summer 2014

Kern

derek beaulieu

“Beaulieu’s innovative contribution is a living demonstration that poetry is about unleashing the potential of combinatoric protocols to drive the performative art of letters on a page.”

—Johanna Drucker

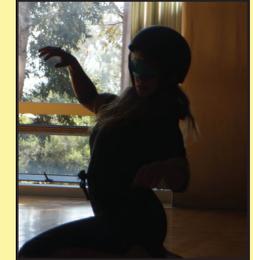


derek beaulieu is the author or editor of 15 books, is the publisher of no press, and is the visual poetry editor at UBUWeb. He has contributed to fashion magazines such as *Flaunt*, *Hobo*, and *The Block*, literary magazines such as *The Capilano Review* and *Poetry*, and is a columnist at *Lemonhound*. beaulieu has exhibited his work across Canada, the United States, and Europe and currently teaches at the Alberta College of Art + Design.

Poetry | \$17.00 | ISBN: 978-1-934254-55-4 | Paperback | Summer 2014

Leave Your Body Behind

Sandra Doller



Using citation as consciousness, this cross-genre text deals with gender, genre, memory, and technology via made/borrowed words on made/borrowed time. Much like Instagram replaces childhood, *Leave Your Body Behind* hitches its residue to the rainbow suspenders and blows.

Sandra Doller’s books include *Oriflamme and Chora*, *Man Years*, and two chapbooks: *Mystérieuse* by Éric Suchère and *Memory of the Prose Machine*. The founder & editrice of 1913 Press & *1913 a journal of forms*, Doller has taught at Hollins University and Boise State University, and she currently teaches film, literature, and writing at Cal State-San Marcos. She lives in California.

Prose | \$17.00 | ISBN: 978-1-934254-57-8 | Paperback | Fall 2014

Coyote

Colin Winnette

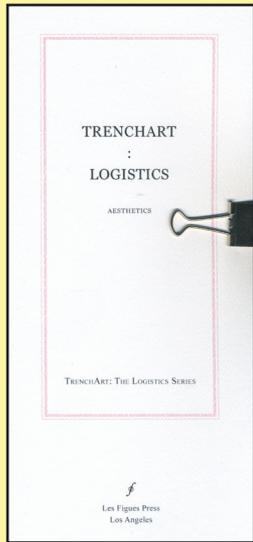
“*Coyote* has a strong and inviting voice, and that voice wraps around a dark story, a contemporary story, one that has its own velocity and fragmentation built in. I found myself swept along in it and impacted by its delicate/bleak movement.”

—Aimee Bender



Coyote is the story of a brutal marriage and a daughter’s disappearance. There is something underneath the house. There are coyotes in the woods. Colin Winnette is the author of three previous books: *Revelation*, *Animal Collection*, and *Fondly*, one of Salon.com’s Best Books of 2013. He lives in San Francisco.

Fiction | \$17.00 | ISBN: 978-1-934254-56-1 | Paperback | Fall 2014



“In business, logistics simply refers to minding the organizational details. The devil, as you know, is in the details.”

—Vanessa Place

TrenchArt: Logistics

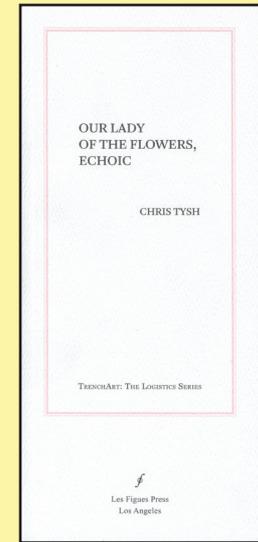
Set of 5 Books

Hand-bound in an edition of 250, *TrenchArt: Logistics* introduces and frames the eighth annual TrenchArt series, with aesthetics written by participating series writers and the series visual artist, Alice Könitz. Of the aesthetic essays, Vanessa Place notes in her introduction that “partial objects are proudly on parade: mouths, cunts, cuts of tongue, and the skin-surface of films/film-surface of skins.” Each of the books in the Logistics series uses the cut, and cutting, as an organizing principal.

Series titles include:

Trenchart: Logistics aesthetic essays
Our Lady of the Flowers, Echoic by Chris Tysh
Cunt Norton by Dodie Bellamy
Things To Do With Your Mouth by Divya Victor
Film Poems by Redell Olsen

Poetry | Set: \$60.00 | ISBN: 978-1-934254-48-6 | Handbound | Fall 2013



“This volume of verse, played over by a flickering ghostly flame, is perhaps the book that Genet meant to write.”

—John Tranter

Our Lady of the Flowers, Echoic

Chris Tysh

| with an introduction by Robert Glück |

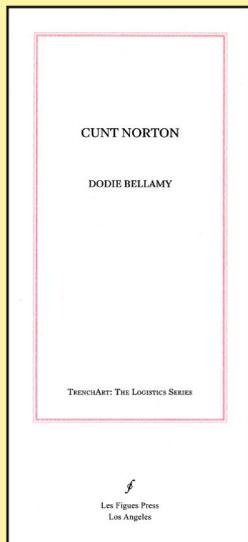
In *Our Lady of the Flowers, Echoic*, Chris Tysh newly translates *Notre-Dame-des-Fleurs*, compressing Jean Genet’s disturbing 1943 novel into cuttily charged verse. In the blue hours of the Parisian underworld, pimps, drag queens, and butchers in bloody aprons are joined by Divine, Mignon Dainty-Foot, and the young assassin Our Lady, three saintly figures in a forbidden realm of the senses. Tysh cuts *Our Lady of*

the Flowers, Echoic into a ghostly song that traces the path from prose to lyric where Divine switches gender and names “as if passing under a scarlet awning.” Suturing sexual otherness to an aching of gendered expectations, Tysh’s cadences embrace postmodernism’s emblematic penchant for all manner of appropriation, and recycling finds a radical iteration in the fashion of fairies, queens, and stool pigeons.



Chris Tysh is the author of several collections of poetry and drama, including, most recently, *Night Scales: A Fable for Klara K* and *Molloy: The Flip Side*. A recipient of fellowships from the NEA and the Kresge Foundation, she lives in Detroit and teaches at Wayne State University.

Poetry | \$15.00 | ISBN: 978-1-934254-47-9 | Paperback | Fall 2013



“My poem(s) seem to take to the new medium quite well.”

—John Ashbery

“I think this could be the most joyful book on Earth.”

—Ariana Reines

Cunt Norton

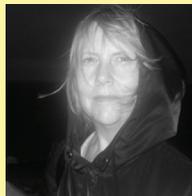
Dodie Bellamy

|with an introduction by Ariana Reines |

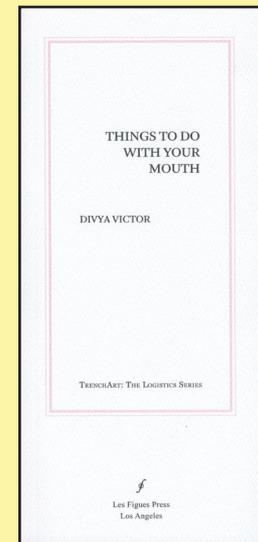
In *Cunt Norton*, the sequel to her unforgettable *Cunt-Ups*, Dodie Bellamy “cunts” *The Norton Anthology of Poetry* (1975 edition), setting her text-ravenous cut-ups loose to devour the canonical voices of English literature. The texts that emerge from this sexual-linguistic encounter are monstrous, beautiful, unashamed: thirty three erotic love poems that lust after the very aesthetic they resist. Even as *Cunt*

Norton dismembers the history of English poetry, “cunting” Chaucer and Shakespeare, Emerson and Lowell, it simultaneously allows new members to arise and fill in the gaps, transforming the secret into the explicit, the classically beautiful into the wonderfully grotesque. Bellamy’s cunted texts breathe life into literary “masters” with joy, honesty, hilarity, and insatiable passion.

Dodie Bellamy’s books include *the buddhist*, *Academonia*, *Pink Steam*, *Cunt-Ups*, and *The Letters of Mina Harker*. *Time Out New York* named her chapbook *Barf Manifesto* “Best Book Under 30 Pages” for 2009. She has been awarded a Firecracker Alternative Book Award and a Bay Guardian Goldie Award for Literature.



Prose • Poetry | \$15.00 | ISBN: 978-1-934254-49-3 | Paperback | Fall 2013



“*Things To Do With Your Mouth* is not where monsters live but all possible friends in motion, at rest, in the middle of, and even between the middle parts. There is something always ready in here, reactivating the previous line with new understanding, and this is where the useful poem has nothing to do with virtue, but a kind of surviving.”

—CA Conrad

Things To Do With Your Mouth

Divya Victor

|with an introduction by Vincent Dachy and an afterword by CA Conrad |

Attempts to control the mouths of “speaking women”—17th century witches, 19th century hysterics—have taken many forms, both physical and metaphorical. In *Things To Do With Your Mouth*, Divya Victor repeats, recants, and relentlessly echoes a textual meeting place for the psychic and corporeal implications of this “fear of women with excessive powers of speech and discourse,” creating a cacophonous movement towards

the feminist purpose of poetics. Culling language from texts as diverse as nursery rhymes, contemporary pediatric health websites, the biblical *Song of Solomon*, and Freud, Victor confronts this long history of the “silenced mouth.” Section by section, appropriated word by appropriated word, Victor relishes in the buccal opening, its capacity for words that will “eat you alive, digest you, leave you scattered.”



Divya Victor is an American poet who has lived in India and Singapore. She is author of *Partial Derivative of the Unnamable*, *PUNCH*, *Goodbye John! On John Baldessari*, *Hellocasts* by Charles Reznikoff by Divya Victor by Vanessa Place, *SUTURES*, and *UNSUB*.

Poetry | \$15.00 | ISBN: 978-1-934254-52-3 | Paperback | Winter 2013/14



“For Olsen, the everyday stuff is theatrical, metaphoric, and a mark upon the world, that can evanesce in a moment, that has no absolute but is always partial and constituent, like the film frame, part of the creation of reality, part of the gathering of energies and atmospheres, images and scenes through which we move.”

—Abigail Child

Film Poems

Redell Olsen

| with an introduction by Drew Milne |

In *Film Poems*, readers find themselves with Redell Olsen on the cutting-room floor of discourse, weaving together a manifesto of conceptual poetry that demonstrates the skipping and scratch of language. In five sequences that splice together London landmarks, lace manufacturing, swim lessons, and the history of camouflage, *Film Poems* documents Olsen’s “Film Poem” performances and installations created

between 2007-2011. Words unfold on the page as a film unspools from a reel, with particular attention paid to etymologies and polyvalences, to the process and performance of meaning-making and its relationship to physical manufacturing. “Words are the film between what is said and seen,” Olsen writes, “and also the means of seeing that is something burning in the projector called language.”

Redell Olsen’s publications include *Punk Faun: a bar rock pastel*, *Secure Portable Space*, *Book of the Fur*, and the collaboratively produced *Here Are My Instructions*. She is the director for the MA in Poetic Practice at Royal Holloway, University of London, UK.



Poetry | \$15.00 | ISBN: 978-1-934254-51-6 | Paperback | Winter 2013/14



“Like the best dystopian offerings, *The Tales* is composed of the actual, complicated by the intellectual, and amplified by the whimsical: think Anne Carson meets *The Canterbury Tales*.”

—Sina Queyras

The Tales

Jessica Bozek

| with an introduction by Sina Queyras |

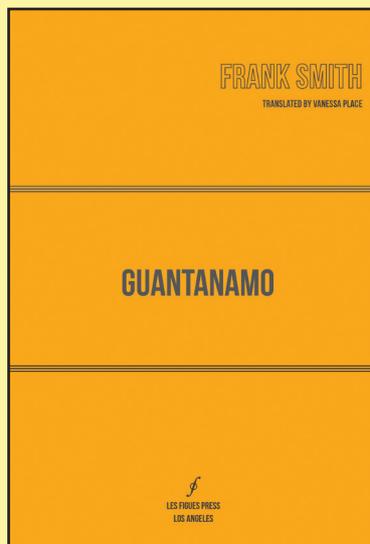
Stitching together a post-apocalyptic history from the scraps of fairy tales, war memorials, hunting songs, and disparate scholarship, Jessica Bozek’s *The Tales* traces the violence that humans inflict upon one another. As the central narrative of the Lone Survivor becomes revealed through the mouths of various perspectives, Bozek investigates the language that victims and perpetrators alike use to make sense of (and attempt to

forget) the aftermath of violence. From ordinary objects—family photographs, sweaters that unravel, old batteries, and lightbulbs—to the remnants of destroyed art and architecture, an annihilated nation is brought into reality, and the Lone Survivor’s story is simultaneously documented and invalidated, becoming “a memorial that will disintegrate over time, gray and fray as most of the dead did not have a chance to.”

Jessica Bozek is the author of *The Bodyfeel Lexicon*, as well as several chapbooks: *Squint into the Sun*, *Other People’s Emergencies*, *Touristing*, and *cor-re-spond-ence*. She runs the Small Animal Project Reading Series and lives with her small family in Cambridge, MA.



Poetry | \$15.00 | ISBN: 978-1-934254-50-9 | Paperback | Winter 2013/14



“A mutant offspring of Kafka, Lyotard, and William Carlos Williams, Frank Smith’s *Guantanamo* haunts the precincts of a world-class ethical blight.”

—Avital Ronell

Guantanamo

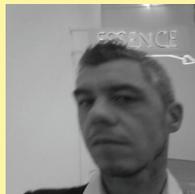
Frank Smith

| translated by Vanessa Place and with an introduction by Mark Sanders |

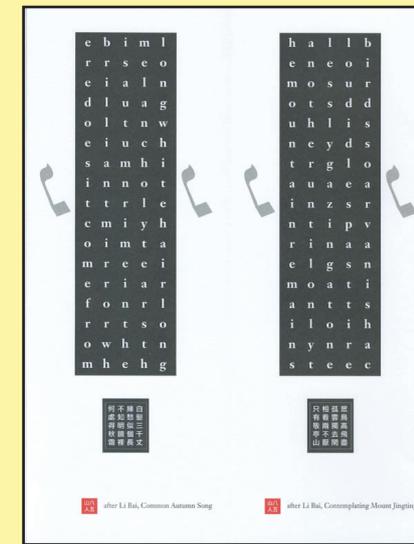
In January 2006, responding to pressure from the American press, the Department of Defense released three hundred and seventeen verbal trials from Guantanamo naval base, the prison camp used to house accused terrorists. From these documents comes *Guantanamo* by Frank Smith. Appropriating language from the interrogation minutes, Smith shapes these questions and answers into a literary

world as faceless and recursive as the interrogations themselves, leading us away from the comfort of reason and the hope of resolution. In this bilingual edition, translated into English by Vanessa Place, *Guantanamo* unsettles the categories of law and poetry, innocence and guilt, translation and interpretation.

Frank Smith is a French journalist, nonfiction writer, and poet. Recent publications include *États de faits* and *Gaza, d’ici-là*. Since 1999, he has worked as a producer for France Culture. He also heads the book/CD collection “ZagZig”, that he founded with Dis Voir, a publishing house, and contributes to *L’Impossible/L’autre journal* (led by Michel Butel).



Poetry • Translation | \$17.00 | ISBN: 978-1-934254-53-0 | Paperback | Winter 2013/14



85

A Five-Volume Set

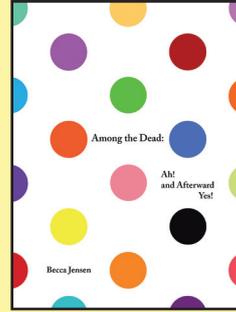
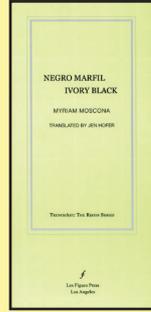
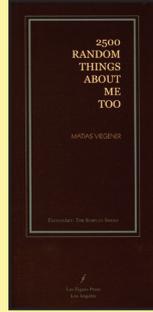
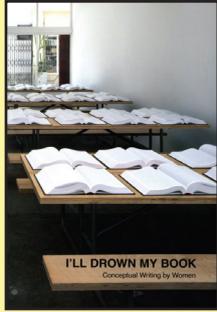
| translated by Claire Huot and Robert Majzels |

Created by Claire Huot and Robert Majzels, 85 consists of five stunning volumes that are simultaneously art objects, radical translations, and powerful works of visual poetry. In a series of creative cross-cultural encounters, these writer-translators take passages from the biblical *Song of Songs*, poems from China’s Tang Dynasty, works by the Chinese poets Xue Tao and Bada Shanren, and selections from *The Quotations of Mao Zedong* and transform them into 85-letter blocks of text. These letters, presented without space breaks or punctuation, float in elegant geometric columns on the variously colored pages, demanding the reader’s active engagement as she organizes and reorganizes them into constantly fluctuating combinations of meaning. Produced in a limited edition of 200, with stand by Nathan Tremblay.

Set includes:
Bada Shanren
Mao Zedong
Song of Songs
Tang Dynasty
Xue Tao

Poetry | Set: \$250 • Ind. Vol.: \$50 each | ISBN (set): 978-1-934254-41-7 | Hardcover | Fall 2013

Backlist



TrenchArt Series

Not Blessed | Harold Abramowitz
God's Livestock Policy | Stan Apps
Inch Aeons | Nuala Archer
in the plain truth of the body make a sentence | Sissy Boyd
For Want and Sound | Melissa Buzzeo
I Go To Some Hollow | Amina Cain
A Story of Witchery | Jennifer Calkins
Requiem | Teresa Carmody
A Fixed, Formal Arrangement | Allison Carter
Tribulations of a Westerner in a Western World | Vincent Dachy
The Memoirs of JonBenet by Kathy Acker | Michael du Plessis
Tall, Slim & Erect: Portraits of the Presidents | Alex Forman
The Evolutionary Revolution | Lily Hoang
Sonnet 56 | Paul Hoover
Voice of Ice | Alta Ifland
Negro Marfil/Ivory Black | Myriam Moscona (trans. by Jen Hofer)
By Kelman Out of Pessoa | Doug Nufer
Grammar of the Cage | Pam Ore
Dies: A Sentence | Vanessa Place
The Phonemes | Frances Richard
a | Sophie Robinson
Lividity | Kim Rosenfield
re: evolution | Kim Rosenfield

Words of Love | Mark Rutkoski
Chop Shop | Stephanie Taylor
A Happy Man and Other Stories | Alex Thormählen (trans. by Marianne Thormählen)
The New Poetics | Mathew Timmons
+l'me'S-pace | Christine Wertheim
2500 Random Things About Me Too | Matias Viegner

NOS Winners

Among The Dead: Ah! And Afterward Yes! | Becca Jensen

Anthologies

Feminaissance | ed. by Christine Wertheim
The nOulipian Analects | ed. by Matias Viegner, Christine Wertheim
I'll Drown My Book: Conceptual Writing by Women | ed. by Caroline Bergvall, Laynie Browne, Teresa Carmody, Vanessa Place

Non-Series Titles

Babyfucker | Urs Allemann (trans. Peter Smith)
The Field | Martin Glaz Serup (trans. by Christopher Sand-Iversen)
From JBAD, Lessons Learned | Danielle Adair

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